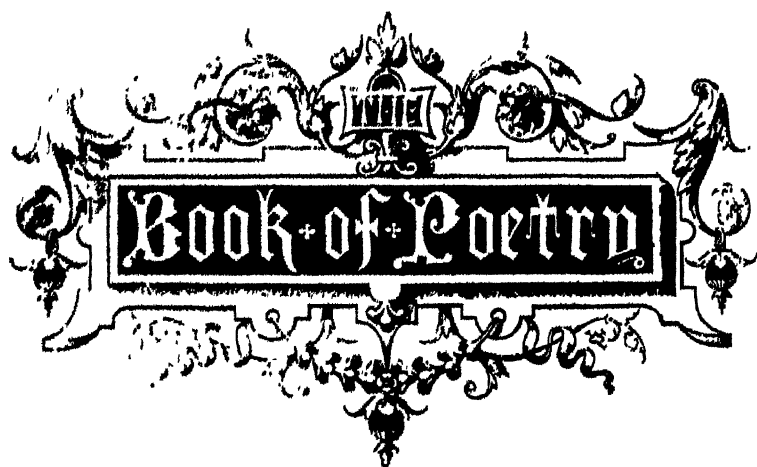




127 746

UNIVERSAL
LIBRARY



PREFACE.

THE intention of the Projector of the present Book of Poetry was to collect and publish as many poems, or parts of poems, as could be comprised within one large and handsome, but not unwieldy Volume. Beginning with the earliest known efforts in verse of English writers, the line of our Poets was to be traced from the very Fathers of English Poetry, through all the Periods of its greatness or decadence, to the Modern Masters of the Divine Art.

To compile a work of the scope and magnitude of this collection has not been an easy task. More than thrice the number of years have been spent in completing the volume than was reckoned would be necessary in the original calculation of time. One of the chief assistants in the work, who looked upon his labours for this compilation as a delight and joy, has passed away from this world within the past twelve months, without seeing the consummation of an undertaking which he ably helped and longed to see brought to a conclusion.

In the selection and rejection of poems, difficulties have occurred inseparable from the presence of a multitude of candidates. It was impossible to pass all as being able to obtain a place, although it was felt that many were omitted which were worthy of admittance, although not destined to the better fortune of those ultimately selected.

The Earlier Poems have been carefully compared with the best originals to which access was possible; the reading of various versions has been collated, and, where differences arose, the criticisms of our first literary guides have been searched, and their judgments consulted before a decision was taken. Since the first portion of the volume was printed, certain discoveries have been announced concerning English Poetry of the Fourteenth Century, which we have, unfortunately, been unable to take advantage of.

If it was difficult to deal with the enormous amount of English verse written up to the end of the last century, the task became infinitely harder as our own times were approached. The rights of property in the works of the living and dead had to be respected, and the law of copyright considered. In all cases where we discovered the existence of these rights, application was made to the poet or his representatives for permission to print the desired quotations. In nearly every instance the permission was kindly granted; and we specially have to thank Mr. Strahan for his very generous reply to our requests; also Messrs. Macmillan and Messrs. Moxon, besides many other publishers, for their courtesy, as well as Messrs. Warne & Co.

It is, nevertheless, necessary, in our view of the duty we owe to the interests of literature and to the sentiments of authors in connection with the laws of copyright, to refer to communications which passed between us and two firms or publishers. In the one instance, Messrs. Longman claimed to be in the possession of the copyright of the poem of *Ivry*, or the *War of the League*, written by Lord Macaulay, and first published in Charles Knight's "*Quarterly Magazine*." We believed, upon good grounds as we thought, that the copyright of this piece had

expired for some years, and so stated our belief to Messrs. Longman. They, however, insisted they were right, and demanded that the electrotype plates containing that particular poem should be destroyed. Still believing that we were correct, we made further search, and proved to Messrs. Longman that they were claiming a right which had expired four or five years. If, however, they had been never so right, we contend that to refuse permission for the insertion in such a collection as our own, of a poem by an author of the rank of Lord Macaulay, is, at the least, a churlish piece of business, and unworthy of a house whose name stands so high in the estimation of its contemporaries. Surely, the possession of Lord Macaulay's copyrights for the legal term of forty-two years should be sufficient to satisfy the most extortionate. But here we see Messrs. Longman straining to assert their rights long after they had lapsed, and when Lord Macaulay's copyright had ceased to be individual property—to become, as the Legislature intended, the property of the nation.

In the other instance, Messrs. Bell and Daldy refused to permit the insertion of any poems by Miss Procter. That charming poetess, to our great regret, is absent from these pages; and wrongly, indeed, did they read her wishes who is now no more, when, after several applications on our part (even when we asked for one little poem, so that she should not be entirely unrepresented here), they still adhered to their very ungenerous resolution.

It becomes, indeed, a matter for the public to find fault with, when extreme rights, such as we have referred to, are extremely insisted on. There would be no collection of modern prose, or poetry, possible, if firms who happen to be in the possession of the valuable works of deceased authors, to whom there is no appeal for assistance against the selfishness of the copyright-holders, should all declare their unwillingness to abate a jot of their pretensions even in behalf of the public welfare. This kind of procedure, also, becomes more reprehensible when such houses as we have named, who ought to be foremost in liberality, are the transgressors. The eminent men and women whose works they print, would consider that their publishers were ill doing their duty to authors and to literature, if they were systematically to refuse to compilers a reasonable use for popular advantage of their writings.

A word remains to say about the arrangement of this volume. Biographical notices of nearly all the Poets whose works are quoted precede the poems of each Period. Prefixed to each Period is a brief sketch of its Poetry. Every Poem has the name of the Author at its foot, with the date of his Birth and Death. As nearly as possible the Chronological sequence of the poems has been maintained. Lastly, the American Poets are represented in the final sheets of the volume, with as much of their biography as we have been able to discover.

Many errors of omission and commission will be found in our Book of Poetry. We shall feel exceedingly obliged by critics and correspondents pointing out these blunders, so that we may correct them in future editions. But we sincerely believe that, with all its faults, this Volume stands, in regard to quantity and quality, high above any existing Selections yet made from the inestimable stores of our glorious English Poetic Literature.

S. O. BEETON.

INDEX.

NAMES OF THE POETS, WITH THE PERIODS IN WHICH THEY	PAGE
FLOURISHED	vii
NAMES OF THE POETS, WITH NUMBERS OF POEMS... ..	xi
NAMES OF THE POETS, WITH THE TITLES OF POEMS	xv
ALPHABETICAL LIST OF THE POEMS	xxv
FIRST LINES OF THE POEMS	xlix
BIOGRAPHIES OF AMERICAN POETS	lxvii
NAMES OF AMERICAN POETS, WITH NUMBERS OF POEMS . .	lxvii
NAMES OF AMERICAN POETS, WITH THE TITLES OF POEMS ..	lxvii
TITLES OF AMERICAN POEMS	lxi
FIRST LINES OF AMERICAN POEMS	lxi

NAMES OF THE POETS,

WITH THE

PERIODS IN WHICH THEY FLOURISHED.

PERIOD		PERIOD		PERIOD	
Addison, Joseph	v	Browning, Robert	vii	D.	
Aird, Thomas	vii	Bruce, Michael	vi	Dale, Rev. Thomas	vii
Akenside, Mark	vi	Burns, Robert	vii	Daniel, Samuel	iii
Alexander, William	iii	Burton, Robert	iii	Darwin, Dr. Erasmus	vii
Alford, the Very Rev. Henry	vii	Butler, Samuel	iv	Davenant, Sir William	iii
Alfred the Great	i	Byrom, John	vi	Davies, Sir John	iii
Alison, Richard	iii	Byron, Lord George Gordon	vii	Davison, Francis	iii
Ancrum, Earl of	ii	Brunne, Robert de	i	Dekker, Thomas	iv
Anstey, Christopher	vi	Buckinghamshire, John Sheffield, Duke of	iv	Denham, Sir John	iv
Armstrong, John	vi	C.		Dibdin, Charles	vii
Arnold, Matthew	vu	Cadmon	i	Digby, George	iv
Atherstone, Edwin	vii	Campbell, Thomas	vii	Dobell, Sydney (Yendys)	vii
Aytoun, William	vii	Canning, George	vii	Doddridge, Philip	vi
B.		Carew, Thomas	ii	Dodsley, Robert	vi
Bailey, P. J.	vii	Carey, Henry	vi	Donne, John, D.D.	iii
Baillie, Joanna	vi	Carrington, N. T.	vii	Dorset, Earl of	iv
Bampfyde, John	vii	Cartwright, Wilham	iii	Douglas, Gawain	i
Barbould, Anna Letitia	vu	Chalkhill, John	ii	Dowland, John	iii
Barbour, John	i	Chamberlayne, Wilham	ii	Drayton, Michael	iii
Barnard, Lady Anne	vi	Chapman, George	iii	Drummond, William	iii
Barnfield, Richard	in	Chatterton, Thomas	vi	Dryden, John	iv
Barton, Bernard	vii	Chaucer, Geoffrey	i	Dunbar, William	ii
Baxter, Richard	iv	Chettle, Henry	in	Dyer, John	vi
Bayly, Thomas Haynes	vu	Churchill, Charles	vi	E.	
Beattie, James	vi	Cibber, Colley	vii	Edwards, Richard	ii
Beaumont and Fletcher	in	Clare, John	vii	Elliott, Ebenezer	vii
Beckford, William	vii	Cleveland, John	iii	Elliot, Sir Gilbert	vi
Behn, Mrs. Aphra	iv	Cockburn, Mrs	vi	Elliot, Miss Jane	vi
Belcher, Dabridgecourt	iii	Coleridge, Samuel Taylor	vii	Etherege, Sir George	iv
Bennett, William Cox	vii	Coleridge, Hartley	vi		
Bishop, Samuel	vi	Collins, William	in		
Blacklock, Thomas	vi	Constable, Henry	in		
Blackmore, Sir Richard	v	Cook, Eliza	vii		
Blackstone, Sir William	vi	Corbet, Richard	ii	F.	
Blair, Robert	vi	Cotton, Charles	iv	Fairfax, Edward, B.D.	iii
Blake, William	vu	Cotton, Nathaniel	vi	Falconer, William	vi
Blamire, Miss Susanna	vu	Cowley, Abraham	iv	Fanshawe, Sir Richard	iii
Blind Harry	ii	Cowper, William	vu	Farquhar, George	v
Bloomfield, Robert	vii	Crabbe, George	vii	Fawkes, Francis	vi
Booth, Barton	v	Crashaw, Richard	iii	Fenton, Elijah	v
Boswell, Sir Alexander	vii	Crawford, Robert	vi	Fergusson, Robert	vi
Bourd, Andrew	ii	Crawford, William	vi	Field, Nathaniel	in
Bowles, William Lisle	vi	Croker, Right Hon. John Wilson	vu	Fitzgeffrey, Charles	iii
Breton, Nicholas	in	Croly, George	vii	Flatman, Thomas	iv
Brome, Alexander	in	Crowne, John	iv	Fletcher, Giles	iii
Brown, Thomas	iv	Cunningham, Allan	vii	Fletcher, Phineas	iii
Browne, William	iii	Cunningham, John	vi	Ford, John	iii
Browning, Elizabeth	vu				

	PERIOD		PERIOD		PERIOD
		Johnson, Dr. Samuel	vi	Moss, Thomas	vi
		Jones, Ernest	vii	Motherwell, William	vii
G.		Jones, Sir William	vi		
		Jonson, Ben	iii	N.	
				Nabbes, Thomas	ii
Gall, Richard	vii			Nash, Thomas, & Greene,	
Guth, Sir Samuel	v	K.		Robert	ii
Gascogne, George	iii	Kear, John	vi	Nicolls, Richard	ii
Gay, John	v	Keble, John	vii	Nicoll, Robert	vii
Girdard, William	vii	Ken, Bishop	v	Norton, Hon. Caroline	
Gillian, Robert	vii	King, Dr. Henry	iii	Elizabeth Sarah	vii
Gloucester, Robert of	i	Kingale, Rev Charles	iii	Nugent, Earl	vi
Glover, Richard	vi	Kingale, Henry	vii		
Goldolphin, Sulney	iii	Knives, Herbert	vii	O.	
Goffe, Thomas	iii	Knux, William	vii		
Goldsmith, Oliver	vi			Oldys, William	vi
Gouli, Robert	iv			Oldmixon, John	v
Gower, John	i	L.		Opie, Mrs Ameha	vi
Grahame, James	vii	Laidlaw, William	vii	Otway, Thomas	iv
Granger, Dr. James	vii	Lamb, Charles	vii	Overbury, Sir Thomas	iii
Grant, Mrs	vii	L E London	vi	Oxford, Earl of, Edward	iii
Granville, George	v	Landor, Walter Savage	vii	Vere	iii
Gray, Thomas	vi	Langhorne, John	vi		
Green, Matthew	v	Langlands, Robert	i	P.	
Greville, Fuke	iii	Lee, Nathaniel	iv	Pannell, Thomas	v
		Lewis, Matthew Gregory	vii	Patmore, Coventry	vii
		Leyden, John	vii	Peele, George	iii
H.		Lillo, George	v	Pemose, Thomas	vi
Habington, William	iii	Lloyd, Robert	vi	Percy, Bishop	vi
Hall, Joseph, D D	iii	Lockhart, John Gibson	vii	Philips, Ambrose	v
Hall, John	iii	Lodge, Thomas	iii	Philips, John	iv
Hamilton, William	vi	Logan, John	vi	Philips, Katherine	ii
Harrington, John	iii	Lovell, Richard	ii	Pollok, Robert	vii
Harrington, Sir John	iii	Lydgate, John	iii	Pomfret, John	iv
Hart, Joseph	vi	Lyly, John	iii	Pope, Alexander	v
Haughton, William	iii	Lyndsay, Sir David	ii	Pope, Dr Walter	iv
Hayley, William	vi	Lytelton, George, Lord	vi	Præd Wynthrop Mack-	
Headley, Henry	vi			worth	vii
Heber, Bishop	vi	M.		Pringle, Thomas	vi
Hemans, Felicia	vii	Macanlay, Lord	vii	Prior, Matthew	v
Henrysone, Robert	ii	Mackay, Charles	vii	Procter, Bryan Waller	vii
Herbert, George	iii	MacNeil, Hector	vii		
Herrick, Robert	iii	Macpherson, James	vi	Q.	
Hewey, T. K.	vii	Maitland, Sir Richard	iii	Quarles, Francis	ii
Heywood, John	iii	Mallett, David	vi	Quarles, John	iv
Heywood, Thomas	ii	Marlowe, Christopher	iii		
Hill, Aaron	vi	Marston, John	iii		
Hishop, James	vii	Marvell, Andrew	iv		
Hogg, James	vii	Mason, William	vi		
Hool, Thomas	vii	Massey, Gerald	vii		
Houghton, Lord	vii	Massinger, Philip	iii	R.	
Howard, Henry	ii	Mathias, Thomas James	vii		
Howitt, William and Mary	vii	May, Thomas	ii	Raleigh, Sir Walter	iii
Hume, Alexander	iii	Mayne, John	vii	Ramsay, Allan	v
Hunna, William	ii	Merrick, James	vi	Randolph, Thomas	iii
Hunt, James Henry Leigh	vii	Mickle, William Julius	vi	Robert de Brunne	i
Hunter, Mrs	vii	Middleton, Thomas	iii	Robert of Gloucester	i
		Milman, Henry Hart	vii	Roberts, William Hay-	
		Milton, John	iv	ward	vi
		Moir, David Macbeth	vii	Rochester, Earl of	iv
		Montgomery, Alexander	iii	Rogers, Samuel	vii
		Montgomery, James	vii	Rolls, Richard	i
		Montgomery, Robert	vi	Rosecommon, Earl of	iv
		Moore, Edward	vi	Ross, Alexander	v
J.		Moore, Sir John Henry	vi	Rowe, Nicholas	v
Jago, Richard	vi	Moore, Thomas	vii	Russell, Thomas	vi
James L. King of Scotland	ii	More, Henry	iv		
James VI., King	iii				

S.	PERIOD		PERIOD	W.	PERIOD
		Stall, John	ii		
		Starling, Earl of	in	Waller, Edmund	iv
		Storer, Thomas	ii	Walsh, William	iv
Sackville, Thomas	in	Suckling, Sir John	iii	Ward, Edward	v
Sandys, George	iii	Swain, Charles	vii	Warner, William	iii
Savage, Richard	vi	Swift, Jonathan	v	Warton, Joseph	vi
Scot, Alexander	in	Sylvester, Joshua	iii	Warton, Thomas	vi
Scott, John	vi			Wastall, Simon	iii
Scott, Sir Walter	vii	T.		Watson, Thomas	iii
Sedley, Sir Charles	iv			Watts, Alaric A.	vii
Seward, Miss Anna	vii			Watts, Isaac	vi
Sewell, Dr. George	v			Webster, John	iii
Shadwell, Thomas	iv	Tannahill, Robert	vi	Wesley, Charles	vi
Shakspere, William	iii	Tate, Nahum	v	Wesley, John	vi
Sheffield, John, Duke of		Taylor, Bishop Jeremy	iv	West, Gilbert	vi
Buckinghamshire	iv	Tennant, William	vii	White, H. Kirke	vii
Shelley, Percy Bysshe	vii	Tennyson, Alfred	vii	Whitehead, Paul	vi
Shenstone, William	vi	Thompson, Edward	vi	Whitehead, William	vi
Shirley, James	in	Thomson, James	vi	Wiffen, J. H.	vii
Sidney, Sir Philip	iii	Thrale, Mrs.	vi	Wilde, Dr.	iii
Skelton, John	ii	Tickell, Thomas	v	Wilson, Alexander	vii
Smart, Christopher	vi	Tighe, Mrs.	vii	Wilson, Professor John	vii
Smith, Alexander	vii	Toplady, Augustus	vi	Winchelsea, Anne, Countess of	v
Smith, Mrs. Charlotte	vii	Trench, Archbishop	vii	Wither, George	iii
Smith, Horace	vii	Tusser, Thomas	ii	Wolcot, John	vii
Smith, James	vii			Wolfe, Charles	vii
Smollett, Tobias	vi	U.		Wordsworth, William	vii
Somerville, William	v			Wotton, Sir Henry	iii
Sotheby, William	vii	Udall, Nicholas	iii	Wyat, Sir Thomas	ii
Southerne, Thomas	v			Wycherley, William	iv
Southey, Robert	vi	V.		Wyntoun, Andrew	ii
Southey, Mrs.	vii				
Southwell, Robert	iii			Y.	
Spencer, the Hon. William R.	vii			Yendys, Sydney (Dobell)	vii
Spenser, Edmund	in	Vanbrugh, Sir John	v	Young, Edward	vi
Stanley, Thomas	iv	Vaughan, Henry	iv		
Stepney, George	iv				

NAMES OF THE POETS.

	NO. OF POEM.
Adamson, John	743
Addison, Joseph	763-770
Akenside	901-903
Alford, Dean	1726-1736
Alfred, King	5-12
Alison, Rachard	486
Allingham, Wilham... .	1838
Ancrum, Earl of	395
Anonymous, 94, 95, 510-539, 709-711, 712-733, 735-736, 738-739, 742, 744-746, 1814	
Anstey, Christopher	1025
Armstrong, John	924-927
Arnold, Edwin	1757, 1758
Arnold, Matthew	1759-1761
Ayres, Philip	707, 708
Ayton, Sir Robert	839
Aytoun, W. E.	1602-1663

B.

Bailey, Philip J.	1672
Bailho, Joanna	1470-1473
Bampfylde, John	1007-1010
Barbauld, Anna L.	1104-1110
Barbour, John	82-85
Barnard, Lady Anne	1047
Barnfield, Richard	121
Barton, Bernard	1453-1459
Baxter, Richard	570
Bayly, T. Haynes	1500-1502
Beattie	988-993
Beumont and Fletcher, 212-220	
Bookford, W.	1519
Behn, Aphra	704, 705
Belchier, Debridgescourt	445
Bennett, W. C.	1764-1773
Bishop, Samuel	1002-1006
Blacklock, Thomas	976-978
Blackmore	787
Blackstone, Sir William	936
Blair, Robert	842-849
Blamire, Susanna	1102, 1103
Blind Harry	46, 47
Bloomfield, Robert	1123-1128
Boethius	9-12
Bonar, Horatius	1779, 1780
Booth, Barton	836
Boswell, Sir A.	1609-1611
Bourd, Andrew	80
Bowles, W. L.	1238-1271

	NO. OF POEM.
Breton, Nicholas	116-118
Bristol, Lord	571
Brome, Alexander	381-383
Brooke, Lord	154-157
Brown, Frances	1781-1784
Brown, Thomas	679
Browne, Wilham	285-291
Browning, Mrs.	1558-1561
Browning, Robert	1785-1788
Bruce, Michael	959-961
Brunne, Robert de	14, 15
Brydges, Sir Egerton, 1520, 1521	
Buchanan, R.	1835
Buckinghamshire, Duke of	681
Burns, Robert	1575-1592
Burton, Robert	487
Butler, Samuel	637-645, 734, 741
Byrom, John	1056, 1057
Byron, Lord	1337-1355

C.

Cædmon	1-4
Campbell, Thomas	1297-1312
Canning, George	1144-1146
Carew, Thomas	258-270
Carey, Henry	1085
Carrington, N. T.	1513-1518
Cartwright, William	337-339, 482, 483
Chalkhill, John	333-336
Chamberlayne, William, 679-534	
Chapman, George	485
Chatterton, Thomas	940-944
Chaucer	19-28
Chettle	433, 434
Churchill	952-958
Chibber, Colley	1033
Clare, John	1405-1413
Cleveland, John	377, 378, 740
Clough, A. H.	1836, 1837
Cookburn, Mrs.	1049
Coleridge	1503-1512
Coleridge, Hartley	1569-1574
Collins, Wilham	837-892
Constable, Henry	164
Cook, Eliza	1720-1725
Corbet, Bishop	251-253
Cotton, Charles	646-649
Cotton, Nathaniel	1024

	NO. OF POEM.
Cowley, Abraham	540-554
Cowper	1077-1088
Crabbe, George	1173-1179
Crashaw, Richard	297-301
Crawford, William	1028-1030
Croly, George	1538-1551
Crowne, John	695-699
Cunningham, Allan	1617-1627
Cunningham, John	1022, 1023
Cunningham, Thomas	1648

D.

Daniel, Samuel	135-140
Darwin, Erasmus	1092-1098
Davenant, Sir Wilham, 372-374	
Davies, Sir John	221-226
Davison, Francis	493-500
Dekker, T.	432-438
Denham, Sir John	576-578
Dibdin, Charles	1136-1140
Dickens, Charles	1818
Dobell, Sydney	1671
Doddridge	1058-1063
Dodsley, Robert	1000, 1001
Dommett, Alfred	1792
Donne, John	227-236
Dorset, Earl of	680
Dorset, Thomas Sackville, Earl of	98-98
Douglas, Gawan	56, 57
Dowland, John	497
Drayton, Michael	141-147
Drummond, Wilham	361-366
Dryden, John	638-635
Dunbar, William	51-55
Dyer, John	880

E.

Edwards, Richard	91, 92
Elliot, Sir Gilbert	1051
Elliot, Miss Jane	1048
Elhott, Ebenezer	1552-1557
Erskine, Ralph	711
Etherege, Sir George	701-703

F.

Fairfax, Edward	148-149
Falconer, William	945-949

NO OF POEM.	NO. OF POEM	NO OF POEM.
Fanshawe, Sir Richard 368-371	Howitt, Wilham 1861	Macdonald, George 1831
Fawkes, Francis 1014	Hume, Alexander 391-393	MacKay, Charles 1737-1742
Fenton, Elijah 834	Hume, Mary C 1817	Macneil, Hector 1595-1597
Fergusson, Robert 1052-1055	Hunnis, Wilham 93	Macpherson, James .. 389
Fiald, Nathaniel 488	Hunt, Leigh 1897-1404	Maitland, Sir Richard 388
Fitzgeffrey, Charles 492, 493	Hunter, Mrs. .. 1112-1115	Mallet, David 897-900
Flatman, Thomas 673-875		Marlow, Christopher 113
Fletcher, Giles 310-313	I.	Marston, John 466
Fletcher, Phineas 314-315		Marvell, Andrew 633-636
Ford, John 456-459		Mason 913-915
Frere, J. H. 1294-1296		Massey, Gerald 1745-1756
Frue Greville, Lord		Massinger, Philip 463-465
Brooke .. 154-157		May, Thomas 367
		Mayne, John 1605-1608
G.	J.	Meredith, George 1744
Gall, Richard 1603, 1604	Jago, Richard 985	Merrick, James 1016, 1017
Garth, Samuel 786	James I. of Scotland 41-43	Mickle 928, 929
Gascoigne, George 101-106	James VI., King 894	Middleton, Thomas 450-455
Gawan Douglas 56, 57	Johnson, Samuel 884-886	Milman, H. H. 1684-1670
Gay, John 792-805	Jones, Ernest 1794	Milton, John 603-632
Gemmet, T. M. 1813	Jones, Sir W. 1011-1013	Moir, D. M. 1534-1537
Gifford, William 1141-1143	Jonson, Ben 237-247	Montgomery, Alexander, 389, 390
Gilfillan, Robert 1646, 1647		Montgomery, James, 1384-1394
Gloucester, Robert of. 13	K	Montgomery, Robert, 1481-1483
Glover, Richard 997-999		Moore, Edward 1034
Godolphin, Sidney 481		Moore, Sir John H. 983, 984
Goffe, Thomas 467, 468		Moore, Thomas 1273-1293
Goldsmith 916-920		More, Henry 572-575
Gould, Robert 684, 685		Morris, Wilham. 1839, 1840
Gower, John 29-31		Moss, Thomas 1027
Grahame, James 1156-1164		Motherwell 1631-1641
Granger, Dr. 1015		Moultrie, John 1801
Grant, Mrs. 1119, 1120		
Gray 907-912		N.
Green, Matthew 815, 816		Nabbes, Thomas 376
Greene, Robert 419-427		Nash, Thomas 439-444
Greet, J. 1815		Niccols, Richard 496
Greville, Mrs. 987		Nicholson, Wilham 1650
		Nicoll, Robert 1642-1645
H.		Norton, Hon Mrs 1710-1716
Habergham, Mrs. Fleet-wood 671		Nugent, Earl 1044
Habington, Wilham 316-328		
Hall, Bishop 248-250		O.
Hall, John 375		Oldmixon, John 838
Hamilton, Wilham 881-883		Oldys, Wilham 1021
Harrington, John 99, 100		Opie, Mrs. 1116-1118
Harrington, Sir John 150-153		Otway, Thomas 687-691
Hart 1075, 1076		Ouseley, Thomas J. 1811, 1812
Haughton 433, 434		Overbury, Sir Thomas 496
Hayley, Wilham 1089-1091		Oxford, Edward, Earl of 494
Headley, Henry 1041		
Heber, Bishop 1377-1382		P.
Hemans, Mrs. 1436-1452		Parnell, Thomas 808-814
Henrysona, Robert 48-50		Peale, George 409-418
Herbert, George 302-309		Penrose, Thomas 981, 982
Herrick, Robert 340-351		Percy, Dr Thomas 937, 938
Hervey, T. K. 1525-1529		Philips, Ambrose 783-791
Heywood, John 400, 401		Philips, John 666
Heywood, Thomas 469-476		Philips, Katherine 384, 385
Hill, Aaron 1031		Pollok, Robert 1430-1435
Hishop, James 1852		Pomfret, John 677, 678
Hogg, James 1612-1616		Pope, Alexander 776-783
Hood, Thomas 1434-1499		Pope, Dr. Walter 686
Hook, N. 706		
Houghton, Lord 1717-1719		
Howitt, Mary. 1653-1660		
	M.	
	Macaulay 1565-1568	

NO. OF POEM.
 Praed, W M 1709
 Pringle, Thomas 1478-1480
 Prior, Matthew . 747-752
 Procter, B. W 1678-1696

Q.

Quarles, Francis, 292-296, 737
 Quarles, John . 676

R.

Raleigh, Sir Walter 114, 115
 Ramsay, Allan 824-826
 Randolph, Thomas 858-860
 Rands, W. B. . 1826, 1827
 Redford, John . 403
 Robert de Brunne 14, 15
 Robert of Gloucester . 13
 Roberts, W. H . 979, 980
 Rochester, Earl of 654-667
 Rogers, Samuel ... 1180-1188
 Rolle, Richard . 16
 Roscommon, Earl of 650-653
 Rossetti, Dante Gabriel
 1841-1843
 Ross, Alexander . 1045, 1046
 Rowe, Nicholas 828-830
 Russell, Thomas ...1042, 1043

S.

Sandys, George . 477-480
 Savage, Richard . 840, 841
 Scot, Alexander. . 386, 387
 Scott, John . . . 1018-1020
 Scott, Sir W . . 1314-1336
 Sedley, Sir Charles .. 667-670
 Seward, Anna 1111
 Sewell, Dr George . . 832
 Shadwell, Thomas . . 700
 Shakspere, William .. 165-211
 Shaw, Outhbert . . 1038
 Shelley, Percy B. 1359-1376
 Shenstone 893-896
 Shirley, James, 379, 380, 460-462

NO. OF POEM.
 Sidney, Sir Philip . 107
 Skelton, John 68
 Skinner, John 1050
 Smart, Christopher 994-996
 Smith, Alexander . 1743
 Smith, Charlotte 1099-1101
 Smith, Horace . 1418-1420
 Smith, James . 1417
 Smith, J. & H. 1414-1416
 Smollett, Tobias . . 921-923
 Somerville, William 806, 807
 Sotheby, William 1235-1237
 Southerne, Thomas 827
 Southey, Caroline 1530-1533
 Southey, Robert 1213-1227
 Southwell, Robert 108-112
 Spencer, Peter 1807-1809
 Spencer, Hon. W R 1895-1896
 Spenser, Edmund 124-134
 Stanley, Thomas . . 555-559
 Stepney, George . 682
 Sterline, Earl of . . 489
 Stull, Bishop . . 402
 Stirling, Earl of . . 396
 Storer, Thomas . . . 490, 491
 Suckling, Sir John . 829-832
 Surrey, Howard, Earl of, 64-71
 Swan, Charles . 1697-1702
 Swift, Jonathan 771-775
 Swinburne, Algernon
 Charles . 1833, 1834
 Sylvester, Joshua . . 119, 120

T.

Tannahill, Robert . 1598-1602
 Tate, Nahum 822, 823
 Taylor, Jeremy . . 555
 Tennant, William 1628-1630
 Tennyson, Alfred 1708-1708
 Tennyson, Frederick, 1804-1806
 Thackeray, W M. 1762, 1763
 Thompson, Edward 1038-1040
 Thomson, James . . 864-879
 Thrale, Mrs. . 1026
 Tickell, Thomas . . 784, 785
 Tighs, Mary 1121, 1122
 Toplady, A. 1072-1074
 Traun, Joseph 1651
 Trench, Richard C. 1802, 1808
 Tusser, Thomas 81-90

U.

Udall, Nicholas 398, 399
 Uncertain 502-509

V.

Vanbrugh, Sir John . . . 833
 Vaughan, Henry . 556-564
 Vere, Aubrey de 1789-1791

W.

Waller, Edmund 585-602
 Walsh, William . . . 683
 Ward, Edward . . . 835
 Warner, William . . 484
 Warton, Joseph . . 974
 Warton, Thomas . . . 965-973
 Wastell, Simon . . . 501
 Watson, Thomas . . 122-123
 Watts, Dr . . . 850-854
 Webster, John . 446-449
 Wesley, Charles . 1064-1066
 Wesley, John . . 1067-1071
 West, Gilbert . . 1032
 White, H. Kirke . 1165-1172
 Whitehead, Paul . . 1087
 Whitehead, W. . . 986
 Wilde, Dr. . . . 257
 Wilson, A. . . 1598, 1594
 Wilson, John 1421-1429
 Wilson, R. . . 432
 Winchelsea, Anne, Coun-
 tess of . . 817, 818
 Wither, George . . 271-284
 Wolcot, Dr . . 1147-1155
 Wolfe, Charles . 1562, 1564
 Wordsworth, William, 1189-1212
 Wotton, Sir Henry .. 158-163
 Wyatt, Sir Thomas 72-79
 Wyntoun, Andrew... .. 44, 45

Y.

Young, Edward . . 855-863

NAMES OF THE POETS AND TITLES OF THE POEMS.

	NO OF POEM.
ADAMSON, JOHN.	
The Cavalier's Farewell to his Mistress	743
ADDISON, JOSEPH	
A Song for St Cecilia's Day	763
An Ode for St Cecilia's Day	764
A Letter from Italy	765
An Ode	766
A Hymn	767
An Ode	768
A Hymn	769
Paraphrase on Psalm xxi.	770
AKEENSIDE, MARK	
Tendencies of the Soul towards the Infinite	901
Taste	902
An Epistle to Curio	903
ALFORD, DEAN.	
A Remembrance	1726
The Past	1727
One Summer's Night	1728
Morning and Evening	1729
The Cross	1730
Gentlest Girl	1731
England	1732
There is an Ancient Man	1733
The Father and Child	1734
Autumn	1735
My own dear Country	1736
ALFRED, KING	
The Soul in Despair	5
Nothing on Earth Permanent	6
The Only Rest	7
The Happy Man	8
ALISON, RICHARD.	
There is a Garden in her Face	486
ALLINGHAM, WILLIAM.	
The Emigrant's Adieu to Ballyshannon	1833
ANCNUM, EARL OF.	
Solitary Life	395
ANONYMOUS	
The Sailing of Beowulf	9
An Old Man's Sorrow	10
Good Night	11
Summer is a-cumen in	12
The Nut-brown Maid	94

	NO. OF POEM.
King Arthur's Death	95
Robin Goodfellow	510
The Old and Young Courtier	511
Time's Alteration	512
Loyalty confined	513
Adam Bell	514
The Birth of Robin Hood	515
A Tale of Robin Hood	516
Robin Hood and Allan-a-Dale	517
Robin Hood rescuing the Widow's three Sons	518
Robin Hood and Guy of Gisborne	519
Robin Hood and the Curtal Friar	520
How Robin Hood lends a Poor Knight Four Hundred Pounds	521
The Knight releases his Lands and succours a Yeoman	522
Little John in the Service of the Sheriff of Nottingham	523
Robin Hood reimburses himself of his Loan	524
Robin Hood's Death and Burial.	525
Patience Grissell	526
The Two Sisters o' Binnorie	527
The Hunting of the Cheviot	528
King John and the Abbot of Canterbury	529
Edom o' Gordon	530
Thomas the Rhymer	531
The Water o' Wearne's Well	532
Lord Beichan	533
Love will find out the way	534
The Child of Elle	535
King Edward IV. and the Tanner of Tamworth	536
The Heir of Lanne	537
The Spanish Lady's Love	538
The Lass of Lochmoran	539
The Young Man's Wish	709
The Midnight Messenger	710
Smoking spiritualized	711
The Catholic	712
The Three Knights	713
The Blind Beggar of Bednall Green	714
Lord Delaware	715
The Golden Glove	716
King James I. and the Tinkler	717
The Keach o' the Creel	718
Sir John Barleycorn	719
The Nobleman's Generous Kindness	720
The Brave Earl Brand and the King of England's Daughter	721
The Jovial Hunter of Bromsgrove	722

	NO. OF POEM		NO. OF POEM.
Lady Alice . . .	723	Washing-day . . .	1107
The Useful Plow . . .	724	The Death of the Virtuous . . .	1108
The Farmer's Boy . . .	725	Come unto Me . . .	1109
The Mow . . .	726	Praise to God . . .	1110
The Hitchen May-day Song . . .	727		
The Haymakers' Song . . .	728	BARBOUR, JOHN	
The Garden Gate . . .	729	Apostrophe to Freedom . . .	32
The New-mown Hay . . .	730	Character of Sir James of Douglas . . .	33
Begone Dull Care . . .	731	Death of Sir Henry de Bohun . . .	34
When the King comes Home in peace again . . .	732	The Battle of Ireland's Fath . . .	35
I love my King and Country well . . .	733		
The New Litany . . .	735	BARNARD, LADY ANNE.	
The Old Protestant's Litany . . .	736	Auld Robin Gray . . .	1047
The Cameronian Cat . . .	738		
I thank you twice . . .	739	BARNFIELD, RICHARD.	
Prattle your Pleasure under the Rose . . .	742	Address to the Nightingale... . . .	121
The Cobbler and the Vicar of Bray . . .	744		
A Country Song intitled the Restoration . . .	745	BARTON, BERNARD.	
The Loyal Soldier . . .	746	Power and Gentleness . . .	1453
Time's Song . . .	1814	To the Evening Primrose . . .	1454
		There be those . . .	1455
		Not ours the Vows . . .	1456
		Stanzas on the Sea . . .	1457
		The Solitary Tomb . . .	1458
		Bishop Hubert . . .	1459
ANSTEY, CHRISTOPHER.			
A Public Breakfast . . .	1025	BAXTER, RICHARD.	
		The Valediction . . .	570
ARMSTRONG, JOHN			
Choice of a Rural Situation and Description of the Ague . . .	924	BAYLY, T. H.	
Recommendation of a High Situation on the Sea-coast . . .	925	To his Wife . . .	1500
Angling . . .	926	Think not of the Future . . .	1501
Pestilence of the 15th Century . . .	927	O where do Fairies hide their Heads . . .	1502
ARNOLD, EDWIN.		BEATTIE	
Almond Blossom . . .	1757	Opening of the Minstrel . . .	988
Woman's Voice . . .	1758	Morning Landscape . . .	989
		Life and Immortality . . .	990
ARNOLD, MATTHEW.		Retirement . . .	991
Urania . . .	1759	The Hermit . . .	992
Philomela . . .	1760	Ode to Peace . . .	993
Euphrosyne . . .	1761		
		BEAUMONT AND FLETCHER.	
AYRES, PHILIP		Pighting Troth . . .	212
To the Nightingale . . .	707	Nature and Love . . .	213
On the Sight of his Mistress's House . . .	708	Cæsar's Lamentation over Pompey's Head . . .	214
		Melancholy . . .	215
AYTON, SIR ROBERT.		Song . . .	216
The Church Builder . . .	839	The Power of Love . . .	217
		To Sleep . . .	218
AYTOUN, W. E.		From Rollo . . .	219
Massacre of the Macphersons . . .	1662	Song to Pan . . .	220
The Burial March of Dundee . . .	1663		
		BECKFORD, W.	
B.		Prayer . . .	1510
BAILEY, P. J.		BEHN, APHRA.	
Love . . .	1672	Songs . . .	704, 705
BAILLIE, JOANNA.		BELCHIER, DABRIDGECOURT.	
Address to Miss Agnes Baillie . . .	1470	The Confession . . .	445
The Black Cook . . .	1471		
The New Year's Gift . . .	1472	BENNETT, W. C.	
The Kitten . . .	1473	Invocation to Rain in Summer . . .	1764
		To a Cricket . . .	1765
BAMPFYLDE, JOHN.		Baby May . . .	1766
Sonnets . . . 1007, 1008, 1009, 1010		Baby's Shoes . . .	1767
		The Worn Wedding-ring . . .	1768
BARBAULD, ANNA L.		Wedding Words . . .	1769
Ode to Spring . . .	1104	Mother and Son . . .	1770
To a Lady, with some painted Flowers . . .	1105	To a Lady I know, aged One . . .	1771
Hymn to Content . . .	1106	Cradle Song . . .	1772

	NO. OF FORM		NO. OF FORM
To W. G. B.	1773	BOWLES, W. L.	
The Queen	1774	To Time	1238
Sketches from a Painter's Studio	1775	Hope	1239
From India	1776	The Greenwich Pensioners	1240
The Boat-race	1777	The Greenwood	1241
The Wife's Appeal	1778	Come to these Scenes of Peace . .	1242
BISHOP, SAMUEL.		On the Funeral of Charles I. . . .	1243
To Mrs Bishop	1002, 1003	At Oxford, 1786	1244
Epigrams	1004, 1005, 1006	Written at Tynemouth	1245
BLACKLOCK, THOMAS		At Bamborough Castle	1246
Flowers	975	To the River Wensbeck	1247
Terrors of a Guilty Conscience	976	To the River Tweed	1248
Ode to Aurora	977	Sonnet	1249
The Author's Picture	978	On leaving a Village in Scotland	1250
BLACKMORE.		Sonnet	1251
Creation	787	On a Distant View of England . .	1252
BLACKSTONE, SIR WILLIAM.		To the River Cherwell	1253
A Lawyer's Farewell to his Muse	936	Sonnet	1254
BLAIR, ROBERT.		April, 1793	1255
The Grave	842	Netley Abbey	1256
Friendship	843	May, 1793	1257
The Miser	844	On Revisting Oxford	1258
Unprepared for Death	845	On the Death of the Rev. Wilham	
Death	846	Benwell	1259
The Grave	847	On Reviewing the foregoing . . .	1260
The Death of a Good Man	848	Path of Life	1261
The Resurrection	849	Sunrise	1262
BLAMIRE, SUSANNA.		Summer's Evening	1263
The Nabob	1102	Spring — Cuckoo	1264
What ails this Heart o' mine . . .	1103	Sheep-fold	1265
BLIND HARRY		Primrose	1266
Adventure of Wallace while Fishing		Bird's Nest	1267
in Irvine Water	46	Winter — Redbreast	1268
The Death of Wallace	47	Butterfly and Bee	1269
BLOOMFIELD, ROBERT.		Glowworm	1270
The Farmer's Life	1123	Starlight Frost	1271
Banquet of an English Squire . .	1124	BRETON, NICHOLAS.	
The Soldier's Home	1125	Farewell to Town	116
To his Wife	1126	A Pastoral of Phillis and Coridon	117
Song for a Highland Drover returning		A Sweet Pastoral	118
from England	1127	BRISTOL, LORD.	
Lanes addressed to my Children . .	1128	Song	571
BOETHIUS.		BROME, ALEXANDER.	
The Soul in Despair	5	The Resolve	381
Nothing on Earth permanent . . .	6	The Mad Lover	382
The only Rest	7	To a Coy Lady	388
The Happy Man	8	BROOKE, FULKE GREVILLE, LORD.	
BONAR, HORATIUS		Constitutional Limitation of Despotism	154
A Little While	1779	Imagination	155
All Well	1780	Of Church	156
BOOTH, BARTON.		Reality of a True Religion	157
Song	836	BROWN, FRANCES.	
BOSWELL, SIR A.		If that were true !	1781
Jenny dang the Weaver	1609	Is it come ?	1782
Jenny's Bawbee	1610	Oh ! the pleasant Days of Old ! .	1783
Good Night and Joy be wi' ye a' .	1611	Losses	1784
BOURD, ANDREW.		BROWN, THOMAS.	
Characteristic of an Englishman	80	Song	679
		BROWNE, WILLIAM.	
		Morning	285
		Evening	286
		A Night Scene	287
		Night	288
		Songs	289, 290
		Address to his Native Soul	291

	NO. OF POEM.
BROWNING, MRS.	
Cowper's Grave	1558
The Child and the Watcher	1559
Bertha in the Lane	1560
The Sleep	1561
BROWNING, ROBERT.	
One Way of Love	1785
In a Year	1788
Schloquy of the Spanish Cloister	1787
The Lost Leader	1788
BRUCE MICHAEL.	
A Rural Scene	959
Happiness of a Country Life	960
Elegy	961
BRUNNE, ROBERT DE	
The Interview of Voragern with Rowen	14
Praise of Good Women	15
BRYDGES, SIR EGERTON.	
Echo and Silence	1520
To Autumn	1521
BUCHANAN, R.	
Iris, the Rainbow	1835
BUCKINGHAMSHIRE, DUKE OF.	
Homer and Virgil	681
BURNS, ROBERT.	
To a Mountain Daisy	1575
Ae Fond Kiss	1576
My Bonnie Mary	1577
Mary Morison	1578
Bruce's Address	1579
My Heart's in the Highlands	1580
Auld Lang Syne	1581
Ce' the Yowes to the Knowes	1582
Of a' the Airts the Wind can blaw	1583
A Red, Red Rose	1584
Bonnie Leslie	1585
Highland Mary	1586
To Mary in Heaven	1587
My Wife's a Winsome Wee Thing	1588
John Anderson	1589
Here's a Health to them that's awa	1590
Tam O'Shanter	1591
The Cotter's Saturday Night	1592
BURTON, ROBERT.	
Abstract of Melancholy	487
BUTLER, SAMUEL	
Accomplishments of Hudibras	637
Religion of Hudibras	638
Personal Appearance of Hudibras	639
Hudibras commencing Battle with the Rabble	640
Vicarious Justice	641
Hudibras consulting the Lawyer	642
The Elephant in the Moon	643
Miscellaneous Thoughts	644
To his Mistress	645
The Tub Preacher	734
The Roundhead	741
BYRON, JOHN.	
Careless Content	1056
A Pastoral	1057

	NO. OF POEM.
BYRON, LORD.	
To Thomas Moore	1337
Maid of Athens	1338
The Girl of Caduz	1339
Stanzas for Music	1340
The Dream	1341
When we two parted	1342
The Destruction of Sennacherib	1343
Song of the Greek Post	1344
The Prisoner of Chillon	1345
The Gladiator	1346
Apostrophe to the Ocean	1347
Description of Haidee	1348
Haidee visits the shipwrecked Don Juan	1349
Haidee and Juan at the Feast	1350
The Death of Haidee	1351
All for Love	1352
She walks in Beauty	1353
Elegy on Thyrza	1354
Youth and Age	1355
Vision of Belshazzar	1356
To Belshazzar	1357
The Night before the Battle of Waterloo	1358

C.

CÆDMON	
The First Day	1
The Fall of the Rebel Angels	2
Satan's Speech	3
The Temptation of Eve	4
CAMPBELL, THOMAS	
Hope Triumphant in Death	1297
Domestic Love	1298
Maternal Care	1299
Battle of Wyoming and Death of Gertrude	1300
To the Evening Star	1301
Song	1302
Lochiel's Warning	1303
Hohenlinden	1304
Ye Mariners of England	1305
Battle of the Baltic	1306
Lord Ulm's Daughter	1307
The Soldier's Dream	1308
Hallowed Ground	1309
The Parrot	1310
Napoleon and the Sailor	1311
Adelgitha	1312
CANNING, GEORGE.	
The Friend of Humanity and the Knife-grinder	1144
Song by Rogers in "The Rovers"	1145
Lines on the Death of his Eldest Son	1146
CAREW, THOMAS.	
Songs 258, 259, 260, 262, 263	
The Compliment	261
Disdain returned	264
On Mr W. Montague's Return from Travel	265
Persuasions to Love	266
Approach of Spring	267
Epitaph on the Duke of Buckingham	268
To Saxham	269
The Primrose	270
CAREY, HENRY.	
Sally in our Alley	1085

	NO. OF POEM.		NO OF FORM.
CARRINGTON, N T.		From "the Fate of Amy"	1406
The Commencement of "Dartmoor"	1518	What is Life	1407
Dartmoor	1514	Summer Morning	1408
The Pixies of Devon	1515	The Primrose	1409
England's Landscape	1516	The Thrush's Nest	1410
Bird, Bee, and Butterfly	1517	First Love's Recollections	1411
Love and Nature	1518	Dawnings of Genius	1412
		Scenes and Musings of the Peasant	
		Post	1413
CARTWRIGHT, WILLIAM.		CLEVELAND, JOHN.	
A Valediction	337	His Hatred of the Scots	377
To Chloe	338	On Phillips walking before Sunrise	378
Love's Darts	339	The Puritan	740
On the Death of Sir Bevil Grenville	482		
Love's Darts	483		
CHALKHILL, JOHN.		CLOUGH, A. H.	
Description of the Priestess of Diana	333	Inatment to Perseverance	1836
The Image of Jealousy in the Chapel		To a Sleeping Child	1837
of Diana	334		
The Witches' Cave	335		
The Votress of Diana	336		
CHAMBERLAYNE, WILLIAM		COCKBURN, MRS.	
A Summer Morning	579	The Flowers of the Forest	1049
Virgin Purity	580		
Argalia condemned on False Evidence	581		
The Father of Pharonnida discovers		COLERIDGE, HARTLEY.	
her Attachment to Argaua	582	Sonnet	1569
Argalia taken Prisoner by the Turks	583	On Shakespere	1570
The Death of Janusa and Ammurat	584	Sonnets to a Friend	1571
		To certain Golden Fishes	1572
		Song	1573
		November	1574
CHAPMAN, GEORGE.		COLERIDGE, SAMUEL T.	
Sonnet	485	The Rume of the Ancient Mariner	1503
		Hymns before Sunrise in the Vale of	
CHATTERTON, THOMAS		Chamouni	1504
Morning	940	Love	1505
Spring	941	The Nightingale	1506
The Prophecy	942	Frost at Midnight	1507
Bristow Tragedy	943	Song	1508
The Minstrel's Song in Ella	944	Kubla Khan	1509
		Severed Friendship	1510
		Epitaph on an Infant	1511
CHAUCEER, GEOFFREY.		Answers to a Child's Question	1512
The Canterbury Tales—The Prologue	19		
The Squere's Tale	20		
The Cuckow and the Nightingale	21		
To his Empty Purse	22		
The House of Fame	23		
Mercy	24		
Introduction to the "Flower and the			
Leaf"	25		
The Duplicity of Women	26		
Praise of Women	27		
The Last Verses of Chaucer	28		
CHETTLE		COLLINS, WILLIAM.	
Sweet Content	433	Ode to Pity	887
Lullaby	434	Ode	888
		Ode to Evening	880
CHURCHILL.		To the Passions	892
Remorse	952	Dirge in Cymbelme	891
Smollett	953	Ode on the Death of Thomson	899
Hogarth	954		
On the Poverty of Poets	955	CONSTABLE, HENRY.	
Character of a Fribble	956	Sonnet	164
Characters of Quin, Tom Shenidan,			
and Garrick	957		
From the Prophecy of Famine	958		
CIBBER, COLLEY.		COOK, ELIZA.	
The Blind Boy	1033	The Old Arm-chair	1720
		The Land of my Burth	1721
CLARE, JOHN.		The Old Farm-gate	1722
To the Glowworm	1405	The Loved One was not there	1723
		The Old Water-mill	1724
		A Home in the Heart	1725
		CORBET, BISHOP.	
		To his Son, Vincent Corbet	251
		Journey into France.	252
		Farewell to the Fairies	253
		COTTON, CHARLES.	
		The New Year	646
		Invitation to Isaak Walton	647
		The Retirement	648
		A Voyage to Ireland in burlesque	649

	NO. OF POEM
DEKKER, T. & WILSON R. The Summer's Queen	432
DEKKER, CHETTLE, & HAUGHTON Sweet Content	433
Lullaby	434
DEKKER, T. Virtue and Vice	435
Patience	436
A Contrast between Female Honour and Shame	437
A Description of a Lady by her Lover	438
DENHAM, SIR JOHN. Cooper's Hill	576
On the Earl of Strafford's Trial and Death	577
Song to Morpheus.....	578
DIBDIN, CHARLES. The Tar for all Weathers	1136
Sir Sidney Smith.....	1137
Love and Glory	1138
Nongtongpaw	1139
Tom Bowling	1140
DICKENS, CHARLES. The Ivy Green	1818
DOBELL, SYDNEY. How's my Boy?	1671
DODDRIDGE The Gospel	1058
Evening Hymn	1059
To-morrow, Lord, is Thine	1060
On Recovery from Sickness	1061
Preparing to meet God	1062
A Christmas Hymn	1063
DODSLEY, ROBERT The Parting Kiss	1000
Song	1001
DOMMETT, ALFRED. A Christmas Hymn	1792
DONNE, JOHN. Address to Bishop Valentine	227
A Hymn to the Father	228
A Hymn to Christ	229
The Will	230
Valediction	231
Song	232
The Break of Day	233
The Dream	234
Sonnets	235
Ode	236
DORSET, EARL OF. Song	680
DORSET, THOMAS SACKVILLE, EARL OF. The Induction to the Complaint of Henry, Duke of Buckingham	96
Allegorical Personages described in Hell Henry, Duke of Buckingham, in the Infernal Regions	97
DOUGLAS, GAWAIN The Shipwreck of the Caravel of Grace Morning in May	56 57

	NO. OF POEM.
DOWLAND, JOHN. Sleep	497
DRAYTON, MICHAEL. Mortimer, Earl of March, and the Queen surprised by Edward III in Notting- ham Castle	141
Description of Morning, Birds, and Hunting the Deer	142
The Ballad of Agincourt	143
David and Goliath	144
To his Coy Love	145
Ballad of Dowsabel	146
Sonnet	147
DRUMMOND, WILLIAM. To a Nightingale	361
To his Lute	362
Spring	363
Think on thy Home	364
John the Baptist	365
The Praise of a Solitary Life	366
DRYDEN, JOHN. Reason	658
Palamon and Arcite; or, the Knight's Tale	659
Mac-Flecknoe	660
Alexander's Feast	661
Character of Shaftesbury	662
Character of Vilhers, Duke of Buck- ingham	663
Theodore and Honora	664
Enjoyment of the Present Hour re- commended	665
DUNBAR, WILLIAM. The Merle and Nightingale	51
The Vanity of Earthly Things	52
No Treasure without Gladness	53
Of Discretion in Giving	54
Of Discretion in Taking	55
DYER, JOHN. Groggar Hill	880
E.	
EDWARDS, RICHARD. Amantium iræ Amoris Redintegratio est	91
The Lover requesteth some Friendly Comfort, affirming his Constancy.	92
ELLIOTT, EBENEZER. To the Bramble Flower	1552
The Excursion	1553
Pictures of Native Genius	1554
Apostrophe to Futurity	1555
A Poet's Epitaph.	1556
A Poet's Prayer	1557
ELLIOT, SIR GILBERT. Amynta	1051
ELLIOT, JANE. The Flowers of the Forest.	1048

	NO OF POEM		NO OF POEM.
ETHEREGE, SIR GEORGE.		G.	
Songs	701, 702, 703	GALL, RICHARD.	
		My only Jo and Dearie O	1603
F.		Farewell to Ayrshire	1604
FAIRFAX, EDWARD.		GARTH, SAMUEL.	
Description of Armida and her En-		The Dispensary . .	786
chanted Girdle . . .	148	GASCOIGNE, GEORGE	
Rinaldo at Mount Olivet, and the En-		The Arraignment of a Lover	101
chanted Wood . . .	149	Swiftness of Time	102
FALCONER, WILLIAM.		The Vanity of the Beautiful	103
Character of the Ship's Officers	945	Good Morrow	104
The Ship departing from the Haven	946	Good Night	105
Distress of the Vessel	947	De Profundis	106
Council of the Officers	948	GAY, JOHN	
The Vessel going to Pieces	949	The Monkey who had seen the World	792
FANSHAWE, SIR RICHARD.		The Painter who pleased Nobody and	
The Spring	368	Everybody	793
A Rose	369	The Lion and the Cub	794
The Saint's Encouragement	370	The Old Hen and the Cook	795
A Rich Fool	371	The Goat without a Beard	796
FAWKES, FRANCIS.		The Sick Man and the Angel	797
The Brown Jug . . .	1014	The Fox at the Point of Death	798
FENTON, ELIJAH		The Council of Horses	799
An Ode to the Right Hon. John Lord		The Poet and the Rose	800
Gower . . .	834	The Hare and many Friends	801
FERGUSON, ROBERT		Sweet William's Farewell	802
Braid Claith	1052	A Ballad	806
The Farmer's Ingle	1053	The Country Ballad-singer	804
To the Tron Kirk Bell	1054	Walking the Streets of London	805
A Sunday in Edinburgh	1055	GEMMET, T. M.	
FIELD, NATHANIEL.		Ye're a' the War! to me, Lassie!	1813
Song . . .	488	GIFFORD, WILLIAM.	
FITZGEFFREY, CHARLES.		The Grave of Anna	1141
Sir Francis Drake	492	Greenwich Hill	1142
To Posterity	493	To a Tuft of Early Violets	1143
FLATMAN, THOMAS.		GILFILLAN, ROBERT	
For Thoughts	672	In the Days o' Langsyne	1646
Dying	673	The Exile's Song	1647
The Thought of Death	674	GLOUCESTER, ROBERT OF	
An Evening Hymn	675	The Muster for the First Crusade	13
FLETCHER, GILES.		GLOVER, RICHARD.	
The Rainbow	310	A Night Scene	997
The Sources of Vain Delights	311	The Armies at Salamis	998
A Hymn	312	Admiral Hosier's Ghost	999
The Demand of Justice	313	GODOLPHIN, SIDNEY.	
FLETCHER, PHINEAS		Love	481
Happiness of the Shepherd's Life	314	GOFFE, THOMAS.	
Instability of Human Greatness	315	The Madness of Orestes	467
FORD, JOHN.		Love without Return	468
The Real and the Ideal	456	GOLDSMITH, OLIVER.	
Summer Sports	457	Edwin and Angelina	916
Beauty beyond the Reach of Art	458	Retaliation	917
Bridal Song	459	The Traveller	918
FRERE, J. H.		The Deserted Village	919
Mr. Murray's Proposal	1294	The Haunch of Venison	920
The Giants and the Abbey	1295	GOULD, ROBERT.	
War Song on the Victory of Brunnen-		Songs	684, 685
burg	1296	GOWER, JOHN	
		The Tale of the Coffers or Caskets	29

	NO OF POEM.
Rossphele's Vision of Ladies	30
The Envious Man and the Miser	31
GRAHAM, JAMES	
Scotland	1156
A Spring Sabbath Walk	1157
A Summer Sabbath Walk	1158
An Autumn Sabbath Walk	1159
A Winter Sabbath Walk	1160
The Burial of the Righteous	1161
A Scottish Country Wedding	1162
The Impressed Sailor Boy	1163
To My Son	1164
GRANGER, DR	
Ode to Solitude	1015
GRANT, MRS.	
As a Sprig of Heath	1119
The Highland Poor	1120
GRAY.	
Ode on a Distant Prospect of Eton College	907
Hymn to Adversity	908
The Bard	909
Elegy written in a Country Church-yard	910
Ode on the Spring	911
On Vicissitude	912
GREEN, MATTHEW.	
Contentment	815
The Seeker	816
GREENE, ROBERT	
Beauty Sung for Love	419
Samela	420
Content.	421
Sephestia's Song to her Child	422
The Shepherd and his Wife	423
A Roundelay	424
Philomela's Ode	425
Jealousy	426
Dorastus on Fawnia	427
GREET, T.	
Household Treasures	1815
GREVILLE, MRS.	
Prayer for Indifference	987
H.	
HABERGHAM, MRS. FLEETWOOD.	
The Seeds of Love	671
HABINGTON, WILLIAM	
To Roses in the Bosom of Castara	316
To Castara	317, 318
A Dialogue between Hope and Fear	319
To the Spring	320
To Seymors	321
Description of Castara.	322
To Castara	323
To my Noblest Friend, I. C, Esq	324
Nomine Labia mea aperies	325
Paucitatem Dierum meorum nuncia mihi	326
Et exaltavit Humiles	327
Cupio dissolvi	328

	NO. OF POEM.
HALL, BISHOP	
The Requirements of a Tutor	248
Portrait of a Poor Gallant	249
Discontent of Men with their Condition	250
HALL, JOHN.	
The Morning Star	375
HAMILTON, WILLIAM.	
The Braes of Yarrow	881
Songs	882, 883
HARRINGTON, JOHN.	
Sonnet made on Isabella Markham	99
Verses on a most Stony-hearted Maiden	100
HARRINGTON, SIR JOHN.	
Of Treason.	150
Of Fortune.	151
Of Writers who Carp at other Men's Books	152
Of a Precise Tailor	153
HART.	
Come, Holy Spirit, come	1075
Be Wise to run thy Race	1076
HAUGHTON.	
Sweet Content	433
Lullaby	434
HAYLEY, WILLIAM.	
Tribute to a Mother on her Death	1089
Inscription on the Tomb of Cowper	1090
On the Tomb of Mrs Unwin	1091
HEADLEY, HENRY	
From his "Invocation to Melancholy"	1041
HEBER, BISHOP.	
Passage of the Red Sea.	1377
From Bishop Heber's Journal	1378
An Evening Walk in Bengal.	1379
Epiphany	1380
Thou art gone to the Grave	1381
Spring	1382
HEMANS, MRS.	
The Homes of England	1436
The Treasures of the Deep	1437
The Voice of Spring	1438
The Graves of a Household.	1439
Marguerite of France	1440
Bring Flowers	1441
Casabianca	1442
The Hour of Prayer	1443
Passing Away	1444
The Better Land	1445
A Father reading the Bible	1446
To a Family Bible	1447
The Child's First Grief	1448
Willow Song	1449
The Wandering Wind	1450
The Landing of the Pilgrim Fathers in New England	1451
The Adopted Child	1452
HENRYSONE, ROBERT.	
Robene and Makynne	48
Dinner given by the Town Mouse to the Country Mouse	49
The Garment of Good Ladies	50

	NO. OF POEM.		NO OF POEM.
HERBERT, GEORGE.		The Song of the Shirt	1496
Sunday	302	The Death-bed	1497
Virtue	303	The Water Lady.. ..	1498
The Flower	304	Song	1499
The Odour	305	HOOKE, N	
Complaining	306	From a Poem entitled Amanda	706
Easter	307	HOUGHTON, LORD	
The Call	308	The Brookside	1717
Man	309	The Men of Old	1718
HERRICK, ROBERT.		The Long Ago	1719
The Kiss, a Dialogue	340	HOWITT, MARY.	
To Blossoms	341	Mountain Children	1653
To Daffodils	342	The Farnes of the Caldonlow	1654
Song	343	The Monkey	1655
To Meadows	344	Little Streams	1656
The Country Life	345	The Broom Flower	1657
To Primroses filled with Morning Dew ...	346	Summer Woods	1658
Julia	347	Little Children.. ..	1659
Cherry Rape	348	Cornfields	1660
A Thanksgiving for his House.. ..	349	HOWITT, WILLIAM.	
To Find God.. ..	350	The Departure of the Swallow	1661
To Corinna to go a-Maying	351	HUME, ALEXANDER.	
HERVEY, T. K		Early Dawn	391
The Convict Ship.	1525	The Noon-tide of a Summer's Day .	392
Dry up thy Tears, Love	1526	Evening	393
I am All Alone	1527	HUME, MARY C.	
At his Sister's Grave	1528	Render to Cæsar the things which are Cæsar's	1817
Parting	1529	HUMPHREYS, DAVID.	
HEYWOOD, JOHN.		Western Emigration	1847
Idleness	400	HUNNIS, WILLIAM	
Be Merry, Friends... ..	401	The Love that is requited with Dis- dain.	98
HEYWOOD, THOMAS.		HUNT, LEIGH.	
The Death-bell	469	On the Birth of the Princess Royal..	1397
What is Love	470	To T L H, six years old	1398
Go, Pretty Birds ...	471	To the Grasshopper and Cricket ..	1399
Diana's Nymphs	472	Chorus of Flowers	1400
The Lark	473	The Nun	1401
Shepherd's Song	474	Abou Ben Adhem	1402
Shipwreck by Drink	475	Jaffar	1403
Search after God.. ..	476	Mahmoud	1404
HILL, AARON.		HUNTER, MRS.	
Verses written when alone in an Inn at Southampton	1081	Songs	1112, 1113
HISLOP, JAMES.		To my Daughter, on being separated from her on her Marriage..	1114
The Cameronian's Dream... ..	1652	The Lot of Thousands.. ..	1115
HOGG, JAMES.		INGELAND, THOMAS.	
When the Kye comes Hame	1612	My Fantasy will never turn	397
The Skylark	1613	INGELOW, JEAN.	
The Moon was a-waning	1614	Requesat in Pace!	1832
Kilmeny.	1615	INGRAM, J. K	
To the Comet of 1811	1616	The Memory of the Dead	1793
HOOD, THOMAS.			
Town and Country	1484		
Song	1485		
A Parental Ode to my Son.	1486		
Flowers	1487		
Autumn.. ..	1488		
To a Child embracing his Mother ..	1489		
To my Daughter on her Birthday..	1490		
I Remember, I Remember	1491		
Fair Ines	1492		
Ruth	1493		
The Dream of Eugene Aram.. ..	1494		
The Bridge of Signs	1495		

	NO. OF FORM.
J.	
JAGO, RICHARD.	
Labour and Genius	985

JAMES I. OF SCOTLAND.	
Spring	41
James bewails his Captivity ..	42
James first sees the Lady Jane . . .	43

JAMES VI, KING	
Ane schort Poeme of Tyme	394

JOHNSON, SAMUEL.	
London	884
The Vainty of Human Wishes . . .	885
On the Death of Dr. Robert Levett.	886

JONES, ERNEST.	
Moonrise	1794

JONES, SIR W.	
An Ode in Imitation of Alcæus . . .	1011
A Persian Song of Hafiz	1012
Tetrastich	1013

JONSON, BEN.	
To the Holy Trinity	237
Cupid.. . . .	238
Song of Hesperus	239
On Lucy, Countess of Bedford.. .	240
Song	241
Song to Celia.	242
A Nymph's Passion	243
Epitaph on the Countess of Pembroke	244
A Celebration of Charis	245
A Hymn to God the Father.. . . .	246
Advice to a Reckless Youth	247

K

KEATS, JOHN.	
From "Endymion"	1819
The Eve of St. Agnes	1820
True Beauty in Women	1821
Ode to a Nightingale	1822
Ode on a Grecian Urn	1823
Sonnet	1824
La Belle Dame sans Merci	1825

KEBLE, JOHN.	
April	1795
The Elder Scripture	1796
St Peter's Day	1797
Is this a time to Plant and Build?	1798

KEN, BISHOP.	
Morning Hymn	819
Evening Hymn	820
Midnight Hymn	821

KING ALFRED.	
The Soul in Despair	5
Nothing on Earth permanent . . .	6
The only Rest	7
The Happy Man.....	8

KING, BISHOP.	
Song	254
Sic Vita.. . . .	255
Life	256

KINGSLEY, CHARLES.	
O, Mary, go and call the Cattle home.	1799
The Fishermen.	1800

KNOWLES, HERBERT	
Lines written in the Churchyard of	
Richmond, Yorkshire	1383
KNOX, WILLIAM	
Opening of the Songs of Zion . . .	1474
Dirge of Rachel	1475
A Virtuous Woman	1476
Conclusion of the "Songs of Israel"	1477

L

LAIDLAW, WILLIAM.	
Lucy's Fluttin'	1649

LAMB, CHARLES.	
To Hester.. . . .	1228
A Farewell to Tobacco	1229
The Old Familiar Faces	1230
On an Infant Dying as soon as Born	1231
The Christening	1232
The Gipsy's Malison.	1233
Childhood	1234

LANDON, L. E.	
From the Improvisatrice	1460
Crescentus.	1461
The Shepherd Boy	1462
Little Red Riding Hood.	1463
Night at Sea	1464
The Awakening of Endymion . . .	1465
Hannibal's Oath	1466
The Grasp of the Dead	1467
The Troubadour	1468
Last Verses of L. E. L.	1469

LANDOR, W. S.	
The Maid's Lament.	1272
The Briar	1273
Children	1274
Iphigenia and Agamemnon	1275
To Macaulay.	1276
The One Gray Hair.	1277

LANGFORD, J. A.	
To the First Cuckoo of the Year..	1816

LANGHORE, DR.	
Country Justices and their Duties	930
Gipsies	931
An Appeal for the Industrious Poor	932
Mercy should have mitigated Justice..	933
A Farewell to the Valley of Irwan..	934
Owen of Carron.	935

LANSDOWNE, GEO GRANVILLE, LORD.	
Song	837

LEE, NATHANIEL.	
Speech	692
Love	693
Self-murder	694

LEWIS, M. G.	
Alonzo the Brave and the Fair	
Imagine....	1813

	NO. OF POEM		NO. OF POEM
LEYDEN, JOHN.		To the Memory of the First Lady Lyttelton	906
Dying in a Foreign Land	1129		
Sonnet on Sabbath Morn	1130	LYTTON, LORD.	
Ode to an Indian Gold Coin	1131	The Secret Way	1823
The Mermaid	1132		
To Ianthe...	1133	LYTTON, ROBERT.	
Ode to the Evening Star	1134	The Apple of Life	1829
Scotland.	1135	Epilogue	1830
LILLO, GEORGE.			
From Fatal Curiosity...	831		
LLOYD, ROBERT.			
The Miseries of a Poet's Life.	950	M.	
Wretchedness of a School Usher..	951		
LOCKHART, J. G.			
Bernardo and Alphonso	1522	MACAULAY, LORD	
Zara's Ear-rings	1523	The War of the League	1565
The Excommunication of the Cid.	1524	Naseby	1567
LODGE, THOMAS.		MACDONALD, GEORGE.	
Beauty.	428	The Owl and the Bell	1831
Rosalind's Madrigal.	429		
Rosader's Sonnetto	430	MACKAY, CHARLES	
Another.....	431	The Parting of Lovers	1737
LOGAN, JOHN.		The Child and the Mourners	1738
To the Cuckoo	962	Under the Holly Bough	1739
Written on a Visit to the Country in		What might be Done	1740
Autumn	963	The Good Time Coming	1741
Complaint of Nature.....	964	The Sailor's Wife	1742
LOKER, T.		MACNEILL, HECTOR.	
Many, many Years ago	1810	The Ale-house	1595
LONGLANDE, ROBERT.		The Husband's Return	1596
Mercy and Truth..	17	Mary of Castle-Cary	1597
Covetousness.	18	MACPHERSON, JAMES.	
LOVELACE, RICHARD.		The Cave	939
Song	352	MATTLAND, SIR RICHARD	
To Lucasta	353, 354	The Town Ladies	388
To Althea..	355	MALLET, DAVID.	
Song	356	William and Margaret	897
A Loose Saraband	357	Edwin and Emma	898
LYDGATE, JOHN.		Song	899
Canace.	36	A Funeral Hymn	900
From "The London Lackpenny"	37	MARLOWE, CHRISTOPHER.	
A Sylvan Retreat.	38	The Passionate Shepherd to his Love	113
The Golden Age	39	MARSTON, JOHN	
God's Providence	40	A Scholar and his Dog...	466
LYLY, JOHN.		MARVELL, ANDREW	
Cupid and Campaspe	404	Thoughts in a Garden	633
The Song of Birds.	405	The Emigrants in Bermudas	634
Complaint against Love.	406	Young Love	635
Apollo's Song of Daphne.	407	The Nymph Complaining for the Death	
Song to Apollo	408	of her Fawn	636
LYNDSAY, SIR DAVID.		MASON.	
Grievances of a Scottish Peasant of the		An Ode from Caractacus	913
16th Century	58	Ode to Memory	914
The Exactions and Delay of the Law	59	Epitaph on Mrs. Mason	915
Description of Squire Meldrum	60	MASSEY, GERALD	
Meldrum's Duel with the English Cham-		The Men of Forty-eight	1745
pion Talbart	61	No Jewell'd Beauty is my Love	1746
Christ Coming to Judgment...	62	A Poor Man's Wife	1747
LYTTELTON, LORD.		Kisses	1748
The Progress of Love.	904	Sweet and Twenty	1749
To the Rev. Dr. Ayscough	905		

	NO OF FORM
Sweet Spirit of my Love	1750
Old England	1751
England goes to Battle	1752
There's no Dearth of Kindness	1753
To a Beloved One	1754
A Wail	1755
Oh, lay thy Hand in mine, Dear !	1756
MASSINGER, PHILIP	
Welcome to the Forest's Queen	463
The Sweets of Beauty	464
Death	465
MAY, THOMAS	
The Death of Rosamond	367
MAYNE, JOHN	
Logan Braes	1605
Helen of Kirkconnel	1606
To the Raver Nith	1607
Mustering of the Trades to Shoot for the Siller Gun	1608
MEREDITH, GEORGE	
Love in the Valley	1744
MERRICK, JAMES.	
The Chameleon	1016
The Wish	1017
MICKLE	
Cumnor Hall	928
The Mariner's Wife	929
MIDDLETON, THOMAS	
The Three States of Woman	450
What Love is like	451
Happiness of Married Life	452
Devotion to Love	453
Indignation at the Sale of a Wife's Honour	454
Law	455
MILMAN, H. H.	
Summons of the Destroying Angel to the City of Babylon	1664
The Fair Recluse	1665
The Day of Judgment	1666
Bridal Song	1667
Hymn	1668
Brother, thou art gone	1669
Chorus	1670
MILTON, JOHN.	
L'Allegro	603
Il Penseroso	604
Lydas	605
Hymn on the Nativity	606
Praise of Chastity	607
The Lady's Song in Comus	608
The Spirit's Epilogue in Comus	609
On May Morning	610
Sonnet to the Nightingale	611
Sonnet on Age of Twenty-three	612
Sonnet on his Blindness	613
Sonnet on his Deceased Wife	614
Sonnet on the late Massacre in Pied- mont	615
Samson bewailing his Blindness and Captivity	616
Translation of Horace	617
Athens	618

	NO. OF FORM.
The Invocation and Introduction to Paradise Lost	619
Satan's Address to the Sun	620
Assembling of the Fallen Angels	621
Satan meets Sin and Death	622
Address to Light	623
The Angelic Worship	624
Paradise	625
Adam and Eve	626
Eve's Recollections	627
Morning in Paradise	628
Evening in Paradise	629
The Messiah	630
Temperance	631
Expulsion from Paradise	632
MOIR, D M	
Casa Wappy	1534
Langsyne	1535
The Unknown Grave	1536
Hymn	1537
MONTGOMERY, ALEXANDER.	
The Cherry and the Slae	389
Night is high gone	390
MONTGOMERY, JAMES.	
Night	1384
The Grave	1385
Aspirations of Youth	1386
The Common Lot	1387
Prayer	1388
Home	1389
A Mother's Love	1390
To a Daisy	1391
The Reign of Christ on Earth	1392
The Stranger and his Friend	1393
The Field of the World	1394
MONTGOMERY, ROBERT.	
The Starry Heavens	1481
Picture of War	1482
Lost Feelings	1483
MOORE, EDWARD	
The Happy Marriage	1034
MOORE, SIR JOHN H	
L'Amour Timide	983
Song	984
MOORE, THOMAS.	
'Tis the Last Rose of Summer	1278
Wreathe the Bowl	1279
Fill the Bumper fair	1280
And doth not a Meeting like this	1281
Friend of my Soul	1282
Go where Glory waits thee !	1283
Fly to the Desert	1284
The Harp that once through Tara's Halls	1285
Song	1286
O ! Breathe not his Name	1287
Those Evening Bells	1288
Arianmore	1289
Musam's Song	1290
Echoes	1291
The Light of other Days	1292
The Journey Onwards	1293
MORE, HENRY.	
The Philosopher's Devotion	572
Charity and Humility	573

	NO. OF FORM.		NO. OF FORM.
The Soul and the Body	574	OLDYS, WILLIAM.	
The Pre-existence of the Soul	575	Song	1021
MORRIS, WILLIAM.		OPIE, MRS AMELIA	
From "The Loves of Guarun" .1839, 1840		The Orphan Boy's Tale	1116
MOSS, THOMAS.		A Lament	1117
The Beggar	1027	Song	1118
MOTHERWELL.		OTWAY, THOMAS.	
Jeanie Morrison	1631	A Blessing	687
Sword Chant of Thorstein Randi	1632	Parting	688
They come! the Merry Summer		Picture of a Witch	689
Months	1633	Song	690
The Water, the Water	1634	Description of Morning	691
The Midnight Wind	1635	OUSELEY, T. J.	
The Cavalier's Song	1636	The Angel of the Flowers	1811
The Bloom hath fled thy Cheek,		The Seasons of Life	1812
Mary	1637	OVERBURY, SIR THOMAS	
My Head is like to rend, Willie	1638	The Wife	495
The Covenantant's Battle Chant	1639	OXFORD, EDWARD, EARL OF	
When I beneath the cold red earth		Fancy and Desire	494
am sleeping	1640		
Song of the Danish Sea-king	1641	P.	
MOULTRIE, JOHN.		PARNELL, THOMAS.	
The Three Sons	1801	A Fairy Tale	808
N.		The Hermit	809
NABBS, THOMAS.		Hymn to Contentment	810
Song by Love to Physander and Bel-		Song	811
lanima	376	Morning Hymn	812
NASH, THOMAS.		Noontide Hymn	813
Spring	439	Evening Hymn	814
The Decay of Summer	440	PEELE, GEORGE.	
The Coming of Winter	441	Ænon's Complaint	409
Approaching Death	442	The Song of the enamoured Shepherd	410
Contentment	443	The Aged Man-at-Arms	411
Despair of a Poor Scholar	444	England	412
NICCOLS, RICHARD		Joab's Description of David	413
Robert, Duke of Normandy, previ-		Joab's Address to David on Death of	
ously to his eyes being put out	496	Absalom	414
NICHOLSON, WILLIAM.		King David	415
The Browne of Blednoch	1650	Bethsabe bathing	416
NICOLL, ROBERT.		Bethsabe's Address to the Zephyr	417
Thoughts of Heaven	1642	David enamoured of Bethsabe	418
We are Brethren a'	1643	PENROSE, THOMAS	
Wild Flowers	1644	The Helmets	981
Death	1645	The Field of Battle	982
NORTON, HON. MRS.		PERCY, DR THOMAS.	
Picture of Twilight	1710	O Nanny, wilt thou gang wi' me	937
The Mother's Heart	1711	The Friar of Orders Gray	938
To Ferdinand Seymour	1712	PHILIPS, AMBROSE	
We have been Friends together	1713	A Fragment of Sappho	788
Allan Percy	1714	Epistle to the Earl of Dorset	789
Love not	1715	The First Pastoral	790
The King of Denmark's Rade	1716	To Charlotte Pulteney	791
NUGENT, EARL.		PHILIPS, JOHN.	
Ode to Mankind	1044	The Splendid Shilling	666
O.		PHILIPS, KATHERINE	
OLDMIXON, JOHN.		The Inquiry	384
Song	388	A Friend	385
		POLLOK, ROBERT	
		Thus stood his Mind	1430

	NO. OF POEM
Hell	1431
A Scene of Early Love	1432
The Death of the Young Mother.	1433
Friendship	1434
Happiness..	1435
POMFRET, JOHN	
Custom.	677
The Wish	678
POPE, ALEXANDER.	
The Messiah.	776
Satire.	777
To a Lady..	778
The Man of Ross	779
The Toilet	780
The Dying Christian to his Soul	781
The Quiet Life.	782
Moonlight	783
POPE, DR. WALTER	
The Old Man's Wish	686
PRAED, W. M.	
Twenty-eight and Twenty-nine	1709
PRINGLE, THOMAS.	
Afar in the Desert...	1478
The Lion and the Graffe	1479
The Emigrant's Farewell	1480
PRIOR, MATTHEW.	
An Ode	747
A Song	748
The despairing Shepherd	749
The Lady's Looking-glass	750
Cupid and Ganymede	751
Cupid mistaken	752
Mercury and Cupid	753
The Garland.	754
Henry and Emma	755
The Thief and the Cordelier	756
Protagenes and Apelles	757
Abra's Love for Solomon.	758
Epitaph, Extempore	759
For my Own Monument	760
An Epitaph	761
On Bishop Atterbury's burying the Duke of Buckingham	762
PROCTER, B. W.	
Address to the Ocean..	1673
Marcella..	1674
Night	1675
The Sleeping Figure of Modena	1676
An Invocation to Birds	1677
To the Snowdrop.	1678
Song of Wood Nymphs	1679
The Blood Horse..	1680
The Sea..	1681
The Stormy Petrel	1682
The Sea in Calm.	1683
The Hunter's Song	1684
The Owl.	1685
A Song for the Seasons	1686
The Poet's Song to his Wife	1687
Softly woo away her Breath..	1688
The Mother's last Song	1689
Peace! what do tears avail?	1690
A Bridal Dirge.	1691
Hermione	1692
A Poet's Thought	1693
A Petition to Time..	1694

	NO. OF POEM
Sit down, sad Soul...	1695
Life	1696

Q.

QUARLES, FRANCIS.	
What is Life..	292
The Vanity of the World	293
Faith	294
Delight in God only	295
Song	296
Hey, then, up go we	737

QUARLES, JOHN.	
Hymn to the Almighty	676

R.

RALEIGH, SIR WALTER.	
The Nymph's Reply	114
The Country's Recreations	115

RAMSAY, ALLAN.	
Song	824
The last time I came o'er the moor	825
Ode from Horace	826

RANDOLPH, THOMAS	
To a Lady admiring Herself in a Looking-glass	358
From the Muse's Looking-glass	359
To my Picture	360

RANDS, W. B.	
Lulliput Levee	1826
Baby	1827

REDFORD, JOHN	
Song of Honest Recreation	403

ROBERTS, W. H.	
Belshazzar and Daniel	979
The Jew's Return to Jerusalem	980

ROCHESTER, EARL OF.	
Song	654
Constancy	655
Song	656
Song	657

ROGERS, SAMUEL	
From the "Pleasures of Memory"	1180
From "Human Life"	1181
From the "Voyage of Columbus"	1182
Genevra	1183
The Sleeping Beauty	1184
A Wish	1185
An Italian Song	1186
To the Butterfly	1187
On a Tear	1188

ROLLE, RICHARD	
What is Heaven?	16

ROSCOMMON, EARL OF	
Against False Pride	650
An Author should be sincere	651
A Quack	652
On the Day of Judgment	653

	NO OF FORM		NO OF FORM.
ROSETTI, DANTE GABRIEL		SEWELL, DR. GEORGE.	
The Blessed Damozel	1841	Verses	832
The Portrait	1842		
Newborn Death	1843	SHADWELL, THOMAS.	
		Inconstancy of Love	700
ROSS, ALEXANDER.			
Woo'd and Married and a'	1045	SHAKSPERE, WILLIAM.	
Mary's Dream	1046	Mercy	165
		Night	166
ROWE, NICHOLAS.		Night and Music	167
Colin's Complaint	828	Grief that cannot be comforted	168
The Contented Shepherd	829	Flowers	169
Song	830	Richard the Second's Lament	170
		Soliloquy of Richard the Second in	
RUSSELL, THOMAS		Prison	171
Sonnet to Valchusa	1042	Hetsapur's Defence	172
Sonnet, supposed to be written at		Rumour	173
Lemnos	1043	Sleep	174
		Henry the Fourth's Expostulation	
S.		with his Son	175
		The Answer of the Lord Chief Jus-	
SANDYS, GEORGE		tice to Henry V	176
A Thanksgiving	477	The King's Answer.. . . .	177
Psalm xlii	478	Henry the Fifth's Address to his Sol-	
Psalm lxxvii	479	diers before Harfleur	178
Chorus of Jewish Women.. . . .	480	Henry the Fifth's Address at Agun-	
		court	179
SAVAGE, RICHARD.		Henry the Fifth's Soliloquy on the	
Remorse	840	Battle-field	180
The Wanderer.. . . .	841	Gloster's Soliloquy	181
		Wolsey on his Fall	182
SCOT, ALEXANDER		Cranmer's Prophecy of Queen Eliza-	
To his Heart.. . . .	386	beth	183
Rondel of Love	387	Hamlet's Soliloquy on Death.. . . .	184
		Macbeth before murdering the King	185
SCOTT, JOHN		Cassius to Brutus	186
The Tempestuous Evening	1018	Mark Antony's Oration on the Body	
Ode on hearing the Drum	1019	of Caesar	187
Ode on Privateering	1020	Cleopatra	188
		Life	189
SCOTT, SIR WALTER		Appearances	190
Description of Melrose Abbey...	1314	The Uses of Adversity	191
Love of Country	1315	A Meditative Fool	192
Death of Marmion	1316	The World a Stage	193
Young Lochinvar	1317	Adversity	194
Jock of Hazeldean	1318	Beauty	195
Songs	1319, 1320	Ceremony	196
Border Ballad	1321	Friends falling off	197
Pibroch of Donuil Dhu	1322	Gold	198
Coronach	1323	Insanity	199
Hymn of the Hebrew Maiden	1324	Self-inspection	200
Cadyow Castle	1325	Love	201
The Outlaw	1326	England	202
A Serenade	1327	Order and Obedience	203
Where shall the Lover rest	1328	Proper use of Talents	204
The Maid of Neidpath	1329	Take the beam out of thine own eye	205
The Pride of Youth.. . . .	1330	The Voice of the Dying.. . . .	206
Rosabelle	1331	A Good Conscience	207
Hunting Song	1332	Good Name	208
The Palmer	1333	Ariel's Song	209
The Wild Huntsman	1334	The Fairy to Puck	210
Christmas	1335	Amiens' Song	211
Hymn for the Dead	1336		
		SHAW, CUTHBERT.	
SEDLEY, SIR CHARLES.		From "A Monody to the Memory of	
To a very Young Lady	667	his Wife".	1036
Song	668		
Cosmelia's Charms	669	SHELLEY, PERCY B.	
Song	670	Opening of Queen Mab	1359
		The Cloud	1360
SEWARD, ANNA.		To a Skylark	1361
The Anniversary...	1111	Lutes to an Indian Air	1362
		I fear thy kisses	1363

	NO OF FORM
Love's Philosophy	1364
To the Night	1365
The Flight of Love	1366
One Word is too often profaned	1367
Invocation..	1368
Stanzas written in Dejection near Naples	1369
Ozymandias of Egypt	1370
To a Lady, with a Guitar	1371
Ode to the West Wind	1372
Autumn .	1373
The Widow Bird .	1374
Hymn to Intellectual Beauty	1375
Mutability..	1376
SHENSTONE	
The Schoolmistress ..	893
A Pastoral Ballad	894
Ode to Memory	895
Written at an Inn at Henley	896
SHIRLEY, JAMES.	
Upon his Mistress sad	379
Echo and Narcissus	380
Shepherd and Shepherdesses	460
The Common Doom	461
The Equality of the Grave .	462
SIDNEY, SIR PHILIP.	
Sonnets..	107
SKELTON, JOHN.	
To Mistress Margaret Hussey	63
SKINNER, JOHN	
Tullochgorum	1050
SMART, CHRISTOPHER.	
Song to David	994
From a Trip to Cambridge	995
Ode	996
SMITH, ALEXANDER.	
Lady Barbara	1743
SMITH, CHARLOTTE.	
On the Departure of the Nightingale	1099
Written at the Close of Spring	1100
Recollections of English Scenery	1101
SMITH, HORACE.	
Address to the Mummy in Belzoni's Exhibition	1418
Hymn to the Flowers	1419
On the Death of George III	1420
SMITH, JAMES.	
The Upas in Marylebone-lane	1417
SMITH, JAMES AND HORACE	
The Theatre	1414
The Baby's Debut	1415
A Tale of Drury-lane	1416
SMOLLETT, TOBIAS.	
Ode to Independence	921
Ode to Leven Water	922
The Tears of Scotland	923
SOMERVILLE, WILLIAM	
Description of a Hare-hunt	806
Fraser of a Country Life	807

	NO OF FORM.
SOTHEBY, WILLIAM.	
Staffa	1225
Approach of Saul and his Guards against the Philistines	1236
Song of the Virgins celebrating the Victory	1237
SOUTHERNE, THOMAS.	
Song	827
SOUTHEY, CAROLINE.	
Autumn Flowers..	1530
The Pauper's Deathbed	1531
The Last Journey	1532
Mariner's Hymn	1533
SOUTHEY, ROBERT.	
The Widowed Mother..	1213
A Moonlight Scene	1214
The Holly-tree	1215
The Alderman's Funeral	1216
Love	1217
The Miser's Mansion	1218
After Blenheim	1219
The Scholar	1220
Youth and Age	1221
The Complaints of the Poor	1222
The Old Man's Comforts	1223
The Inchcape Rock	1224
Bishop Hatto.	1225
Mary the Maid of the Inn	1226
St Romuald	1227
SOUTHWELL, ROBERT.	
Love's Servile Lot	108
Look Home	109
Times go by turns	110
The Image of Death	111
Scorn not the least	112
SPENCER, PETER.	
Lines to Fanny	1807
Sent with a Rose to Rose	1808
A Thought among the Roses.	1809
SPENCER, HON W R	
Beth Gélert	1395
Wife, Children, and Friends.	1396
SPENSER, EDMUND	
Una and the Redcress Knight	124
Una followed by the Lion	125
The Squire and the Dove	126
Fable of the Oak and the Buir	127
From the Epithalamion	128
The House of Raches	129
The Ministry of Angels	130
Prince Arthur's Address to Night	131
The Garden of Adonis	132
The Bower of Bliss	133
Sonnets..	134
STANLEY, THOMAS.	
The Tomb	565
Celia Singing.	566
Speaking and Kissing	567
La Belle Confidante.	568
Note to Moschus	569
STEPNEY, GEORGE.	
To the Evening Star	682

	NO OF FORM		NO OF FORM.
STERLINE, EARL OF, WILLIAM		TENNANT, WILLIAM	
ALEXANDER.		From Anster Fair	1628
Sonnets	489	The Heroine of Anster Fair..	1629
STILL, BISHOP.		Description of the Comers to the Fair	1630
Drinking Song.. . . .	402	TENNYSON, A.	
STIRLING, EARL OF.		Song of the Brook	1703
Sonnet	396	The Reconciliation	1704
STORER, THOMAS.		The Widow and Child	1705
Wolsey's Ambition.. . . .	490	From In Memoriam.	1706
Wolsey's Vision.	491	Lady Clare	1707
SUCKLING, SIR JOHN.		Dora	1708
Song	329	TENNYSON, FREDERICK.	
A Ballad upon a Wedding.	330	First of March	1804
Constancy.. . . .	331	The Bridal	1805
Song	332	The Blackbird	1806
SURREY, HOWARD, EARL OF.		THACKERAY, W. M.	
Imprisoned in Windsor, he recounteth		The Age of Wisdom	1762
his Pleasure there passed	64	Damages Two Hundred Pounds	1763
No Age Content with his Own Estate.	65	THOMPSON, EDWARD.	
The Means to attain Happy Life	66	The Sailor's Farewell	1038
Description of Spring	67	Songs	1039, 1040
How each Thing, save the Lover, in		THOMSON, JAMES.	
Spring reviveth to Pleasure	68	Showers in Spring	864
Description and Praise of his Loue,		Birds Pairing in Spring	865
Geraldine	69	Domestic Happiness	866
A Vow to Loue	70	Musidora	867
A Lover's Complaint	71	A Summer Morning	868
SWAIN, C.		A Summer Evening	869
The Death of the Warrior-king :	1697	Lavinia	870
The Voice of the Morning	1698	The Harvest Storm	871
The Mother's Hand.. . . .	1699	Autumn Evening Scene	872
The Orphan Boy	1700	A Winter Landscape	873
Sabbath Chimes	1701	A Hymn.	874
Love's History	1702	From the Bard's Song in the Castle of	
SWIFT, JONATHAN.		Indolence	875
Morning	771	Ode	876
Description of a City Shower	772	Hymn on Solitude	877
Baucus and Philemon	773	The Happy Man	878
Verses on his own Death	774	Rule Britannia.. . . .	879
The Grand Question debated	775	THRALE, MRS.	
SWINBURNE, ALGERNON CHARLES		The Three Warnings	1026
The Sea	1833	TICKELL, THOMAS.	
Meleager Dying	1834	Cohn and Lucy	784
SYLVESTER, JOSHUA.		To the Earl of Warwick on the Death	
The Soul's Errand.. . . .	119	of Addison.. . . .	785
To Religion...	120	TIGHE, MARY.	
T.		The Marriage of Cupid and Psyche.	1121
TANNAHILL, ROBERT.		The Lily.	1122
The Braes o' Balquhither	1598	TOPLADY, A.	
The Braes o' Gleniffer	1599	Love Divine, all love excelling	1072
The Flower o' Dumblane	1600	Deathless Principle, arise	1073
The Midges dance aboon the Burn	1601	Rock of Ages cleft for me	1074
Gloomy Winter's now awa'	1602	TRAIN, JOSEPH	
TATE, NAHUM.		Song	1651
The Birth of Christ.	822	TRENCH, R. C.	
From Psalm civ.	823	Harmosan	1802
TAYLOR, BISHOP JEREMY.		Be Patient.. . . .	1803
Of Heaven.....	555	TUSSER, THOMAS.	
		An Introduction to the Book of	
		Husbandry.	81

	NO. OF FORM		NO. OF FORM
A Preface to the Buyer of his Book on		On Loving at First Sight....	600
Husbandry.	82	The Self-banished	601
The Ladder to Thrift. . . .	83	The Night-piece	602
Directions for Cultivating a Hop-		WALSH, WILLIAM.	
garden.	84	Song	683
Housewifery Physic	85	WARD, EDWARD.	
Good Husbandly Lessons ..	86	Song	835
The Winds.	87	WARNER, WILLIAM.	
A Christmas Carol	88	Tale of Argentele and Curan	484
Poems for thine own Bed-chamber	89	WARTON, JOSEPH.	
Principal Points of Religion . . .	90	To Fancy	974
U		WARTON, THOMAS.	
UDALL, NICHOLAS		The Hamlet	965
The Work-girl's Song	398	On Revisiting the River Loddon .	966
The Minion Wife.. . . .	399	Written on a Blank Leaf of Dugdale's	
UNCERTAIN.		Monasticon.	967
Sadness	502	Sonnet	968
The Soul's Errand	503	Inscription in a Hermitage . .	969
Content	504	The Suicide	970
The Woodman's Walk	505	Ode sent to a Friend on his leaving a	
Canzonet	506	Favourite Village	971
The Oxford Riddle	507	A Panegyric on Oxford Ale . . .	972
Ambitio Feminini Generis ..	508	The Progress of Discontent . .	973
Nec Sutor ultra	509	WASTELL, SIMON.	
V.		Man's Mortality	501
VANBRUGH, SIR JOHN.		WATSON, THOMAS.	
Fable, related by a Beau to Æsop ..	833	The Nymphs to their May Queen. ...	122
VAUGHAN, HENRY		Sonnet	123
Early Rising and Prayer	556	WATTS, DR.	
The Feast	557	The Rose	850
The Bee	558	A Summer Evening	851
Peace.. . . .	559	Few Happy Matches	852
They are all gone.	560	The Day of Judgment	853
The Timber	561	God known only to Himself . .	854
The Rambow	562	WEBSTER, JOHN.	
The Wreath	563	A Dirge	446
The Retreat.. . . .	564	The Madman's Song	447
VERE, AUBREY DE.		The Preparation for Execution. .	448
Early Friendship.. . . .	1789	Death.....	449
Song	1790	WESLEY, CHARLES.	
Sonnet.. . . .	1791	Come, O thou Traveller . . .	1064
W.		Weary of Wandering	1065
WALLER, EDMUND.		Jesu, Lover of my Soul . . .	1066
On a Girdle	585	WESLEY, JOHN.	
On Love.. . . .	586	From Teistege	1067
A Panegyric to the Lord Protector .	587	From the German	1068
At Penshurst.	588	From Count Zuizendorf . . .	1069
The Bud.	589	From Scheffler	1070
Say, lovely Dream	590	From the German	1071
Go, lovely Rose	591	WEST, GILBERT.	
Old Age and Death.	592	Allegorical Description of Vertu ...	1082
To Amoret.	593	WHITE, H KIRKE.	
To Phyllis.	594	To an Early Primrose	1165
Of the Queen	595	Sonnet.	1166
On my Lady Sydney's Picture..	596	The Star of Bethlehem	1167
On my Lady Isabella playing the Lute	597	A Hymn for Family Worship .	1168
To a Lady.. . . .	598	The Christiad	1169
Love's Farewell.	599	The Shipwrecked Solitary's Song .	1170
		From Clifton Grove.. . . .	1171
		Hymn.	1172

	NO. OF FORM.
WHITEHEAD, PAUL	
Hunting Song	1037
WHITEHEAD, W.	
Variety	986
WILDE, DR	
A Complaint of a Learned Divine in Puritan Times	257
WILSON, A.	
A Village Scold surprising her Hus- band in an Alehouse	1593
A rouler's Story	1594
WILSON, JOHN.	
To a Sleeping Child	1421
The Sabbath Day	1422
Lines written in a lonely Burial- ground in the Highlands	1423
The Midnight Ocean	1424
The Evening Cloud.. . . .	1425
Plague Scenes	1426
Address to a Wild Deer	1427
Mary	1428
The Widowed Mother	1429
WILSON, R.	
The Summer's Queen	432
WINCHELSEA, ANNE, COUNTESS OF.	
A Nocturnal Reverie.. . . .	817
Life's Progress.. . . .	818
WITHER, GEORGE.	
Christmas	271
Sonnet upon a Stolen Kiss	272
The Companionship of the Muse	273
A Prisoner's Lay.	274
From "A Dirge"	275
To a Brother Poet	276
The just Indignation of the oppressed A persecuted Poet's Address to his King	277
My Heavenly Father and his erring Child	278
Against hired Flatterers	279
The 148th Psalm paraphrased	280
The Ford of Arle	281
The sequestered Retirement of Bent- worth.	282
Prayer for Seasonable Weather	283
WOLCOT, DR.	
The Pilgrims and the Peas	1147
Dr. Johnson's Style	1148
Advice to Landscape Painters.	1149
The Apple Dumplings and a King	1150
Whitbread's Brewery visited by their Majesties	1151
Lord Gregory	1152
May-Day	1153
Epigram on Sleep	1154
To my Candle	1155
WOLFE, CHARLES.	
The Burial of Sir John Moore	1562
The Death of Mary	1563
Song	1564

	NO OF FORM
WORDSWORTH, WILLIAM.	
London, 1802	1189
The World is too much with us	1190
On King's College Chapel, Cambridge	1191
Lines	1192
Lucy	1193
A Portrait	1194
Tintern Abbey	1195
To a Highland Gull	1196
An Old Man's Reflections	1197
Ode.	1198
Yarrow Visited	1199
To a Distant Friend	1200
To the Skylark	1201
To the Cuckoo	1202
Composed at Nidpath Castle	1203
Upon Westminster Bridge	1204
Admonition to a Traveller	1205
The Reaper	1206
The Daffodils	1207
To the Daisy	1208
By the Sea	1209
To Sleep	1210
Written in Early Spring	1211
The two April Mornings	1212
WOTTON, SIR HENRY	
To his Mistress, the Queen of Bohe- mia	158
A Farewell to the Vanities of the World	159
The Good Man	160
A Meditation	161
On the sudden Restraint of the Earl Somerset, then falling from favour.	162
In praise of Angling.	163
WYAT, SIR THOMAS.	
The Lover complaineth of the Un- kindness of his Love	72
The Lover's Lute cannot be blamed, though it sing of his Lady's Un- kindness	73
The re-cured Lover exulteth in his Freedom and voweth to remain Free until Death	74
That Pleasure is mixed with every Pain	75
A Description of such a one as he would love	76
An earnest Suit to his unkind Mis- tress not to forsake him	77
To his Mistress	78
He lamenteth that he had ever Cause to doubt his Lady's Faith	79
WYNTOUN, ANDREW	
The Return of David II. from Cap- tivity	44
Interview of St. Serf with Sathanas	45
Y.	
YOUNG, EDWARD.	
Night	855
On Life, Death, and Immortality.	856
Thoughts on Time	857
Procrastination	858
The Emptiness of Riches	859
The Love of Praise.. . . .	860
The Astronomical Lady.. . . .	861
The Languid Lady	862
The Swearer	863

ALPHABETICAL LIST OF THE POEMS.

	NO. OF FORM
A Ballad	808
A Ballad upon a Wedding ..	330
A Blessing	687
A Bridal Dirge	1691
A Calm Eve	1545
A Celebration of Charis	245
A Christmas Carol ..	88
A Christmas Hymn	1063
A Christmas Hymn	1792
A Contrast between Female Honour and Shame ..	437
A Country Song, intitled the Restoration	745
A Description of a Lady by her Lover ..	438
A Description of such a One as he would love ..	76
A Dialogue between Hope and Fear ..	319
A Dirge	446
A Fairy Tale	808
A Farewell to the Vanities of the World ..	159
A Farewell to the Valley of Iwan ..	934
A Farewell to Tobacco	1229
A Father reading the Bible	1446
A Fragment of Sappho	788
A Friend	385
A Funeral Hymn ..	900
A Good Conscience ..	207
A Home in the Heart	1725
A Hymn ..	312
A Hymn ..	767
A Hymn ..	769
A Hymn ..	874
A Hymn ..	1172
A Hymn to Christ ..	229
A Hymn to the Father ..	228
A Lament ..	1117
A Lawyer's Farewell to his Muse ..	936
A Letter from Italy ..	765
A Little While ..	1779
A Loose Saraband ..	357
A Lover's Complaint ..	71
A Lowering Eve ..	1544
A Meditation ..	161
A Meditative Fool ..	192
A Moonlight Scene ..	1214
A Mother's Love ..	1390
A Night Scene ..	287
A Night Scene ..	907
A Nocturnal Reverie ..	817
A Nymph's Passion ..	243
A Panegyric on Oxford Ale ..	972
A Panegyric to the Lord Protector ..	587
A Parental Ode to my Son, aged three years and five months ..	1486

	NO. OF FORM
A Pastoral	1057
A Pastoral Ballad	894
A Pastoral of Philis and Coridon ..	117
A Pedlar's Story ..	1594
A Persecuted Poet's Address to his King..	278
A Persian Song of Hafiz	1012
A Petition to Time	1694
A Poet's Epitaph	1556
A Poet's Prayer	1557
A Poet's Thought ..	1693
A Poor Man's Wife ..	1747
A Portrait ..	1194
A Preface to the Buyer of his Book on Husbandry ..	82
A Prisoner's Lays ..	274
A Public Breakfast ..	1025
A Quack ..	652
A Red Red Rose ..	1584
A Remembrance ..	1726
A Rich Fool ..	371
A Rose ..	369
A Roundelay ..	424
A Rural Scene ..	959
A Scene of Early Life ..	1432
A Scholar and his Dog ..	466
A Scottish Country Wedding ..	1162
A Serenade ..	1327
A Song for the Seasons ..	1636
A Spring Sabbath Walk ..	1157
A Summer Evening ..	851
A Summer Evening ..	869
A Summer Morning ..	579
A Summer Morning ..	868
A Summer Sabbath Walk ..	1153
A Sunday in Edinburgh ..	1055
A Sweet Pastoral ..	118
A Sylvan Retreat ..	38
A Tale of Drury Lane ..	1416
A Tale of Robin Hood ..	516
A Thanksgiving ..	477
A Thanksgiving for his House ..	349
A Thought among the Roses ..	1809
A Valediction ..	337
A Village Scold surprising her Husband in an Alehouse ..	1593
A Virtuous Woman ..	1476
A Vow to Love ..	70
A Voyage to Ireland in Burlesque ..	649
A Wail ..	1755
A Wet Sheet and a Flowing Sea ..	1623
A Winter Landscape ..	873
A Winter Sabbath Walk ..	1160
A Wish ..	1185

C.	NO. OF POEM.
Ca' the Yowes to the Knowes...	1682
Cadyow Castle.	1825
Cæsar's Lamentation over Pompey's Head	214
Canace, condemned to death by her father, Æolus, sends to her guilty brother, Macareus, the last testimony of her unhappy passion...	36
Canzonet	506
Careless Content.	1056
Casa Wappy	1534
Casablanca.	1442
Cassius to Brutus	186
Celia Singing	566
Ceremony.	196
Character of a Fribble	956
Character of Shaftesbury	662
Character of Sir James, of Douglas	38
Character of the Ship's Officers	945
Character of Vilhers, Duke of Buckingham	663
Characters of Quin, Tom Sheridan, and Garrick.	957
Characteristic of an Englishman.	80
Charity and Humility.	578
Cherry Rape	348
Childhood	1284
Children	1274
Choice of a Rural Situation and Description of the Age	924
Chorus	1670
Chorus of Flowers	1400
Chorus of Jewish Women	480
Christ coming to Judgment	62
Christmas	271
Christmas	1335
Claudian's Old Man of Verona	545
Cleopatra	188
Cohn and Lucy	784
Cohn's Complaint	828
Come, Evening Gale!	1541
Come, Holy Spirit, come	1075
Come, O Thou Traveller	1084
Come to these Scenes of Peace	1242
Come unto Me	1109
Commencement of "Dartmoor"	1513
Complaining	306
Complaint against Love	406
Complaint of a Learned Divine in Puritan Times	257
Complaint of Nature	964
Composed at Nidpath Castle, the property of Lord Queensberry, 1803	1203
Conclusion of the Songs of Israel	1477
Constancy	331
Constancy	655
Constitutional Limitation of Despotism	154
Content	421
Content	504
Content, a Pastoral	1023
Contented Shepherd	829
Contentment	443
Contentment	815
Cooper's Hill	576
Cornfields	1660
Coronach	1323
Cosmelia's Charms	669
Council of the Officers	948
Count Zinzendorf	1069
Country Justices and their Duties	980

	NO. OF POEM.
Country Song, intitled the Restoration	745
Covetousness	18
Cowper's Grave	1558
Cradle Song	1772
Cranmer's Prophecy of Queen Elizabeth	183
Creation	787
Crescentius	1461
Cumnor Hall	928
Cupid	238
Cupid and Campaspe	404
Cupid and Ganymede	751
Cupid Mistaken	752
Cupio dissolvi	328
Custom	677

D.

Damages Two Hundred Pounds	1768
Dartmoor	1514
David and Gohah	144
David enamoured of Bethsabe	418
Dawnings of Genius	1412
Day of Judgment	853
De Profundis	106
Death	449
Death	465
Death	846
Death	1645
Death of Eliza, at the Battle of Minden	1094
Death of Marmion	1316
Death of Sir Henry de Bohun	34
Deathless Principle, arise!	1073
Delight in God only	295
Description and Praise of his Lous Geraldine	69
Description of a City Shower	772
Description of a Hare-hunt	806
Description of Armida and her Enchanted Girdle	148
Description of Castara	322
Description of the Comers to the Fair	1630
Description of Haidee	1348
Description of Melrose Abbey	1314
Description of Morning	691
Description of Morning Birds and Hunting the Deer	142
Description of Spring	67
Description of Squyre Meldrum	60
Description of the Priestess of Diana	333
Despair of a Poor Scholar	444
Destruction of Sennacherib	1348
Destruction of Sennacherib's Army	1092
Devotion to Love	453
Diana's Nymphs	472
Dinner given by the Town Mouse to the Country Mouse	49
Directions for Cultivating a Hop Garden	84
Dirge in Cymbeline	891
Dirge of Rachel	1475
Discontent of Men with their Condition	250
Disdan Returned	284
Distress of the Vessel	947
Dr. Johnson's Style	1148
Domestic Happiness	866
Domestic Love	1298
Dora	1708
Dorastus on Fawnia	427
Drinking Song	402
Dry up thy Tears, Love	1526
Dying	673
Dying in a Foreign Land	1139

E	NO. OF POEM.
Early Dawn	391
Early Friendship	1789
Early Love	135
Early Rising and Prayer	556
Easter	307
Echo and Narcissus	380
Echo and Silence	1520
Echoes	1291
Edom O'Gordon	530
Edwin and Angelma	916
Edwin and Emma	393
Elegy	961
Elegy on Thyra	1354
Elegy written in a Country Churchyard	910
England	202
England	412
England	1732
England goes to Battle	1752
England's Landscape	1516
English Liberty	1083
Enjoyment of the Present Hour recom- mended	665
Epigram	1004
Epigram	1005
Epigram	1006
Epigram on Sleep	1154
Epilogue	1830
Epiphany	1330
Epistle to Joseph Hill	1088
Epistle to the Earl of Dorset	789
Epitaph, Extempore	759
Epitaph on a Living Author	554
Epitaph on an Infant	1511
Epitaph on Mrs. Mason	915
Epitaph on the Countess of Pembroke	244
Epitaph on the Duke of Buckingham	268
Et exaltavit Humiles	327
Euphrosyne	1781
Eve's Recollections	627
Evening	236
Evening	393
Evening Hymn	814
Evening Hymn	820
Evening Hymn	1059
Evening in Paradise	629
Excommunication of the Cid	1524
Expulsion from Paradise	632

F.

Fable of the Oak and the Briar	127
Fable related by a Bean to Esop	833
Fair Ines	1492
Faith	294
Fall of the Rebel Angels	2
Fancy and Desire	494
Farewell to Ayrshire	1604
Farewell to the Fairies	253
Farewell to Town	116
Fatal Curiosity	831
Few Happy Matches	852
Fill the Bumper Fair	1280
First Love's Recollections	1411
First of March	1804
Flowers	169
Flowers	975
Flowers	1487
Fly to the Desert	1284

NO. OF POEM.

For Hope	544
For my own Monument	760
For Thoughts	672
Fragement	1620
Friend of my Soul	1232
Friends falling off	197
Friendship	843
Friendship	1434
From "A Durge"	275
From a "Monody to the Memory of his Wife"	1036
From a Poem entitled "Amanda"	706
From a Trip to Cambridge, or the Grateful Fair	995
From "Anster Fair"	1628
From Bishop Heber's Journal	1378
From Chilton Grove	1171
From "Conversation"	1080
From "Count Zinzendorf"	1069
From "Endymion"	1819
From "Friendship in Absence"	550
From his "Invocation to Melancholy"	1041
From "Human Life"	1181
From "In Memoriam"	1706
From India	1776
From "Lalliput Levee"	1826
From "Rollo"	219
From "Scheffer"	1070
From "Tersteeg"	1007
From the Bard's Song in the "Castle of Indolence"	875
From the "Blessed Damsel"	1841
From the Epithalamon	128
From the "Fate of Amy"	1406
From the German	1068
From the German	1071
From the "Hymn to Light"	547
From the "Improvisatore"	1460
From the "London Lackpenny"	37
From the "Loves of Gudrun"	1830, 1810
From the "Muses' Looking-glass"	350
From the Pindaric Odes	548
From the "Pleasures of Memory"	1130
From the "Portrait"	1842
From the "Prophecy of Famine"	958
From the "Voyage of Columbus"	1182
Frost at Midnight	1507

G

Garment of Good Ladies	50
Gentle Hugh Herries	1626
Gentlest Gull	1731
Genevra	1183
Gipsies	931
Gloomy Winter's now awa'	1602
Gloster's Soliloquy	181
Glow-worm	1270
Go, lovely Rose !	591
Go, pretty Birds !	471
Go, where Glory waits Thee	1283
God known only to Himself	854
God's Providence	40
Gold	198
Gondibert	372
Good Husbandly Lessons	86
Good-morrow	104
Good Name	208
Good-night !	11
Good-night !	105
Good-night, and joy be wi' ye a' !	1611
Greenwich Hill	1142

	NO. OF POEM
Grief that cannot be comforted	168
Grievances of a Scottish Peasant of the Sixteenth Century	58
Grongar Hill	880

H.

Haidee and Juan at the Feast ...	1350
Haidee visits the Shipwrecked Don Juan	1349
Hallowed Ground	1309
Hame, Hame, Hame	1617
Hamlet's Soliloquy on Death	184
Hannibal's Oath	1466
Happiness	1435
Happiness of a Country Life	960
Happiness of Married Life	452
Happiness of the Shepherd's Life	314
Harmosau	1802
He lamenteth that he had ever cause to doubt his Lady's Faith	79
Helen of Kirkconnel	1606
Hell	1431
Henry and Emma	755
Henry, Duke of Buckingham, in the Infernal Regions	98
Henry the Fifth's Address at Agincourt	179
Henry the Fifth's Address to his Soldiers before Harfleur	178
Henry the Fourth's Expostulation with his Son	175
Henry the Sixth's Soliloquy on the Battlefield	180
Here's a health to them that's awa'	1590
Hermone	1692
Herome of Anster Fair	1629
Hey, then, up go we	737
Highland May	1586
Highland Poor	1120
Hills o' Gallowa'	1648
His hatred of the Scots	377
Hogarth	954
Hohenlinden	1304
Home	1339
Homer and Virgil	681
Honour	552
Hope	1239
Hope triumphant in Death	1297
Hotspur's Defence	172
Household Treasures	1815
Housewifery Physic	85
How each thing, save the Lover, in Spring reviveth to Pleasure	68
How Robin Hood lends a poor Knight Four Hundred Pounds	521
How's my Boy?	1671
Hudibras commencing Battle with the Rabble	640
Hudibras consulting the Lawyer	642
Hunting of the Cheviot	528
Hunting Song	1037
Hunting Song	1332
Hymn	1537
Hymn (16th Sunday after Trinity)	1668
Hymn before Sunrise in the Vale of Chamon	1504
Hymn for Family Worship	1168
Hymn for the Dead	1336
Hymn of the Hebrew Maid	1324
Hymn on Solitude	877
Hymn on the Nativity	606
Hymn to Advocinty	908

NO. OF POEM

Hymn to Content	1106
Hymn to Contentment	810
Hymn to God the Father	246
Hymn to Intellectual Beauty	1375
Hymn to the Almighty	676
Hymn to the Father	228
Hymn to the Flowers	1419
Hymn to the Name of Jesus	298

I.

I am all alone	1527
I fear thy Kisses	1363
I love my King and Country well	733
I remember, I remember	1491
I thank you twice	739
Idleness	400
If that were true!	1781
Il Penseroso	604
Imagination	155
Imprisoned in Windsor, he recounteth his Pleasure there passed	64
In a Year	1786
In praise of Angling	163
In the Days o' Langsyne	1648
In what manner the Soul is united to the Body	224
Incentment to Perseverance	1836
Inconstancy of Love	700
Inconstancy of the Multitude	698
Indignation at the Sale of a Wife's Honour	454
Insanity	199
Inscription in a Hermitage	969
Inscription on the Tomb of Cowper	1090
Instability of Human Greatness	315
Interview of St Serf with Sathanas	45
Introduction of Foreign Vices deprecated	136
Introduction to the "Flower and the Leaf"	25
Invitation to Izaak Walton	647
Invocation	1363
Invocation to Rain in Summer	1764
Iphigenia and Agamemnon	1275
Iris the Rainbow	1835
Is it come?	1782
Is this a time to plant and build?	1798
Isaac Ashford, a Noble Peasant	1174

J.

Jacob	1550
Jaffar	1408
James bewails his Captivity	42
James first sees the Lady Jane	43
Jealousy	426
Jeanie Morrison	1631
Jenny dang the Weaver	1609
Jenny's Bawbee	1610
Jesu, Lover of my Soul	1066
Joab's Address to David on the Death of Absalom	414
Joab's Description of David	413
Jock of Hazeldean	1318
John Anderson	1589
John the Baptist	365
Journey into France	252
Julia	347

ALPHABETICAL LIST OF POEMS

xli

	NO. OF POEM.
Mountain Children	1853
Musie's Duel	300
Musidora	867
Mustering of the Trades to shoot for the Siller Gun	1608
Mutability	1876
My Bonnie Mary	1577
My Fantasy will never turn	397
My Heart's in the Highlands	1580
My Heavenly Father and His erring Child	279
My Heid is like to rend, Willie	1638
My Name, O	1618
My only Jo and Dearnie, O	1603
My own dear Country	1736
My Wife's a winsome, wee Thing	1588

N.

Napoleon and the Sailor	1811
Naseby	1567
Nature and Love	213
Nec Sutor ultra	509
Nehusta's Lover	1725
Netley Abbey	1256
Newborn Death	1843
Night	166
Night	288
Night	855
Night	1384
Night	1675
Night and Music	167
Night at Sea	1464
Night is migh gone	390
No Age content with his own Estate	65
No Jewell'd Beauty is my Love	1746
No Treasure without Gladness	53
Nomme Labia mea aperies	325
Nongtongpaw	1139
Noon	1548
Noontide Hymn	813
Noontide of a Summer's Day	392
Not ours the Vows	1456
Note to Moschus	569
Nothing on Earth Permanent	6
Notre Dame	1549
November	1574
Nymph complaining for the Death of her Fawn	636

O.

O! breathe not his Name	1287
O! Mary, go and call the Cattle Home	1799
O! Nanny, wilt thou gang w' Me	987
O! where do Fairies hide their Heads	1502
Ode	236
Ode	876
Ode	888
Ode	996
Ode	1198
Ode	826
Ode from Horace	1823
Ode on a Grecian Urn	1019
Ode on hearing the Drum	1044
Ode on Mankind	1020
Ode on Privateering	892
Ode on the Death of Thomson	911
Ode on the Spring	971
Ode sent to a Friend on his leaving a favourite Village	1822
Ode to a Nightingale	1181
Ode to an Indian Gold Coin	

	NO. OF POEM.
Ode to Aurora	977
Ode to Evening	889
Ode to Independence	921
Ode to Leven-water	922
Ode to Memory	895
Ode to Memory	914
Ode to Peace	993
Ode to Pity	887
Ode to Solitude	1015
Ode to Spring	1104
Ode to the Evening Star	1134
Ode to the Right Hon John Lord Gower	834
Ode to the West Wind	1372
Onone's Complaint	409
Of a Precise Tailor	153
Of a' the Arts the Wind can blaw	1583
Of Church	166
Of Discretion in Giving	54
Of Discretion in Taking	55
Of Fortune	151
Of Heaven	555
Of Myself	540
Of Solitude	553
Of the Queen	595
Of Treason	150
Of Writers who carp at other Men's Books	152
Oh! lay thy Hand in mine, Dear!	1756
Oh, the pleasant Days of Old!	1783
Old Age and Death	592
Old England	1751
On a Distant Prospect of Eton College	907
On a Distant View of England	1252
On a Girdle	585
On a Sprng of Heath	1119
On a Tear	1188
On an Infant Dying as soon as born	1231
On Bishop Atterbury's Burying the Duke of Buckingham, MDCCXX	762
On King's College Chapel, Cambridge	1191
On leaving a Village in Scotland	1250
On Life, Death, and Immortality	856
On Love	586
On Loving at First Sight	600
On Lucy, Countess of Bedford	240
On May Morning	610
On Mr. W Montagu's Return from Travel	265
On Mrs. A H at a Concert	1030
On my Lady Isabella playing the Lute	597
On my Lady Sydney's Picture	596
On Phillis Walking before Sunrise	378
On Recovery from Sickness	1061
On Reviewing the Foregoing	1260
On Revisting Oxford	1258
On Revisting the River Loddon	966
On Shakspeare	1570
On the Birth of the Princess Royal	1397
On the Day of Judgment	653
On the Death of George III	1420
On the Death of Sir Bevil Grenville	482
On the Death of Dr. Robert Levett	886
On the Death of the Rev William Benwell	1259
On the Departure of the Nightingale	1099
On the Earl of Stafford's Trial and Death	577
On the Funeral of Charles I	1243
On the Poverty of Poets	955
On the Receipt of his Mother's Picture	1081
On the Sight of his Mistress' House	708
On the Sudden Restrant of the Earl of So- merset, then falling from favour	162
On the Tomb of Mrs. Unwin	1091
On Vicissitude	912
One Summer Night	1728
One Way of Love	1785

	NO. OF POEM		NO. OF POEM.
One Word is too often profaned . . .	1367	Psaln xlviii.	479
Opening of Queen Mab	1359	Psaln cix.	823
Opening of the Minstrel	988	Psaln cxlviii. Paraphrased	281
Opening of the Second Book of the Task	1086		
Opening of the Songs of Zion	1474		
Order and Obedience	203		
Owen of Carron	935		
Ozymandias of Egypt.	1370		
P.		R	
Palamon and Arcite; or, the Knight's Tale	659	Rainbow	310
Paradise	625	Reality of a True Religion	157
Parting	638	Reason	658
Parting	1529	Rebellion	1543
Passage of the Red Sea	1377	Recollections of English Scenery . .	1101
Passing away	1444	Recommendation of a High Situation on	
Passions	696	the Sea-coast	925
Patience	436	Reconciliation	1704
Patient Grissell	526	Red, Red Rose	1584
Path of Life	1261	Reflections	1178
Paucitatem Diarum meorum nuncia mihi .	326	Reign of Christ on Earth	1392
Peace	559	Reign of Hudibras	638
Peace! What do tears avail?	1690	Remorse	810
Pericles and Asparia	1538	Remorse	952
Persian Song of Hafiz	1012	Render to Cæsar the Things which are	
Personal Appearance of Hudibras . .	639	Cæsar's	1817
Persuasion to Mothers to Suckle their own		Requiescat in Pace!	1832
Children	1096	Requirements of a Tutor	248
Persuasions to Love	266	Retaliation	917
Pestilence of the Fifteenth Century .	927	Retirement	991
Phoebe Dawson	1175	Richard II., the Morning before his Murder	137
Philanthropy—Mr. Howard	1095	Richard the Second's Lament . . .	170
Philomela	1760	Rinaldo at Mount Olivet and the Enchanted	
Philomela's Ode	425	Wood	149
Pibroch of Donnul Dhu	1322	Robene and Makynne	38
Picture of a Witch	639	Robert, Duke of Normandy, previously to	
Picture of Twilight	1710	his Eyes being put out	496
Picture of War	1432	Robin Goodfellow	510
Pictures of Native Genius	1554	Robin Hood and Allen-a-Dale . . .	517
Pixies of Devon	1515	Robin Hood and Guy of Gisborne . .	519
Plague Scenes	1426	Robin Hood and the Curtal Friar . .	520
Plighting Troth	212	Robin Hood reimburses himself of his Loan	524
Portrait of a Poor Gallant	249	Robin Hood rescuing the Widow's throe	
Poesies for thine own Bedchamber . .	89	Sons	518
Power and Gentleness, or, the Cataract		Robin Hood's Death and Burial . . .	525
and Streamlet	1453	Rock of Ages, cleft for Me	1074
Praise of a Country Life	807	Rondel of Love	387
Praise of Chastity	607	Rosabelle	1331
Praise of Good Women	15	Rosader's Sonetto	430
Praise of Women	27	Rosalind's Madrigal	429
Praise to God	1110	Rosiphele's Vision of Ladies	30
Prattle your Pleasure under the Rose .	742	Rule Britannia	879
Prayer	1383	Rumour	173
Prayer	1519	Rural Sounds	1079
Prayer for Indifference	987	Ruth	1418
Prayer for Seasonable Weather . . .	284		
Pre-existancy of the Soul	575		
Preparation for Execution	413	S.	
Preparing to meet God	1062	Sabbath Chimes	1701
Pride of Youth	1330	Sadness	502
Primrose	1266	St Peter's Day	1797
Prince Arthur's Address to-Night . .	131	St Romuald	1227
Principal Points of Religion	90	Sally in our Alley	1035
Procrastination	858	Samela	420
Proper Use of Talents	204	Samson bewailing his Blindness and Cap-	
Protogenes and Apelles	757	tivity	616
Psaln xiii.	500	Sardanapalus	1723
Psaln xxvi.	499	Satan	1546
Psaln xxx., Paraphrase on	770	Satan meets Sin and Death	622
Psaln xxx.	498	Satan's Address to the Sun	620
Psaln xli.	478	Satan's Speech	3
		Sature	777
		Say, lovely Dream!	590
		Scene of Early Love	1432
		Scenes and Musings of the Peasant Poet .	1418

	NO OF FORM.
Scorn not the Least	112
Scotland	1185
Scotland	1166
Search after God	476
Self-inspection	200
Self-murder	694
Sent with a rose, to Rose	1808
Sephestia's Song to her Child	422
Severed Friendship	1510
She walks in Beauty	1358
She's gane to dwell in Heaven	1621
Sheepfold	1265
Shepherds and Shepherdesses	460
Shepherd's Song	474
Shipwreck by Drunk	475
Shipwrecked Solitary's Song to the Night	1170
Showers in Spring	364
Sic Vita	255
Sir Francis Drake	492
Sir John Barleycorn	719
Sir Sidney Smith	1187
Sit down, Sad Soul	1695
Sketches from a Painter's Studio	1775
Sleep	174
Sleep	497
Smoking Spiritualized	711
Smollett	953
Softly woo away her breath	1688
Soliloquy of Richard the Second in Prison	171
Soliloquy of the Spanish Cloister	1787
Solitary Life	395
Song by Love, to Physander and Bellanima	376
Song by Rogero, in the "Rovers"	1145
Song for a Highland Drover returning from England	1127
Song for St Cecilia's Day at Oxford	768
Song for the Seasons	1686
Song—May Eve; or, Kate of Aberdeen	1022
Song of Hesperus	239
Song of Honest Recreation	408
Song of the Brook	1708
Song of the Danish Sea King	1641
Song of the Greek Poet	1344
Song of the Virgins celebrating the Victory	1237
Song of Wood Nymphs	1679
Song—The Blind Boy	1088
Song—The Parting Kiss	1000
Song to Apollo	408
Song to Celia	242
Song to David	994
Song to Echo	1098
Song to May	1097
Song to Morpheus	578
Song to Pan	220
Songs, 216, 232, 241, 254, 258, 259, 260, 262, 263, 289, 290, 296, 329, 332, 343, 352, 356, 373, 488, 571, 654, 656, 657, 663, 670, 679, 680, 683, 684, 685, 690, 701, 702, 703, 704, 705, 748, 811, 824, 827, 830, 835, 836, 837, 838, 882, 888, 899, 984, 1001, 1021, 1039, 1040, 1112, 1113, 1118, 1286, 1302, 1319, 1320, 1485, 1499, 1508, 1564, 1573, 1651, 1790.	
Sonnet made on Isabella Markham	99
Sonnet on a Wet Summer	1009
Sonnet on Age of Twenty-three	612
Sonnet on His Blindness	613
Sonnet on His late Deceased Wife	614
Sonnet on Sabbath Morn	1130
Sonnet on the Late Massacre in Piedmont	615
Sonnet, supposed to be written at Lemnos	1043
Sonnet to the Nightingale	611
Sonnet to the Redbreast	1008

	NO. OF FORM.
Sonnet to Valclusa	1042
Sonnet upon a Stolen Kiss	272
Sonnets, 107, 123, 134, 140, 147, 164, 235, 386, 485, 489, 968, 1007, 1010, 1166, 1219, 1261, 1254, 1569, 1791, 1824	
Sonnets to a Friend	1571
Sospetto d'Herode, Lab. I.	297
Speaking and Kissing	567
Speech	692
Spring	41
Spring	363
Spring	439
Spring	941
Spring	1332
Spring Cuckoo	1264
Staffa	1235
Stanzas for Music	1340
Stanzas on the Sea	1457
Stanzas written in Dejection near Naples	1369
Starlight Frost	1271
Sudden Change	299
Summer's Evening	1263
Summer Morning	1408
Summer is I-cumen in	12
Summer Sports	457
Summer Woods	1658
Summons of the Destroying Angel to the City of Babylon	1664
Sunday	302
Sunday in Edinburgh	1055
Sunrise	1262
Sweet and Twenty	1749
Sweet Content	433
Sweet Spirit of My Love	1750
Sweet William's Farewell	802
Swiftness of Time	102
Sword Chant of Thorstein Rauchi	1632

T

Take the Beam out of thine Own Eye	205
Tale of Argentele and Curan	434
Tale of Drury Lane, by W S	1416
Tam o' Shanter	1591
Taste	902
Temperance	681
Tendencies of the Soul towards the Infinite	901
Terrors of a Guilty Conscience	976
Tetrastic	1013
That Pleasure is mixed with every Pain	75
That the Soul is more than a Perfection or Reflection of the Sense	222
That the Soul is more than the Tempera- ture of the Humours of the Body	223
The Adopted Child	1452
The Age of Wisdom	1762
The Aged Man-at-Arms	411
The Alderman's Funeral	1216
The Alehouse	1595
The Angel of the Flowers	1811
The Angel of the World	1551
The Anglic Worship	624
The Anniversary	1111
The Answer of the Lord Chief Justice to Henry V	176
The Apple Dumplings and a King	1150
The Apple of Life	1829
The Armies at Salamis	998
The Arraignment of a Lover	101
The Astronomical Lady	861
The Author's Picture	978

	NO OF FORM		NO OF FORM
The Awakening of Endymion . . .	1485	The Covenanter's Battle Chant . . .	1639
The Ballad of Agincourt . . .	143	The Cross . . .	1730
The Baby's Début, by W. W. . .	1415	The Cuckoo and the Nightingale . . .	21
The Bard . . .	909	The Daffodils . . .	1207
The Battle of Byland's Path . . .	35	The Day of Judgment . . .	853
The Bee . . .	558	The Day of Judgment . . .	1666
The Beggar . . .	1027	The Death-bed . . .	1497
The Belgian Lovers and the Plague . . .	1093	The Death-bell . . .	469
The Better Land . . .	1445	The Death of a Good Man . . .	848
The Birth of Christ . . .	822	The Death of Haudee . . .	1351
The Birth of Robin Hood . . .	515	The Death of Janusa and Ammurat . . .	584
The Blackbird . . .	1806	The Death of Mary . . .	1563
The Black-cock . . .	1471	The Death of Rosamond . . .	367
The Blind Beggar of Bednall Green . . .	714	The Death of the Virtuous . . .	1108
The Blood Horse . . .	1680	The Death of the Warrior King . . .	1697
The Bloom hath fled thy Cheek, Mary . . .	1637	The Death of the Young Mother . . .	1433
The Boat-race . . .	1777	The Death of Wallace . . .	47
The Bower of Bliss . . .	183	The Decay of Summer . . .	440
The Braes o' Balquhither . . .	1598	The Demand of Justice . . .	313
The Braes o' Gleniffer . . .	1599	The Departure of the Swallow . . .	1661
The Braes of Yarrow . . .	881	The Deserted Village . . .	919
The Brave Earl Brand, and the King of England's Daughter . . .	721	The Despairing Shepherd . . .	749
The Break of Day . . .	233	The Dispensary . . .	786
The Bridal . . .	1805	The Diverting History of John Gilpin . . .	1087
The Bridge of Sighs . . .	1495	The Dream . . .	234
The Brier . . .	1273	The Dream . . .	1241, 1341
The Brook-side . . .	1717	The Dream of Eugene Aram . . .	1494
The Broom-Flower . . .	1657	The Duplicity of Women . . .	26
The Brown Jug . . .	1014	The Dying Christian to his Soul . . .	781
The Browne of Blednock . . .	1650	The Dying Sailor . . .	1177
The Bud . . .	589	The Elder Scripture . . .	1796
The Burial of Sir John Moore . . .	1562	The Elephant in the Moon . . .	643
The Burial of the Righteous . . .	1161	The Emigrant's Adieu to Ballyshannon . . .	1838
The Burial-March of Dundee . . .	1663	The Emigrant's Farewell . . .	1430
The Bush aboon Traquair . . .	1028	The Emigrants in Bermudas . . .	634
The Call . . .	308	The Emptiness of Riches . . .	869
The Cameronian Cat . . .	738	The Envious Man and the Miser . . .	31
The Cameronian's Dream . . .	1652	The Equality of the Grave . . .	462
The Canterbury Tales . . .	19	The Eve of St Agnes . . .	1820
The Catholick . . .	712	The Evening Cloud . . .	1425
The Cavalier's Farewell to his Mistress . . .	743	The Exactions and Delay of the Law . . .	59
The Cavalier's Song . . .	1636	The Excommunication of the Cid . . .	1524
The Cave . . .	939	The Excursion . . .	1553
The Chameleon . . .	1016	The Exile's Song . . .	1647
The Character of Chatham . . .	1077	The Fair Recluse . . .	1665
The Cherry and the Slae . . .	389	The Fairies of the Caledonlaw . . .	1654
The Child and the Mourners . . .	1738	The Fairy to Puck . . .	210
The Child and the Watcher . . .	1559	The Farmer's Boy . . .	725
The Child of Elie . . .	535	The Farmer's Ingie . . .	1053
The Child's First Grief . . .	1448	The Farmer's Life . . .	1123
The Christening . . .	1232	The Father and Child . . .	1724
The Christiad . . .	1169	The Father of Pharonmida discovers her Attachment to Argala . . .	532
The Chronicle . . .	541	The Feast . . .	557
The Church-boulder . . .	839	The Field of Battle . . .	982
The Cloud . . .	1360	The Field of the World . . .	1394
The Cobbler and the Vicar of Bray . . .	744	The Fireside . . .	1024
The Coming of Winter . . .	441	The First Day . . .	1
The Commencement of Dartmoor . . .	1513	The First Pastoral . . .	790
The Common Doom . . .	461	The Fishermen . . .	1800
The Common Lot . . .	1337	The Flight of Love . . .	1366
The Companionship of the Muse . . .	273	The Flower . . .	304
The Complaint . . .	549	The Flower o' Dumblane . . .	1600
The Complaints of the Poor . . .	1222	The Flowers of the Forest . . .	1048
The Compliment . . .	261	The Flowers of the Forest . . .	1049
The Confession . . .	445	The Ford of Arle . . .	282
The Contented Shepherd . . .	829	The Fox at the Point of Death . . .	798
The Convict Ship . . .	1525	The French Army in Russia . . .	1539
The Cutter's Saturday Night . . .	1592	The Friar of Orders Gray . . .	938
The Council of Horses . . .	799	The Friend of Humanity and the Knife-grinder . . .	1144
The Country Ballad-singer . . .	804	The Garden of Adonis . . .	132
The Country Life . . .	345	The Garden Gate . . .	729
The Country's Recreations . . .	115		

	NO OF POEM.		NO. OF POEM.
The Garland	754	The Land of My Birth	1721
The Grants and the Abbey	1295	The Landing of the Pilgrim Fathers	1451
The Gipsy's Malison	1283	The Languid Lady	862
The Girl of Cadiz....	1839	The Lark	478
The Gladiator	1846	The Lass of Lochroyan	539
The Goat without a Beard	796	The Last Journey	1532
The Golden Age	39	The Last Time I came o'er the Moor	825
The Golden Glove	716	The Last Verses of Chaucer	28
The Good Man	160	The Light of other Days	1292
The Good Time coming	1741	The Lily	1122
The Gospel	1058	The Lion and Giraffe	1479
The Grand Question debated.	775	The Lion and the Cub	794
The Grasp of the Dead	1467	The Long-ago	1719
The Grave	842	The Lost Leader	1788
The Grave	847	The Lot of Thousands	1115
The Grave	1385	The Love of Praise	860
The Grave of Anna	1141	The Love that is requited with Disdam	93
The Graves of a Household	1439	The Loved One was not there	1743
The Greenland Missionaries	1078	The Lover complaineth of the Unkindness	72
The Greenwich Pensioners	1240	of His Love	
The Greenwood	1241	The Lover requesteth some Friendly Com-	92
The Hamlet, an Ode	965	fort, affirming his Constancy	
The Happy Man	8	The Lover's Lute cannot be blamed,	
The Happy Man	878	though it sing of his Lady's Unkind-	73
The Happy Marriage	1034	ness	
The Hare and many Friends	801	The Loyal Soldier	746
The Harp that once through Tara's Halls	1285	The Mad Lover	382
The Harvest Storm	871	The Madman's Song	447
The Haunch of Veronica	920	The Madness of Orestes	467
The Haymaker's Song	728	The Maid's Lament	1272
The Heir of Linna	537	The Maid of Neidpath	1329
The Helmets	981	The Man of Rows	779
The Hermit	809	The Mariner's Wife	929
The Hermit	992	The Marriage of Cupid and Psyche	1121
The Heroine of Auster Fair	1629	The Massacre of the Macpherson	1662
The Highland Poor	1120	The Means to attain Happy Life	66
The Hills o' Gallowa'	1648	The Memory of the Dead	1793
The Hitchen May-day Song	727	The Men of Forty-eight	1745
The Holly Tree	1215	The Men of Old	1718
The Homes of England	1436	The Merle and Nightingale	51
The Hour of Prayer	1443	The Mermaid	1132
The House of Fame	23	The Messiah	630
The House of Riches	129	The Messiah	776
The Hunter's Song	1684	The Midgee dance aboon the Burn	1601
The Hunting of the Cheviot	528	The Midnight Messenger	710
The Husband's Return	1596	The Midnight Ocean	1424
The Image of Death	111	The Midnight Wind	1635
The Image of Jealousy in the Chapel of		The Mimon Wife	399
Diana	334	The Ministry of Angels	130
The Immortality of the Soul	225	The Minstrel's Song in Ella	944
The Impressed Sailor Boy	1168	The Miser	844
The Inchcape Rock	1224	The Miser's Mansion	1218
The Induction to the Complaint of Henry,		The Miseries of a Poet's Life	950
Duke of Buckingham	96	The Monkey	1655
The Inquiry	384	The Monkey who had seen the World	792
The Interview of Vorlagern with Rowen	14	The Moon was a-waning	1614
The Invocation and Introduction to Para-		The Morning Star	375
dise Lost	619	The Mother's Hand	1699
The Ivy Green	1818	The Mother's Heart	1711
The Jews' Return to Jerusalem	980	The Mother's last Song	1639
The Journey onwards	1293	The Mow	726
The Jovial Hunter of Bromsgrove	722	The Muster for the First Crusade	13
The Just Indignation of the Oppressed	277	The Nabob	1102
The Keach i' the Creel	718	The New Litany	735
The King of Denmark's Ride	1716	The New-mown Hay	730
The King's Answer	177	The New Year	646
The Kiss, a Dialogue..	340	The New Year's Gift	1472
The Kitten	1473	The Night before the Battle of Waterloo	1358
The Knight releases his Lands and suc-		The Night-piece; or, a Picture Drawn in	
cours, a Yeoman	522	the Dark	602
The Ladder to Thrift	83	The Nightingale	1506
The Lady's Looking-glass	750	The Nobility exhorted to the Patronage of	
The Lady's Song in "Comus"	608	Learning	139

	NO. OF POEM.		NO. OF POEM.
The Nobleman's generous Kindness	720	The Sailing of Beowulf	9
The Noontide of a Summer's Day	392	The Sailor's Farewell	1038
The Nun	1401	The Sailor's Wife	1742
The Nutbrown Maid	94	The Saint's Encouragement ..	370
The Nymph's Reply	114	The Scholar	1220
The Nymphs to their May Queen	122	The Schoolmistress..	898
The Odour	305	The Sea	1681
The Old and Young Courtier	511	The Sea	1833
The Old Arm-chair	1720	The Sea in Calm	1683
The Old Familiar Faces...	1280	The Seasons of Life	1812
The Old Farm-gate	1722	The Secret Way ..	1828
The Old Hen and the Cock	795	The Seeds of Love	671
The Old Man's Comforts	1223	The Seeker	816
The Old Man's Wish	686	The Self-banished ...	601
The Old Protestant's Latency	786	The sequestered Retirement of Bentworth	283
The Old Water-mill	1724	The Shepherd and his Wife	423
The One Gray Hair.	1277	The Shepherd Boy	1462
The Only Rest	7	The Ship departing from the Haven	946
The Orphan Boy	1700	The Shipwreck of the Caravel of Grace	56
The Orphan Boy's Tale	1116	The Shipwrecked Solitary's Song	1170
The Outlaw	1826	The Sick Man and the Angel	797
The Owl	1685	The Skylark..	1613
The Owl and the Bell	1831	The Sleep	1561
The Oxford Riddle.	507	The Sleeping Beauty	1184
The Panter	1542	The Sleeping Figure of Modena	1676
The Panter who pleased Nobody and Every-body	798	The Soldier's Dream	1308
The Palmer	1833	The Soldier's Home	1125
The Parish Workhouse and Apothecary	1178	The Solitary Tomb	1458
The Parrot	1810	The Song of the Enamoured Shepherd	410
The Parting of Lovers	1737	The Song of the Shirt ..	1496
The Passionate Shepherd to his Love	118	The Songs of Birds	405
The Past	1727	The Sorcerers of Vain Delights	311
The Pauper's Death-bed	1531	The Soul and Body	574
The Philosopher's Devotion	572	The Soul in Despair	5
The Pilgrims and the Peas	1147	The Soul's Errand	119
The Prides of Devon	1515	The Soul's Errand	503
The Poet and the Rose	800	The Spanish Lady's Love	538
The Poet's Bridal-day Song..	1622	The Spirit's Epilogue in "Comus"	600
The Poet's Hour.	1547	The Splendid Shuiling	606
The Poet's Song to his Wife	1637	The Spring	308
The Power of Love	217	The Squire and the Dove	126
The Praise of a Solitary Life	366	The Squere's Tale	20
The Pre-existence of the Soul	575	The Star of Bethlehem	1167
The Preparation for Execution	448	The Starry Heavens	1481
The Pride of Youth	1830	The Stormy Petrel	1682
The Primrose	270	The Stranger and his Friend	1398
The Primrose	1409	The Suicide	970
The Prisoner of Chillon	1345	The Summer's Queen	432
The Progress of Discontent	978	The Sun rises bright in France	1627
The Progress of Love	904	The Swearer	863
The Prophecy	942	The Sweets of Beauty	464
The Puritan ..	740	The Tale of the Coffers or Caskets	29
The Queen	1774	The Tar for all Weathers	1136
The Quiet Life	782	The Tears of Scotland	923
The Rainbow	310	The Tempestuous Evening	1018
The Rainbow	562	The Temptation of Eve	4
The Real and the Ideal	456	The Theatre	1414
The Reaper	1206	The Thief and the Cordelier	756
The Reconciliation	1704	The Thought of Death	674
The Re-cured Lover exulteth in his Freedom, and voweth to remain Free until Death.	74	The Three Knights	718
The Reign of Christ on Earth	1892	The Three Sons	1801
The Resolve	381	The Three States of Woman	450
The Resurrection	849	The Three Warnings	1026
The Retirement	648	The Thrush's Nest	1410
The Retreat..	564	The Timber	561
The Return of David II. from Captivity	44	The Toilet	780
The Rime of the Ancient Mariner...	1503	The Tomb	565
The Rose	850	The Town Child and Country Child	1624
The Roundhead	741	The Town Ladies	388
The Sabbath Day	1422	The Traveller	918
		The Treasures of the Deep	1437
		The Troubadour	1408
		The Tub Preacher	784

	NO. OF POEM.
The Two Sisters o' Binnorie	527
The Two April Mornings.	1212
The Unknown Grave	1536
The Upas in Marylebone Lane.....	1417
The Useful Plow	724
The Uses of Adversity	191
The Valediction	570
The Vanity of Human Learning ..	221
The Vanity of Human Wishes ..	885
The Vanity of the Beautiful ..	103
The Vanity of the World	298
The Vessel going to Pieces	949
The Voice of Spring	1438
The Voice of the Dying	206
The Voice of the Morning	1698
The Votress of Diana	336
The Waiting-maid	551
The Wanderer	841
The Wandering Wind	1450
The War of the League	1565
The Water! the Water!	1634
The Water Lady	1498
The Water o' Wearie's Wall	532
The Widow and Child	1705
The Widow Bird	1374
The Widowed Mother	1213
The Widowed Mother	1429
The Wife	495
The Wife's Appeal	1778
The Wife's Funeral	1179
The Wild Huntsman	1334
The Will	230
The Winds	87
The Winter Evening	1084
The Wish	546
The Wish	678
The Wish	1017
The Witch's Cave	335
The Wreath	563
The Woodman's Walk	505
The Work-girl's Song	398
The World a Stage	193
The World is too much with us ..	1190
The Worn Wedding Ring	1768
The Young Man's Wish	709
The Young Maxwell	1619
Theodore and Honoria	664
There be those	1455
There is an Ancient Man	1733
There is a Garden in her Face ..	486
There's no Dearth of Kindness ..	1753
They are all gone	560
They come, the Merry Summer Months	1633
Think on thy Home	364
Think not of the Future	1501
Thomas the Rhymer	531
Those Evening Bells	1238
Thou art gone to the Grave	1381
Thou hast vow'd by thy Faith, my Jeanie	1625
Thoughts of Heaven	1642
Thoughts in a Garden	633
"Thoughts on Time	857
Thus stood his Mind	1430
Time's Alteration	512
Time's Song	1814
Times go by turns	110
Tintern Abbey	1195
'Tis the Last Rose of Summer ..	1278
To a Beloved One	1754
To a Brother Poet	276
To a Child embracing his Mother ..	1489
To a Coy Lady	383
To a Crocket	1764

	NO. OF POEM.
To a Daisy	1391
To a Distant Friend	1200
To a Family Bible	1447
To a Highland Girl	1196
To a Lady	598
To a Lady	778
To a Lady admiring Herself in a Looking-glass ..	358
To a Lady I know, aged One ..	1771
To a Lady with a Guitar	1371
To a Lady with some Painted Flowers ..	1105
To a Mountain Daisy	1575
To a Nightingale	361
To a Skylark	1861
To a Sleeping Child	1421
To a Sleeping Child	1837
To a Tuft of Early Violets	1143
To a very Young Lady	667
To Althea (from Prison) ..	355
To Amoret	593
To an Early Primrose	1165
To Autumn	1521
To Belshazzar	1357
To Blossoms	341
To Castara	317
To Castara, inquiring why I loved her ..	318
To Castara (the Record of Innocent Love)	323
To Certain Golden Fishes	1572
To Charlotte Pulteney	791
To Chloe	338
To Cornna	351
To Daffodils	342
To Fanny	974
To Ferdinand Seymour	1712
To find God	350
To Hester	1228
To his Coy Love	145
To his Empty Purse	22
To his Heart	386
To his Lute	362
To his Mistress	78
To his Mistress	645
To his Mistress, the Queen of Bohemia ..	158
To his Son Vincent Corbet	251
To his Wife	1126
To his Wife	1500
To Ianthé	1133
To Lucastra (going to the Wars) ..	353
To Lucastra (from Prison)	354
To Macaulay	1276
To Mary (Mrs Unwin)	1082
To Mary in Heaven	1587
To Meadows	844
To Mrs Bishop	1002
To Mrs Bishop	1008
To Mistress Margaret Hussey ..	63
To my Candle	1155
To my Daughter, on being separated from her on her Marriage ..	1114
To my Daughter, on her Birthday ..	1490
To my Noblest Friend	324
To my Picture	360
To my Son	1164
To Phyllis	594
To Posterity	493
To Primroses filled with Morning Dew ..	346
To Religion	120
To Roses in the Bosom of Castara ..	316
To Saxham	269
To Seymors	321
To Sleep	218
To Sleep	1210

	NO. OF POEM.
To T. L. H., six years old, during a Sick- ness	1898
To the Bramble Flower .. .	1552
To the Butterfly .. .	1187
To the Comet of 1811	1616
To the Cuckoo .. .	962
To the Cuckoo .. .	1202
To the Daisy .. .	1208
To the Earl of Warwick on the Death of Addison .. .	785
To the Evening Primrose .. .	1454
To the Evening Star .. .	682
To the Evening Star .. .	1301
To the First Cuckoo of the year .. .	1816
To the Glowworm .. .	1405
To the Grasshopper and the Cricket .. .	1399
To the Holy Trinity .. .	237
To the Memory of a Lady .. .	1540
To the Memory of the First Lady Lyttelton .. .	906
To the Night .. .	1365
To the Nightingale .. .	707
To the Passions .. .	890
To the Queen .. .	374
To the Reverend Dr Ayscough .. .	905
To the River Cherwell .. .	1253
To the River Nith .. .	1607
To the River Tweed .. .	1248
To the River Wensbeck .. .	1247
To the Skylark .. .	1201
To the Snowdrop .. .	1678
To the Spring .. .	320
To the Tron Kirk Bell .. .	1054
To Thomas Moore .. .	1337
To Time .. .	1288
To Tom Bowling .. .	1140
To W. G. B. .. .	1778
To-morrow, Lord, is Thine. .. .	1080
Town and Country .. .	1434
Translation of Horace, Odes, I 5 .. .	617
Tribute to a Mother on her Death .. .	1089
True Beauty in Woman .. .	1821
Tullochgorum .. .	1050
Tweedside .. .	1029
Twenty-eight and Twenty-nine .. .	1709
Two April Mornings .. .	1212

U.

Una and the Red Cross Knight .. .	124
Una followed by the Lion .. .	125
Under the Holly Bough .. .	1739
Unprepared for Death .. .	845
Upon his Mistress sad .. .	379
Upon Westminster Bridge .. .	1204
Urania .. .	1759

V.

Valediction .. .	281
Vanity of Earthly Things .. .	52
Variety .. .	986
Verses .. .	832
Verses on a most stony-hearted Maiden .. .	100
Verses on his Own Death .. .	774
Verses written when alone in an Inn at Southampton .. .	1081
Vicarious Justice .. .	641
Virgin Purity .. .	580
Virtue .. .	303

	NO. OF POEM.
Virtue and Vice .. .	435
Vision of Beshazzar .. .	1356

W.

Walking the Streets of London .. .	805
War Song on the Victory of Brunnenburg .. .	1296
Warriors .. .	699
Washing-day .. .	1107
We are Brethren a' .. .	1643
We have been Friends together .. .	1713
Weary of Wandering .. .	1065
Wedding Words .. .	1769
Welcome to the Forest's Queen .. .	463
What ails this Heart o' mine? .. .	1103
What is Heaven? .. .	16
What is Life? .. .	292
What is Life? .. .	1407
What is Love? .. .	470
What Love is like .. .	451
What might be done .. .	1740
When I beneath the cold red Earth am sleeping .. .	1640
When the King comes Home in Peace again .. .	732
When the Kye comes Hame .. .	1612
When we two parted .. .	1342
Where shall the Lover Rest? .. .	1328
Whitbread's Brewery visited by their Majesties .. .	1151
Wife, Children, and Friends .. .	1396
Wild Flowers .. .	1644
William and Margaret .. .	807
Willow Song .. .	1440
Winter Evening in the Country .. .	1085
Winter Redbreast .. .	1268
Wishes for Obscurity .. .	695
Wolsey on his Fall .. .	182
Wolsey's Ambition .. .	490
Wolsey's Vision .. .	491
Woman's Voice .. .	1758
Woo'd and married and a' .. .	1045
Work-girl's Song .. .	398
Wreath the Bowle .. .	1279
Wretchedness of a School Usher .. .	951
Written at an Inn at Henley .. .	896
Written at the Close of Spring .. .	1100
Written at Tynemouth, Northumberland, after a Tempestuous Voyage .. .	1245
Written in a blank leaf of Dugdale's "Monasticon" .. .	967
Written in Early Spring .. .	1211
Written on a Visit to the Country in Autumn .. .	963

Y.

Yarrow Viated .. .	1199
Ye Mariners of England .. .	1305
Ye're all the World to me, Lassie .. .	1813
Young Lochinvar .. .	1817
Young Love .. .	635
Youth and Age .. .	1221
Youth and Age .. .	1355

Z.

Zara's Ear-rings .. .	1528
-----------------------	------

THE FIRST LINES OF THE POEMS.

	NO. OF POEM
A band, a bobwig, and a feather	883
A brace of sunners, for no good	1147
A broad stream, smooth with deep-grass'd fields	1775
A chieftain to the Highlands bound	1307
A cloud lay cradled near the setting sun	1425
A cobbler and a curate once disputed	509
A country life is sweet !	724
A curious eye	334
A curse upon that faithless maid	704
A face that should content me wondrous well	76
A fair young May went up the street	718
A flock of sheep that leisurely pass by	1210
A fool ! a fool ! I met a fool i' the forest	192
A fox, in life's extreme decay	798
A gentle knight was pricking on the plain	124
A gentle maid, of rural breeding	986
A gentle squire would gladly entertain	248
A good Pope was thuk time at Rome that hecht Urban	13
A happy bit hame this auld world would be	1643
A jewel for my lady's ear	1769
"A knife," dear gul, "cuts love," they say !	1002
A learn'd society of late	643
A little child, beneath a tree	1738
A little onward lend thy guiding hand	616
A mighty pain to love it is	542
A monkey, to reform the times	792
A mother's love—how sweet the name !	1390
A noble marquess	526
A nobleman lived in a village of late	720
A parrot from the Spanish main	1310
A poor wayfaring man of grief	1393
A quack (too scandalously mean to name)	652
A star has left the kindling sky	1469
A steed ! a steed of matchless speed	1636
A tailor, thought a man of upright dealing	153
A thousand miles from land are we	1682
A thousand pretty ways we'll think upon	550
A tree grew in Java, whose pestilent rind	1417
A veteran gambler, in a tempest caught	1006
A wandering orphan child was I	1699
A warrior so bold and a virgin so bright	1313
A wealthy young squire of Tamworth, we hear	716
A weary lot is thine, fair maid	1320
A wet sheet and a flowing sea	1623
A widow bird sate mourning for her love.	1374
A wretch had committed all manner of evil	839
A ! fredome is a nobill thing !	32

	NO OF POEM.
Abou Ben Adhem (may his tribe increase !)	1402
Acteon lost, in middle of his sport	123
Adieu, farewell earth's bliss	442
Adieu to Ballyshannon ! where I was bred and born	1898
As fond kiss, and then we sever	1576
Afar in the desert I love to ride	1478
Afric is all the sun's, and as her earth .	1351
After giving, I speak of taking	56
Again, how can she but immortal be ?	225
Again, sweet siren, breathe again	1138
Again the chief th' instructive draught extendt	948
Ah ! Chlora, that I now could sit	667
Ah ! County Guy, the hour is nigh	1327
Ah ! from mine eyes the tears unbidden start	1252
Ah ! I remember well (and how can I.	135
Ah, lovely Lichfield ! that so long hast shone	1111
Ah, me ! full sorely is my heart forlorn	898
Ah, me ! the little tyrant thief	357
Ah, mourn, thou loved retreat ! No more	971
Ah, ope, Lord Gregory, thy door	1152
Ah, the poor shepherd's mournful fate	883
Ah, were she pitiful as she is fair	427
Ah ! what a weary race my feet have run	966
Ah ! what is love ! It is a pretty thing	424
Ah ! who can tell how hard it is to clumb	988
Alas ! in how grim	5
Alas ! that moon should ever beam	1498
Alas ! they had been friends in youth	1510
Alexis shunned his fellow-swains	749
All human things are subject to decay	660
All in the Downs the fleet was moor'd ..	302
All June I bound the rose in sheaves ..	1785
All men loved him for his bounty	33
All praise to Thee, my God, this night	820
All smatterers are more brisk and pert	644
All the world's a stage	193
All these and more came flocking ; but with looks	621
All thoughts, all passions, all delights ..	1505
All we have is God's, and yet	301
All white hung the bushes o'er Elaw's sweet stream	1472
Am wit and fancy, like a diamond	644
All ye, who far from town, in rural hall.	1009
All ye woods, and trees, and bow'rs	220
Almighty Father ! let Thy lowly child	1657
Alone she was, her head against the wall	1839
Along the garden walk I stray'd	1807
Along the mead Europa walks	569
Among the briks sac blithe and gay	1648

	NO. OF POEM.
Bone-weary, many-childed, trouble-tryed	1558
Bonny Kilmeny gaed up the glen	1615
Born in yon blaze of orient sky	1097
Breathes there a man with soul so dead	1315
Bright star ! by Venus fix'd above	682
Bright sun had in his ruddy robes been dight	940
Brightest and best of the sons of the morning	1380
Bring flowers, young flowers, for the festal board	1441
Brother, thou art gone before us	1669
Busk ye, busk ye, my bonny bonny bide	881
Busy, curious, thirsty fly	1021
But all our praises why should lords en- gross ?	779
But happy they ! the happiest of them kind	866
But how shall we this union well express ?	224
But if the breathless chase o'er hill and dale	926
But see the fading many-colour'd woods	872
But sth 'tis so there is a trespass done	24
But still, foryet the grandeur of thy reign	932
But wood and wild, the mountain and the dale	1161
By Logan streams that rin sae deep	1605
By painful steps at last we labour up	681
By sylvan waves that westward flow	1702
By this had chanticler, the village cock	285

C.

Ca' the yowes to the knowes	1582
Caelia is cruel Sylvia, thou	685
Call for the robin-redbreast and the wren	446
Can gold calm passion, or make reason shine ?	859
Can you paint a thought ? or number	458
Care-charmer sleep, son of the sable Night	140
Care-charming sleep, thou enser of all woes	218
Careful observers may foretell the hour	772
Careful sorrowing	10
Cease to blame my melancholy	984
Cecilia, whose exalted hymns	763
Celia and I the other day	750
Checke thy forward thoughts, and know	319
Cheeks as soft as July peaches	1766
Cherry ripe, ripe, ripe, I cry	348
Cherwell ! how pleased along thy willow'd hedge	1253
Child amidst the flowers at play	1448
Child of the country ! free as air	1624
Child of the potent spell and nimble eye	1041
Child of the sun ! pursue thy rapturous flight	1187
Children are what the mothers are	1274
Chlooe, why wish you that your years	338
Chloms, yourself you so ocel	598
Clarinda came at last	336
Close in the covert of an hazel copse	867
Clydale, as thy romantic vales I leave	1250
Cold is the senseless heart that never strove	1010
Come, all ye feathery people of mind air	1677
Come all ye jolly shepherds	1612
Come, all ye youths whose hearts e'er bled	690
Come back, come back together	1463
Come, come away	745
Come, evening gale ! the crimson rose	1541
Come, Evening, once again, season of peace	1085

	NO. OF POEM.
Come, gentle sleep ! attend thy votary's prayer	1154
Come, gentle zephyr, trick'd with those perfumes	417
Come, gie's a sang, Montgomery cried	1050
Come here, come here, and dwell	1679
Come, Holy Spirit, come	1075
Come, list and hark, the bell doth toll	469
Come, listen to me, you gallants so free	517
Come, little infant, love me now	635
Come, live with me and be my love	118
Come, my Way, my Truth, my Life !	308
Come, O come, with sacred lays	281
Come, O thou traveller unknown	1064
Come, said Jesus' sacred voice	1109
Come, sleep, O sleep, the certain knot of peace	107
Come to these scenes of peace	1242
Come, ye brown oaks, and stoop your heavy boughs	1548
Come ye into the summer woods	1658
Comes next from Ross-shire and from Sutherland	1680
Comforts lasting, loves oncreasing	459
Condemn'd to Hope's delusive mine	886
Connubial Fair ! whom no fond transport warms	1096
Contentment, parent of delight	815
Cosmels's charms inspire my lays	669
Crowns, therefore keep your oaths of coronation	154
Cupid and my Campaspe played	404
Cursed with unnumber'd groundless fears	976
Custom, the world's great idol, we adore	677

D.

Darkness, which fairest nymphs disarms	603
Daughter of Jove, relentless power	908
Daughter of Time, sincere Posterity	498
Daughters of Israel ! praise the Lord of Hosts !	1287
Day stars ! that ope your eyes with morn to twinkle	1419
Dazzled thus with height of place	162
Dear Agnes, gleam'd with joy and dash'd with tears	1470
Dear Chloe, while the busy crowd	1024
Dear Fanny, nine long years ago	1490
Dear is my little native vale	1188
Dear Joseph, five and twenty years ago	1088
Dear to my heart as life's warm stream	1114
Dear Tom, this blown jug that now foams with mild ale	1014
Death, be not proud, though some have called thee	235
Deathless principle, arise !	1078
Death's shafts fly thick ! Here falls the village swan	847
Deem as you list upon good cause	79
Deem not devoid of elegance the sage	967
Defeating oft the labours of the year	871
Degenerate Douglas ! Oh the unworthy lord !	1208
Delightful is this loneliness, it calms	1158
Despairing beside a clear stream	828
Didst thou but know the only touch of love	201
Dim as the borrow'd beams of moon and stars	658
Do I not know a great man's power and might	277

	NO. OF POEM.
Do not beguile my heart	306
Do not unjustly blame	645
Do you ask me what the birds say? The sparrow, the dove	1512
Down to the vale this water steers	1197
Drink to me, only with thine eyes	242
Drop, drop, slow tears, and bathe those beauteous feet	312
Dry those fair, those crystal eyes	254
Dry up thy tears, love!—I fain would be gay	1526
Dwellers by lake and hill!	1653

E

Each opening season, and each opening scene	1413
Earl Gawain woo'd the Lady Barbara	1743
Earth has not anything to show more fair.	1204
Enjoy the present smiling hour	665
Equipp'd and bent for heaven I left yon world	1421
Ere sin could blight or sorrow fade	1511
Ere yet the fell Plantagenets had spent	927
Eternal spirit of the chainless mind!	1345
Ethereal minstrel! pilgrim of the sky!	1201
Even now his eyes with smiles of rapture glow	989
Even the lag flesh	849
Even thus amid thy pride and luxury	1666
Evening and morning—those two ancient names	1729
Evening, as slow thy placid shades descend	1249

F.

Faintly bray'd the battle's roar	982
Fair and soft, and gay and young	684
Fair as unshaded light or as the day	374
Fair daffodils, we weep to see	342
Fair Echo, rise! sick-thoughted nymph, awake	380
Fair Fidelia, tempt no more	743
Fair flower that shunn'st the glare of day	1454
Fair is thy level landscape, England fair	1516
Fair is my love, and cruel as she's fair	140
Fair lady, when you see the grace	358
Fair pledges of a fruitful tree	341
Fair Rosomond within her bower of late	367
Fair stood the wind for France	143
Fair summer droops, droop men and beasts therefore	440
Fair! that you may truly know	593
Faire mistress of the Earth, with garlands crown'd	390
Fall'n pile! I ask not what has been thy fate	1256
False world, thou ly'st thou canst not lend	233
Famous was Beowulf	9
Fancies are but streams	456
Far have I clambered in my mind	573
Far in a wild, unknown to public view	809
Far in the country of Arden	146
Far in the windings of a vale	398
Farewell, a long farewell to all my great- ness!	182
Farewell rewards and fairies	253
Farewell, sweet groves to you!	275
Farewell the fields of Irwan's vale	934

	NO. OF POEM.
Farewell, thou busy world, and may	648
Farewell to Lochaber, farewell to my Jean	824
Farewell, ye gilded follies! pleasing trou- bles	159
Father in heaven! who gave me breath	1537
Father, wake, the storm is loud	1734
Few are thy days and full of woe	964
Few have lived	1727
Fhairshon swore a feud	1662
Fight on, brave soldiers, for the cause	370
Fill the bowl with rosy wine	542
Fill the bumper fair!	1280
First shall the heavens want starry light	431
First think, my soul, if I have foes	274
First-love will with the heart remain	1411
Five years have pass'd; five summers, with the length	1195
Flower of the waste! the heath-fowl shuns	1119
Flowers to the fair; to you these flowers I bring	1105
Fly from the press, and dwell with soth- fastness	28
Fly to the desert, fly with me	1284
Follow a shadow, it still flies you	241
Fond man, that looks on earth for happiness	315
Foolish Prater, what dost thou	542
For his religion, it was fit	638
For many a coal-black tribe and cany spear	1377
For me who feel, when'er I touch the lyre	1089
For sure in all kinds of hypocrisy	157
For, this ye know well, tho' I wouldn't lie	27
Forget not yet the tried intent	78
Fortitude then stood steadfast in his might	39
Fortune, men say, doth give too much to many	151
Friend of my soul! this goblet up	1232
Friends, Romans, countrymen, lend me your ears	187
Friendship, like love, is but a name	801
From an extempore prayer and a godly ditty	735
From Ashur's vales when proud Sennache- rib trod	1092
From depth of dole wherein my soule doth dwell	106
From frozen climes, and endless tracts of snow	739
From fruitful beds and flowery borders	558
From Oberon in fairy land	510
From Pembroke's princely dome, where mimic art	968
From that rich valley, where the angels laid him	491
From Tuskanee came my ladies worthy race	69
Full of the art of brewing beer	1151

G

Gamarra is a dainty steed	1680
Gane were but the winter could	1620
Gather ye rose-buds, while ye may	343
Genius of the forest shades	1128
Gentle nymphs, be not refusing	289
Gentlefolks, in my time, I've made many a rhyme	1137
Gentlest girl	1731
Get up, get up for shame, the blooming morn	351
Give me more love, or more disdain	262
Gloomy winter's now awa'	1602

	NO OF FORM.
Go, blushing flow'r !	1808
Go, fetch to me a pint o' wine	1577
Go, lovely rose !	591
Go, my Willy, get thee gone	276
Go, seek in the wild glen	1626
Go, soul, the body's guest	119
Go to your bosom	205
Go where glory waits thee	1283
Go, youth beloved, in distant glades	1118
God hath a thousand hands to chastise	40
God sendeth and giveth both mouth and meat	86
God, who the universe doth hold	499
Golden slumbers kiss your eyes	434
Good husbandmen must toil and toil	81
Good huswife provides, ere a sickness do come	85
Good-morrow to thy sable beak	1471
Good muse, rock me asleep	118
Good name in man and woman, dear, my Lord	208
Good-night, and joy be wi' ye a'	1611
Gr-r-r—there go, my heart's abhorrence !	1787
Great God, whose sceptre rules the earth	676
Great Strafford, worthy of that name, though all	577
Green little vaulter in the sunny grass	1399
Grieve not, fond man, nor let one tear	468

H.

Had Cain been Scot, God would have changed his doom	377
Haides and Juan carpeted their feet	1350
Hail, beauteous Dian, queen of shades	472
Hail, beauteous stranger of the grove !	962
Hail, Bishop Valentine ! whose day this is	227
Hail, gentle stream ! for ever dear	1607
Hail, holy Light, offspring of Heaven, firstborn	623
Hail, mildly pleasing solitude	377
Hail, old patrician trees, so great and good	553
Hail, progeny divine !	1063
Hail thou, my native soil ! thou blessed plot	291
Hail to the Lord's anointed	1392
Hail to thee, blithe spirit !	1361
Hame, hame, hame, hame, faun wad I be	1617
Happy insect, what can be	512
Happy the man who his whole time doth bound	545
Happy the man whose wish and care	782
Happy those early days, when I	564
Hark ! ah, the Nightingale !	1760
Hark ! hark ! the clash and clang	1236
Hark ! now everything is still	448
Hark ! the cock crows, and yon bright star	646
Hark ! 'tis the twanging horn o'er yonder bridge	1084
Harp of Zion, pure and holy	1474
Hast thou a charm to stay the morning star	1504
Haunts of my youth !	1101
Having this day my horse, my hand, my lance	107
Haymakers, rakers, reapers, and mowers	457
He comes ; thy God, O Israel, comes	1062
He ended ; and the Archangel soon drew nigh	632
He is gone on the mountain	1328

	NO. OF FORM.
He, o'er his sceptre bowing, rose	630
He raised the golden cup from the board	1468
He that loves a rosy cheek	264
He that of such a height hath built his mind	198
He was not twintie yeirs of age	60
He's not the happy man to whom is given	878
Hear me, O God !	246
Hear me, ye nymphs, and every swain	1028
Hear, sweet spirit, hear the spell	1508
Hear ye, ladies that despise	217
Heart-earning cares and quiv'ring fears	115
Heaven doth with us as we with torches do	204
Heaven hath its crown of stars, the Earth Heaven's verge extreme	1754
Hence all you vain delights	1800
Hence, heart, with her that must depart	215
Hence, loathed Melancholy	386
Hence, vain deluding joys	603
Hengist that day did his might	604
Her brow was overhung with combs of gold	14
Her cell was hewn out in the marble rock	1348
Her dainty hand nestled in mine, rich and white	335
Her form was as the morning's blithesome star	1747
Here, a sheer hulk, lies poor Tom Bowling	1629
Here did presumption her pavilion spread	1140
Here, stranger, in this humble nest	311
Here the lank-sided miser, worst of felons	554
Here's a health to them that's awa'	844
Hey, now the day's dawning	1590
High in the airy element there hung	390
High mounted on an ebon throne on which	310
High peace to the soul of the dead	581
High thoughts !	1540
Higher, higher, will we climb	1642
His golden locks time hath to silver turned	1386
His tawny beard was th' equal grace	411
Ho ! pretty page, with the dimpled chin	639
Ho, sailor of the sea !	1762
Home they brought her warrior dead	1671
Hope ! of all ills that men endure	1705
Hope ! whose weak being run'd is	544
Hot sun, cool fire, tempered with sweet air	543
Household treasures, household treasures	416
How are Thy servants blest, O Lord !	1815
How beautiful is night !	768
How blest has my time been ! what joys have I known	1213
How blest the man who, in these peaceful plans	1034
How calmly, gliding through the dark blue sky	960
How cheerfully th' unpartial sunne	1214
How custom steels the human breast	327
How dazzling white the snowy scene ! deep, deep	1020
How delicious is the winning	1160
How fair is the rose ! what a beautiful flower	1302
How fine has the day been, how bright was the sun	850
How fond are men of rule and place	851
How fresh, O Lord, how sweet and clean	794
How gaily is at first begun	304
How happy is he born and taught	813
How long must women wish in vain	160
How lovely is this wilder'd scene	700
How many summers, love	1616
How many thousand of my poorest subjects	1687
How miserable a thing is a great man	174
How miserably a thing is a great man	695

	NO. OF POEM.
How mournfully this burial-ground	1423
How near am I now to a happiness	452
How pleasant came thy rushing, silver 'Tweed !	1156
How shall I meet thee, summer, wont to fill	1257
How shocking must thy summons be, O Death !	845
How short is life's uncertain space !	1017
How sleep the brave, who sink to rest	888
How soon hath Time, the subtle thief of youth	612
How soothing is that sound of far-off wheels	1735
How sweet the answer echo makes	1291
How sweet the harmonies of Afternoon !	1806
How sweet the moonlight sleeps upon this bank	167
How sweet thy modest light to view	1134
How sweetly doth My Master sound !—My Master	305
How vainly men themselves amaze	633
How wither'd, persh'd seems the form	1122
How wonderful is Death	1359

I.

I am all alone ! and the visions that play	1527
I am an Englishman, and naked I stand here	80
I am as I am, and so will I be	74
I am content, I do not care	1056
I arise from dreams of Thee	1362
I bring fresh showers for the thirsting flowers	1360
I cannot change as others do	655
I chanced, my dear, to come upon a day	489
I come from haunts of coot and hern	1708
I come, I come ! ye have call'd me long	1438
I disdain all pomp when thou art by	698
I do not love thee for that fair	261
I envy not in any moods	1706
I fear thy kisses, gentle maid	1363
I had a vision evening sat in gold	1543
I hate that drum's discordant sound	1019
I hate the man who builds his name	800
I hate these potent madmen, who keep all	699
I have a son, a little son, a boy just five years old	1801
I have an eye for her that's fair	706
I have been in love, and in debt, and in drink	382
I have been studying how to compare	171
I have had playmates, I have had com- panions	1230
"I have no hopes," the duke he says, and dies	762
I have no muses that will serve the turn	280
I hear theespeak of the better land	1445
I heard a sick man's dying sigh	1709
I heard a thousand blended notes	1211
I hold as faith	712
I know not that the men of old	1718
I know that virtue to be in you, Brutus	186
I lately vow'd, but 'twas in haste	838
I lent my gossip my mear to fetch hame coals	59
I'll not such favour to rebellion show	698
I look'd upon his brow—no sign	1461
I love (and have some cause to love) the earth	295
I love, and he loves me again	243
I love it, I love it ; and who shall dare	1720

	NO. OF POEM.
I love my king and country well	733
I loved him as young Genius loves	1480
I loved him not, and yet, now he is gone	1272
I met a traveller from an antique land	1370
I met four chaps yon birks amang	1610
I must not grieve, my love, whose eyes would read	140
I must not say that thou wert true	1761
I never hear the sound of thy glad bells	1258
I never loved ambitiously to climb	443
I never saw my Ladye laye apart	71
I own I like not Johnson's turgid style	1148
I pity, from my soul, unhappy men	651
I pray thee, cease thy counsel	168
I pray thee, love, love me no more	145
I prithee leave this peevish fashion	338
I prithee send me back my heart	332
I remember, I remember	1491
I remember well one summer's night	1728
I rise, dear Mary, from the soundest rest	1126
I sail'd from the Downs in the "Nancy"	1136
I saw him last on this terrace proud	1420
I saw where in the shroud did lurk	1231
I sing the name which none can say	298
I sought Thee round about, O Thou my God !	476
I sowed the seeds of love, it was all in the spring	672
I swear, Aurora, by thy starry eyes	396
I tell thee, Dick, where I have been	330
I then did use the person of your father	176
I thrust, thou wounded Lamb of God	1068
I turn these leaves with thronging thoughts, and say	1260
I've a letter from thy sire	1742
I've a proposal here from Mr Murray	1294
I've heard the liting at our yowe-milking	1043
I've often wished that I had clear	777
I've seen, indeed, the hopeful bud	299
I've seen the smiling	1049
I've wander'd East, I've wander'd West	1631
I wander'd by the brook-side	1717
I wander'd lonely as a cloud	1207
I was a scholar seven useful springs	466
I went from England into France	252
I wha stand here, in this bare scowry coat	1594
I will go back to the great sweet mother	1833
I will not have the mad Clytie	1437
I wish I had a cottage snug and neat	1028
I wish I was where Anna lies	1141
I wish I were where Helen lies	1606
I wot not how the world's degenerate	250
If all the world and love were young	114
If aught of oaten stop, or pastoral song	889
If dumb too long, the drooping muse hath stay'd	785
If heaven the grateful liberty would give	678
If I could but attain my wish	709
If I had thought thou couldst have died	1563
If I live to grow old, for I find I go down	636
If in that breast, so good, so pure	983
If she doth then the subtle sense excel	223
If the quick spirits in your eye	263
If thou shouldst ever come by choice or chance	1183
If thou wert by my side, my love	1378
If thou wouldst view fair Melrose aright	1314
If we no old historian's name	384
If we, O Dorset ! quit the city throng	790
If you become a nun, dear	1401
Illustrious England, ancient seat of kings	412
Image of her whom I love more than she	234
Imperial bird, who wont to soar	996

	NO. OF POEM.
In a cronique thus I rede	29
In a deep vision's intellectual scene	549
In a dream of the night I was wafted away	1652
In a hown whose bonny burnie	1595
In a maiden time professed	450
In a melancholy study	257
In ancient times, as story tells	773
In Bedfordshire there dwelt a knight	744
In Britain's isle and Arthur's days	808
In days of old, there lived, of mighty fame In eddying course when leaves began to fly	659
In going to my naked bed, as one that would have slept	1520
In haste he sent to gather fresh recruits	91
In heaven, one holiday, you read	1828
In martial sports I had my cunning tried	751
In May as that Aurora did upspring	107
In my poor mind it is most sweet to muse In pride of wit, with high desire of fame	51
In Rome no temple was so low	1234
In search of things that secret are my mated muse began	147
In such a night, when every louder wind	644
In sullen humour one day Jove	98
In summer time, when leaves grow green	817
In summer when the shawes be shene	753
In sunlight and in shade	536
In the days o' langsyne when we carles were young	516
In the hollow tree, in the old gray tower	1514
In the merry month of June	1646
In the Parhamment House, a great rout has been there	1685
In the summer time, when leaves grow green	728
In those low paths which poverty sur- rounds	715
In vain you tell your parting lover	520
In Ver, that full of virtue is and good	1412
In walks of humour, in that cast of s-yle	748
In what torn ship soever I embark	41
In Xanadu did Kubla Khan	954
In yonder brake there is a nest	229
In yonder grave a Druid lies	1509
I' the thrang of stories tellin'	1267
Interr'd beneath this marble stone	892
Interval of grateful shade	1593
Invidious grave! how dost thou rend in sunder	761
Iphigenia, when she heard her doom	1059
Is chance a guilt, that my disastrous heart Is it come? they said, on the banks of the Nile	843
"Is there no hope?" the sick man said	1275
Is there, or do the schoolmen dream	840
Is this a dagger which I see before me	1782
Is this a time to plant and build	797
It fell about the Martumas	1044
It is a beauteous evening, calm and free	185
It is a place where poets crown'd	1798
It is an ancient manner	530
It is not that I love you less	1209
It is the midnight hour the beauteous sea	1558
It is written on the rose	1503
It standeth so; a deed is do'	601
It was a beauteous lady richly dress'd	1424
It was a dreary place. The shallow brook	1444
It was a friar of orders gray	94
It was a summer evening	1714
It was an eve of autumn's holiest mood	1674

	NO. OF POEM
It was near a thick shade	423
It was not by vile lustering in ease	875
It was not in the winter	1485
It was the calm and silent night!	1792
It was the time when 'gainst the breaking day	149
It was the time when the still moon	548
It was the winter wild	606
It was when from Spain across the Main the Cid had come to Rome	1524

J.

Jaffar the Barmecide, the good vizier	1043
Jesu, Lover of my soul	1066
Jesus, thy Blood and Righteousness	1069
John Anderson, my jo, John	1589
John Bull for pasture took a prance	1189
John Gilpin was a citizen	1087
Just for a handful of silver he left us	1788
Justice gives sentence many times	641

K.

Keen blows the wind o'er the braes o' Glen- iffer	1599
King of kings! and Lord of lords!	1670
Know this, my brethren, heaven is clear	787
Knowledge's next organ is imagination	155

L.

Ladies, though to your conquering eyes	701
Lady Alice was sitting in her bower window	723
Laid in my quiet bed	65
Land of my fathers! though no mangrove here	1135
Langsyne! how doth the word come back!	1535
Lately on yonder swelling bush	589
Launch thy bark, mariner!	1633
Lead the black bull to slaughter, with the boar	265
Lessons sweet of Spring returning	1795
Let fools great Cupid's yoke disdain	258
Let God, the God of battle, rise	479
Let long-lived pansies here their scents bestow	975
Let me speak, sir	183
Lest men suspect your tale untrue	793
Let observation, with extensive view	385
Let others sing of knights and paladins	164
Let their vile cunning in their limits pent	136
Let us go, laissez, go	1598
Like as the culver, on the bared bough	134
Like as the damask rose you see	501
Like some vision olden	1462
Like the low murmur of the secret stream	1519
Like the violet, which alone	322
Like to a light fast lock'd in lanthorn dark	574
Like to Diana in her summer weed	420
Like to the clear in highest sphere	428
Like to the falling of a star	255
Laps, hps, open!	1837
Lathe and listen, gentlemen	537
Lathe and listen, gentrymen	521
Little streams are light and shadow	1656

	NO OF POEMS.
Next to these ladies, but in nought allied	1174
Night is the time for rest	1384
Night ! thou foul mother of annoyance sad	181
No cloud, no rehot of the sunken day	1506
No jewel'd beauty is my love	1746
No, my fair cousin	179
No plate had John and Joan to hoard	1004
No seas again shall sever	1780
No season this for counsel or delay !	947
No sooner had the Almighty ceased, but all	624
No stir in the air, no stir in the sea	1224
Noble the mountain stream	1453
Nobles and heralds, by your leave	759
Noe monument of me remains	325
Nor rural sights alone, but rural sounds	1079
North-east, not far from this great pool, these lies	282
North winds send hail, south winds bring rain	87
Not a drum was heard, not a funeral note	1562
Not a leaf of the tree which stood near me was stir'd	1458
Not caring to observe the wind	600
Not in the swaying of the summer trees	1758
Not ours the vows of such as plight	1456
Not to be wrought by malice, gain, or pride	482
Not unremember'd is the hour when friends	1434
Nothing did make me, when I loved them best	437
Nothing is to man so dear	15
Nothing so true as what you once let fall	778
Nought is there under heaven's wide hol- lowness	125
Now came still evening on, and twilight gray	629
Now dawns the morn, and on Mount Olivet	980
Now fare thee well, England no further I'll roam	1127
Now, from his eastern couch, the sun	1737
Now, gentle sleep hath closed up those eyes	272
Now, glory to our England	1752
Now, glory to the Lord of Hosts, from whom all glories are	1565
Now, golden Autumn from her open lap	806
Now great Hyperion left his golden throne	287
Now, hardly here and there a hackney coach	771
Now, 'mid the general glow of opening blooms	1162
Now morn her rosy steps in th' eastern clime	628
Now morn, with rosy-coloured finger, raised	979
Now, my co-mates and brothers in exile	191
Now, my fairest friend	169
Now our work's done, thus we feast	726
Now, sober industry, illustrious power !	959
Now that the winter's gone, the earth hath lost	267
Now the bright morning star, day's har- binger	610
Now the golden morn aloft	912
Now the third and fatal conflict for the Persian throne was done	1802
Now to thy silent presence, Night !	1675
Now westward Sol had spent the richest beams	300
Now what is love I will thee tell	470
Nowe is the knyght went on his way	522

	NO. OF POEMS.
O ! Arranmore, loved Arranmore	1289
O beauteous God ! undecircumscribed treasure	555
O blithe new comer ! I have heard	1202
O Brignall banks are wild and fair	1326
O come away	557
O cruel love, on thee I lay	406
O day most calm, most bright	802
O did you ever hear of the brave Earl Brand	1521
O faithful love, by poverty embraced !	054
O for a lodge in some vast wilderness	1786
O gentle, gentle summer rain	1464
O gentle love, ungentele for thy deed	10
O give me, kind Bacchus, thou God of the vine	835
O happy, if ye knew your happy state	807
O happy persecution, I embrace thee.	453
O happy Thames, that didst my Stella bear	107
O hard condition, and twin-born with great- ness.	196
O Holy, blessed, glorious Trinity.	237
O ignorant poor man ! what dost thou bear	226
O lady, leave thy silken thread	1499
O, let us howl some heavy note	447
O listen, listen, ladies gay !	1331
O Lord ! another day is flown	1168
O Lord, my God, in mercy turn..	1172
O lovers' eyes are sharp to see	1829
O Mary, go and call the cattle home	1799
O Memory ! celestial maid !	895
O, my heart, my heart is sick awashing and awaiting	1892
O, my love's like a red, red rose	1584
O Nanny, wilt thou gang wi' me.	997
O nightingale, best poet of the grove	576
O nightingale, that on yon bloomy spray	611
O parent of each lovely muse !	974
O perfect light, which shed away	391
O saw ye bonnie Leshe	1585
O saw ye not fair Ines ?	1492
O say not that my heart is cold	1564
O say ! what is that thing call'd light	1038
O ! sing unto my roundelay	944
O Solitude, romantic maid !	1015
O sun ! thou o'er Athenian towers ..	998
O talk not to me of a name great in story.	1352
O the broom, the yellow broom	1657
O, the month of May, the merry month of May	432
O thou great Power ! in whom we move	161
O thou, that sitt'st upon a throne	994
O thou, that, with surpassing glory crown'd	620
O thou, the friend of man assign'd	887
O thou, the nymph with placid eye !	1106
O Thou, to whose all-searching sight	1071
O thou vast ocean ! ever-sounding sea !	1673
O Time ! who know'st a lenient hand to lay	1238
O tuneful voice ! I still deplore	1113
O Tweed ! a stranger, that with wandering feet	1248
O wha will shoe my bonny foot ?	539
O what can al thee, knight-at-arms	1825
O when did baby come	1827
O ! where do faires hide their heads.	1502
O ! wherefore come ye forth in triumph from the North.	1567
O wild west wind, thou breath of Autumn's being	1372
O Wilhe's large o' hmb and lith	515

	NO. OF FORM		NO. OF FORM.
O ye wild groves, O where is now your bloom ?	990	On a hill there grows a flower . . .	117
O'er moorlands and mountains, rude, barren and bare	1023	On Carron's side the primrose pale. . .	935
O'er the gay vessel, and her daring band	945	On either side is level fen, a prospect wild and wide	1176
O'er the level plain, where mountains greet me as I go . . .	1814	On Jura's heath now sweetly swell. . .	1132
O'er winter's long unolement sway . . .	831	On Leven's banks, while free to rove . .	922
Of a' the airts the wind can blow . . .	1583	On Lunden, when the sun was low	1304
Of all deeds yet this strikes the deepest wound . . .	454	On parent knees, a naked new-born child..	1013
Of all the cities in Romanian lands	684	On Sunday, here, an alter'd scene	1055
Of all the girls that are so smart . . .	1035	On sure foundations let your fabric rise	650
Of all the kings that ever here did reign	107	On that deep, returning shore	1719
Of all the thoughts of God that are	1561	On this lone isle, whose rugged rocks at- flight	1043
Of all the torments, all the cares	683	On Trinity Monday in the morn	95
Of comfort no man speak	170	On Wednesday the false Southron futh brocht	47
Of Israel's sweetest singer now I sing	415	On yonder hill a castle stands	535
Of Jupiter thus I find y-writ.	31	Once in the flight of ages past	1387
Of Lennster, famed for maidens fair	784	Once more unto the breach, dear friends, once more	173
Of man's first disobedience, and the fruit	619	Once on a time, a monarch, tired with whooping	1150
Of Nelson and the North	1306	One day, it matters not to know	1227
Of old, when Scarron has companions invited	917	One kind wish before we part	1000
Of these the false Achitophel was first	662	One kiss more, sweet !	1748
Of time and nature eldest born . . .	977	One more Unfortunate	1495
Of't am I by the women told . . .	542	One word is too often profaned	1367
Of't has it been my lot to mark . . .	1016	Open the door, some pity to show !	1333
Of't in the stilly night . . .	1292	Open your ears for which of you will stop	173
Of't I've implored the gods in vain . . .	987	Our bark is on the waters deep, our bright blades in our hand	1641
Of't that wild untutor'd race would draw	1295	Our bugles sang truce, for the night-cloud had lower'd	1308
Oh ! a dainty plant is the ivy green . . .	1818	Our life is twofold, sleep hath its own world	1341
Oh ! ask not a home in the mansions of pride	1725	Our native land—our native vale	1430
Oh ! breathe not his name ! let it sleep in the shade . . .	1287	Our sighs were numerous, and profuse our tears	1433
Oh ! call my brother back to me ! . . .	1443	Our task is done !—on Gunga's breast . .	1379
Oh, come you from the Indies, and, soldier, can you tell . . .	1776	Out of her swoone when she did abbraide .	36
Oh ! do not wrong my honest simple truth	212	Out of the west coast, a wench, as me- thought . . .	17
Oh, don't go in to-night, John ! . . .	1773	Out upon it, I have loved	331
Oh ! hadst thou never shared my fate . .	1500	Over hill, over dale . . .	210
Oh how this spring of love resembleth . .	201	Over the mountains	534
Oh ! I shall not forget, until memory depart	1457	Oxford and Cambridge shall agree	732
Oh, lay thy hand in mine, dear ! . . .	1756		
Oh Lord, in sickness and in health . . .	1261		
Oh, Mary, at thy window be . . .	1578		
Oh ! my black soul, now thou art sum- moned . . .	235		
Oh ! my golden days of childhood . . .	1810		
Oh ! my love's a winsome lady. . .	1749		
Oh ! my love's like the steadfast sun . .	1622		
Oh, never talk again to me . . .	1339		
Oh, reader ! hast thou ever stood to see	1215		
Oh, sunny curls ! oh eyes of blue ! . .	1771		
Oh that the chemist's magic art . . .	1188		
Oh that those lips had language ! Life has pass'd . . .	1081		
Oh the bells ! the morning bells ! . . .	1805		
Oh the pleasant days of old, which so often people praise ! . . .	1783		
Oh ! the sad day . . .	674		
Oh those little, those little blue shoes !	1767		
Oh, thou conqueror . . .	214		
Oh twilight ! Spirit that doth render birth	1710		
Oh ! weep not that our beauty wears . .	1433		
Oh ! well may the poets make a fuss	1434		
Oh ! what is this which shines so bright.	1270		
Oh ! when 'tis summer weather . . .	1241		
Oh ! who hath tasted of Thy clemency . .	477		
Oh ! why left I my home ?	1647		
Oh, young Lochinvar is come out of the west . . .	1817		
Old Sir Robert Bolton had three sons . .	722		
		On a hill there grows a flower . . .	117
		On Carron's side the primrose pale. . .	935
		On either side is level fen, a prospect wild and wide	1176
		On Jura's heath now sweetly swell. . .	1132
		On Leven's banks, while free to rove . .	922
		On Lunden, when the sun was low	1304
		On parent knees, a naked new-born child..	1013
		On Sunday, here, an alter'd scene	1055
		On sure foundations let your fabric rise	650
		On that deep, returning shore	1719
		On this lone isle, whose rugged rocks at- flight	1043
		On Trinity Monday in the morn	95
		On Wednesday the false Southron futh brocht	47
		On yonder hill a castle stands	535
		Once in the flight of ages past	1387
		Once more unto the breach, dear friends, once more	173
		Once on a time, a monarch, tired with whooping	1150
		One day, it matters not to know	1227
		One kind wish before we part	1000
		One kiss more, sweet !	1748
		One more Unfortunate	1495
		One word is too often profaned	1367
		Open the door, some pity to show !	1333
		Open your ears for which of you will stop	173
		Our bark is on the waters deep, our bright blades in our hand	1641
		Our bugles sang truce, for the night-cloud had lower'd	1308
		Our life is twofold, sleep hath its own world	1341
		Our native land—our native vale	1430
		Our sighs were numerous, and profuse our tears	1433
		Our task is done !—on Gunga's breast . .	1379
		Out of her swoone when she did abbraide .	36
		Out of the west coast, a wench, as me- thought . . .	17
		Out upon it, I have loved	331
		Over hill, over dale . . .	210
		Over the mountains	534
		Oxford and Cambridge shall agree	732
		P.	
		Pack clouds away, and welcome day . .	473
		Patience ! why, 'tis the soul of peace	436
		Patriots, alas ! the few that have been found	1077
		Peace, heaven-descended maid ! whose powerful voice	993
		Peace ! what can tears avail ? . . .	1690
		Phyllis ! why should we delay . . .	594
		Pibroch of Donuil Dhu . . .	1322
		Pipe, merry Annot . . .	398
		Pity the sorrows of a poor old man ! . .	1027
		Placed, by false Manto, in a closet, which	584
		Poor robin sits and sings alone . . .	1268
		Pope, to whose reed beneath the beechen shade	904
		Praise to God, immortal praise . . .	1110
		Pray thou thy days be long before thy death . . .	1334
		Prayer is the soul's sincere desire . . .	1388
		Prepare the hallow'd strain, my muse . . .	764
		Pretty firstling of the year ! . . .	1678
		Prince of the fallen ! around thee sweep . .	1546

	NO OF POEM.
Proud Maime is in the wood	1330
Pursuing beauty, men desary	827
Put the broderie-frame away	1560

Q.

Queen, and huntress, chaste and fair	239
Quinn, from afar, lured by the scent of fame	957
Quivering fears, heart-tearing cares	163

R.

Rarely, rarely, comest thou	1363
Reader, when these dumb stones have told	268
Reason thus with life	189
Red rows the Nith 'tween bank and brae	1618
Religion, O thou life of life	120
Remember us poor Mayes all !	727
Remote, unfriended, melancholy, slow	918
Render to Cæsar things which Cæsar's are	1817
Restless forms of living light	1572
Restrain your child, you'll soon believe	795
Retired thoughts enjoy their own delights	109
Rise, heart ! thy Lord is risen Sing His praise	307
Rise, lady ! Mistress, rise !	438
Rise ! sleep no more ! 'Tis a noble morn	1684
Rise, then, Aristo's son, assist my muse	575
Robene sat on gulf grene hill	48
Rock of Ages, cleft for me	1074
Roses, in breathing forth their scent	566
Rosy child, with forehead fair	1712
"Run seize thee, ruthless king	909

S.

Sad is our youth, for it is ever going	1791
St. Agnes' Eve—Ah, bitter chill it was !	1820
Satan harangued	3
Saw ye my wee thing, saw ye my ain thing	1597
Say, dearest friend, how roll thy hours away ?	905
Say, from what golden quivers of the sky	547
Say, lovely dream ! where couldst thou find	590
Say, mighty love, and teach my song	852
Say not the struggle nought availeth	1836
Say, why was man so eminently raised	901
Scenes of woe and scenes of pleasure	1604
Scots, wha hae wi' Wallace bled	1579
See, brother, how the wicked throng and crowd	359
See, how fair Colonna hes	702
See, O see !	571
See ! stretch'd on nature's couch of grass	1005
See the chariot at hand here of love	245
See the star that leads the day	812
Seest thou how gaily my young master goes	249
Seest thou not, in clearest days	273
Set me whereas the sunne doth parche the grene	70
Shall I tell you whom I love	290
She comes adown the pale blue depths of heaven	1811
She dwelt among the untrodden ways	1193
She is a winsome wee thing	1583

	NO. OF POEM.
She loves, and she confesses too	552
She rose, and all enchanted gazed	1121
She smiles and smiles, and will not sigh	1759
She stood breast-high amid the corn	1493
She walks in beauty, like the night	1353
She was a phantom of delight	1194
She's gane to dwell in heaven, my lassie	1621
Should auld acquaintance be forgot	1581
Silent nymph, with curious eye	880
Silent with passion, which his eyes inflamed	582
Silver Phoebe spreads	997
Since I did leave the presence of my love	134
Since I in storms most used to be	563
Sing aloud ! His praise rehearse	572
Sing forth, sweete cherubim (for we have choice	317
... Sing, heavenly muse !	666
Sing the old song, amid the sounds dispersing	1790
Sing to Apollo, god of day	408
Sur, I hate the countrie's durt and manners, yet	324
Sit down, sad soul, and count	1695
Sitting by a river's side	425
Slave of the dark and dirty mine !	1131
Sleep breathes at last from out thee	1398
Sleep, downy sleep, come close my eyes	675
Sleep on, and dream of heaven awhile	1184
Sleep on, baby, on the floor	1559
Sleep ! The ghostly winds are blowing !	1639
Slowly, with measured tread	1532
So cruel prison how could betide, alas	64
So now is come our joyfu' feast	271
So on a time he desired to play	46
So on he fares, and to the border comes	625
So on he passed, till he comen hath	1032
So she rose, and went forth thro' the city	1829
So stood Eliza on the wood-crown'd height	1094
Softly woo away her breath	1638
Some ask'd me where the rubies grew	347
Some men delight huge buildings to behold	459
Some nymphs prefer astronomy to love	861
Some of their chiefs were princes of the land	663
Some wits of the borowstoun	338
Sometimes briskly, sometimes flaggin'	1596
Soul, not yet from heaven beguiled	1773
Sound the fife, and cry the alogan	1663
Sound the loud tumbrel o'er Egypt's dark sea !	1290
Sow in the morn thy seed	1394
Speak, goddess ! since 'tis thou that best canst tell	736
Special Jurymen of England ! who admire your country's laws	1763
Speech is morning to the mind	692
Spirit of light and life ! when battle rears	1432
Spit in my face, you Jews, and pierce my side	235
Spite of his spite, which that in vain	397
Sporting through the forest wide	1659
Spring, the sweet spring, is the year's pleasant king	439
Staffs, I scaled thy summit hoar	1235
Stand and adore ! how glorious He	854
Star that bringest home the bee	1301
Stay, lady, stay, for mercy's sake	1118
Stay, O sweet ! and do not rise	233
Still Herald of the Morn ! whose ray	375
Stall young and fine, but what is stall in view	562
Stop, mortal ! Here thy brother lies	1556

	NO OF POEM
Sublimar strains, O rustic muse ! prepare	804
Such moving sounds from such a careless touch !	597
Such was Philodæa, and such Dorus' flame !	596
Suck, baby, suck ! mother's love grows by giving	1233
Summer is i-cumen in	12
Sunk was the sun, and up the eastern heaven	1665
Sure such a wretch as I was never born	995
Sure the last end	848
Sure there are poets which did never dream	576
Sure thou didst flourish once, and many springs	561
Sure 'tis a serious thing to die ! My soul	346
Sweet are the charms of her I love	336
Sweet are the thoughts that savour of content	421
Sweet Auburn ! loveliest village of the plain	919
Sweet bird, that sing'st away the early hours	361
Sweet country life, to such unknown	345
Sweet daughter of a rough and stormy sire	1104
Sweet day ! so cool, so calm, so bright	303
Sweet Echo ! sleeps thy vocal shall	1098
Sweet Echo, sweetest nymph, that liv'st unseen	608
Sweet flowers ! that from your humble beds	1143
Sweet Highland girl ! a very shower	1196
Sweet is the rose, but grows upon a brere	134
Sweet is the scene when virtue dies !	1108
Sweet maid, if thou wouldst charm my sight	1012
Sweet poet of the woods, a long adieu !	1099
Sweet, solitary life ! lovely dumb joy	395
Sweet spirit of my love !	1750
Sweet Spring, thou com'st with all thy goodly train	363
Sweetest Love, I do not go	232
Swiftly walk over the western wave	1865

T.

Take, holy earth ! all that my soul holds dear	915
Take, oh ! take those lips away	219
Tasteful illumination of the night	1405
Tax not the royal saint with vain expense	1191
Tell me not of a face that's fair	381
Tell me not, sweet, I am unkind	353
Tell me, O great all-knowing God !	326
Tell me what is a poet's thought ?	1693
Thalestris triumphs in a manly mien.	863
Thanks, my lord, for your venison, for finer or fatter	920
That day of wrath, that dreadful day	653
That day of wrath, that dreadful day	1836
That house's form within was rude and strong	129
That rock 's his haunt. There's not in all our hills	1542
That sound bespeaks salvation on her way	1073
That thou wilt be pleased to grant our requests	736
That which her slender waist confined	585
The air which thy smooth voice doth break	567
The All-powerful had	2
The Assyrian came down like the wolf on the fold	1343
The autumn is old	1488

	NO OF POEM
The awful shadow of some unseen power	1375
The barge she sat in like a burnish'd throne	188
The beam-repelling mists arise	811
The bee is humming in the sun	1264
The bell strikes one We take no note of time	857
The blessed Damsel lean'd out	1841
The bloom hath fled thy cheek, Mary	1637
The blushing rose and purple flower	464
The boy stood on the burning deck	1442
The breaking waves dashed high	1451
The bride cam' out o' the byre	1015
The Brutons thus departed hence, seven kingdoms here begone	481
The budding floweret blushes at the light	941
The castle clock had toll'd midnight	1243
The course of true love never did run smooth	201
The curfew tolls the knell of parting day	910
The cushat crouds, the corbie cries	389
The daisies peep from every field	1153
The day goeth down red darkling	1755
The day was spent, the moon shone bright	729
The dew is on the summer's greenest grass	1645
The dews of summer night did fall	928
The dreamy rhymers' measured snore	1276
The emphatic speaker dearly loves to oppose	1080
The farmer's life displays in every part	1123
The feather'd songster chanticleer	943
The feeling is a nameless one	1528
The flower that smiles to-day	1376
The flowers the sultry summer kills	1406
The flowers were blooming fresh and fair	1816
The fountains mingle with the river	1384
The frost performs its secret ministry	1507
The garlands fade that Spring so lately wove	1100
The gates were then thrown open	1296
The gentle season of the year	502
The Gipsy race my pity rarely move	531
The glories of our blood and state	462
The god of love and benediction	21
The golden sun that brings the day	506
The half-seen memories of childish days	1780
The harlot muse, so passing gay	950
The harp that once through Tara's halls	1245
The heath this night must be my bed	1319
The heavens on high perpetually do move	1102
The hierarchy is out of date	739
The hinds how blest, who ne'er beguiled	965
The hour is come ! the hour is come ! With voice	1864
The house's form within was rude and strong	129
The isles of Greece, the isles of Greece !	1344
The king to Gondibert is grown so knde	372
The King was on his throne	1356
The languid lady next appears in state	802
The lark has sung his carol in the sky	1181
The lark now leaves his watery nest	373
The lark, that shuns on lofty boughs to build	595
The last and greatest herald of heaven's King	365
The last time I came o'er the moor	825
The lift was clear, the morn serene	1608
The lives of frail men are compared by the sages	640
The lopped trees in time may grow again	110
The Lord my pasture shall prepare	770

	NO. OF POEM.
The lovely purple of the noon's bestow- ing	1464
The lovely young Lavina once had friends	870
The mellow year is hasting to its close	1574
The midges dance aboon the burn	1801
The moon had climb'd the highest hill	1046
The moon shines bright —In such a night as this	166
The moon was a-waning	1614
The morning hath not lost her virgin blush	579
The morning pearls	580
The Moslem spears were gleaming	1440
The mountains high, whose lofty tops do meet the haughty sky	92
The Muses are turn'd gossips, they have lost	1107
The night-helm grew dusky	11
The north-east spends his rage; he now shut up	864
The ordeal's fatal trumpet sounded	1312
The organ peals, at once, as some vast wave	1549
The Percy out of Northumberland	528
The pride of every grove I chose	754
The proudest pitch of that victorious spout	294
The quality of mercy is not strain'd	165
The rapid motion of the spheres	480
The readers and the hearers like my books	152
The room is old—the night is cold	1700
The roses grew so thickly	1809
The sable mantle of the silent night	288
The sails were fur'd, with many a melting close	1182
The sea! the sea! the open sea!	1681
The seal is set —Now welcome, thou dread power!	1846
The seas are quiet when the winds give o'er	592
The season comes when first we met	1112
The sheep were in the fold at night	1265
The sherry dwelled in Notyngame	524
The silver moon at midnight cold and still	1129
The silver moon's enamour'd beam	1022
The sluggish morn as yet undress'd	378
The smiling morn, the breathing spring	899
The social laws from insult to protect	930
The soft green grass is growing	1812
The soote season, that bud and bloom forth brings	67
The soul of man is larger than the sky	1570
The soule which doth with God unite	328
The spacious firmament on high	766
The spearman heard the bugle sound	1395
The stars are shining overhead	1271
The stately homos of England	1436
The summer and autumn had been so wet	1225
The sun from the east tips the mountains with gold	1037
The sun had set behind yon hills	725
The sun has gone down o'er the lofty Ben Lomond	1600
The sun is swiftly mounted high	813
The sun is warm, the sky is clear	1369
The sun rises bright in France	1627
The sun was sinking on the mountain zone	1550
The sun's bright orb, declining all serene	946
The thirsty earth soaks up the rain	542
The time so tranquil is and clear	392
The tongues of dying men	206
The topsails shiver in the wind	1038
The tree of deepest root is found	1026
The troops exulting sat in order round	733
The trust characters of ignorance	644
... The Turks had ought	583
The twentieth year is well nigh past....	1082

	NO. OF POEM.
The voice of the morning is calling to childhood	1698
The wanton troopers riding by	636
The warm sun is failing, the bleak wind is wailing	1373
The water! the water!	1634
The Wildgrave winds his bugle horn	1334
The wind is up, the field is bare	939
The wind, the wandering wind	1450
The wisest of the wise	1277
The world is too much with us; late and soon	1190
The world is still deceived with ornament	190
The wrathful winter prochings on a pace	96
"Thee, Mary, with this ring I wed"	1003
Thee, senseless stock, because thou'rt richly gilt	371
Thee will I love, my strength, my tower	1070
Theirs is yon house that holds the parish poor	1173
... their harboury was tane	49
Then came the jovial day, no streaks of red	1124
Then clarouns and trumpets blew	61
Then died, lamented, in the strength of life	1179
Then first came Henry, Duke of Bucking- ham	98
Then Gudrun turned	1849
Then hear me, bounteous Heaven	667
Then may I trust her body with her mind	495
Then wisdom again	6
Ther is lyf withoute any deth	16
There are noble heads bowed down and pale	1697
There are twelve months in all the year	518
There be none of beauty's daughters	1340
There be those who sow beside	1455
There cam a bird out o' a bush	532
There cam a strange wight to our town-en'	1650
There came a man making his hasty moan	1404
There came three men out of the west	719
There did three knights come from the west	713
There dwells a people on the earth	507
There grew an aged tree on the green	127
There had not here as yet	1
There is a book, who runs may read	1796
There is a calm for those who weep	1385
There is a flower, a little flower	1891
There is a garden in her face	486
There is a gloomy grandeur in the sun	1544
There is a jewel which no Indian mine can buy	504
There is a land, of every land the pride	1889
There is a pleasure in the pathless woods	1347
There is a willow grows ascant the brook	199
There is an ancient man who dwells	1733
There is an old proverb which all the world knows	742
There is continual spring and harvest there	132
There she sits in her Island home	1751
There the most dainty paradise on ground	133
There was a Cameroman cat	738
There was a sound of revelry by night	1358
There was a time when meadow, grove, and stream	1198
There was an eye whose partial glance	1117
There were twa sisters sat in a bow'r	527
"There, win the cup, and you shall have my girl	1777
There's a good time coming, boys	1741
There's a magical tie to the land of our home	1721

	NO. OF POEM
There's glory on thy mountains, proud Bengal	1551
There's grandeur in this sounding storm	1018
There's music in the morning air	1701
There's no dearth of kindness	1753
There's not a joy the world can give like that it takes away	1355
These are great maxims, sir, it is confess'd	697
These, as they change, Almighty Father, these	874
These thoughts, O night ! are thine	855
They answer in a joint and corporate voice	197
They are all gone into the world of light	580
They are flown	1515
They course the glass, and let it take no rest	103
They grew in beauty, side by side	1439
They rose in freedom's rare sunrise	1745
They seized the keys, they patrolled the street	1828
They sin who tell us love can die	1217
Think not, 'cause men flatt'ring say "	266
Think not of the future, the prospect is uncertain	1501
This battle fares like to the morning's war	180
This gentleman and I	475
This Indian weed, now withered quite	711
This is her picture as she was	1842
This man of half a million	1216
This morning, tamely rapt with holy fire	240
This only grant me, that my means may be	540
This royal throne of kings, this scepter'd Isle	202
This said, with hasty rage, he snatch'd	640
This song 's of a beggar who long lost his sight	714
This truth of old was sorrow's friend	942
This was the ruler of the land	1538
This wavering world's wretchedness	52
This world is full of variance	28
Those evening bells ! those evening bells !	1238
Those few pale autumn flowers	1530
Those whiter lilies which the early morn	368
Thou angel sent amongst us, sober Law	465
Thou art gone to the grave—we no longer deplore thee	1381
Thou askest what has changed my heart	1476
Thou blushing rose, within whose virgin leaves	369
Thou camest with kind looks, when on the brink	1259
Thou gallant court, to thee farewell !	116
Thou happy, happy elf !	1486
Thou hast beauty bright and fair	1692
Thou hast vow'd by thy faith, my Jeanie	1625
Thou hidden love of God, whose height	1067
Thou ling'ring star, with less'ning ray	1537
Thou lone companion of the spectred night !	1155
Thou maid of gentle light ! thy straw-wove vest	1521
Thou mouldering mansion, whose embattled side	1218
Thou spirit of the spangled night !	1170
Thou still unravished bride of quietness !	1823
Thou thrice denied, yet thrice beloved	1797
Thou, to whose eyes I bend, at whose command	755
Thou wealthy man of large possessions here	710
Though clouds obscured the morning hour	1142
Though frost and snow lock'd from mine eyes	269

	NO. OF POEM
Though grief and fondness in my breast rebel	884
Though short thy span, God's unimpeach'd decrees	1146
Thoughts ! what are they ?	672
Three days before my Mary's death	1428
Three fishers went sailing out into the west	1800
Thrice happy he who by some shady grove	366
Thrice has the spring beheld thy faded fame	903
Thrice, O thrice happy shepherd's life and state !	314
Through a close lane as I pursued my journey	689
Through a fair forest as I went	505
Through the gaunt woods the winds are shrilling cold	1801
Through the bush'd air the whist'ning shower descends	873
Through winter streets to steer your course aright	805
Thus Eve replied "O thou for whom	627
Thus far have I pursued my solemn theme	1169
Thus, having in few images express'd	156
Thus spoke to my lady the knight full of care	776
Thus stood his mind when round him came a cloud	1430
Thus were they fechtand in the pass	35
Thus when the plague, upborne on Belgian air	1003
Thy cheek is o' the rose's hue	1603
Thy fruit full well the schoolboy knows	1552
Thy glass will show thee how thy beauties wear	200
Thy maid ! Ah ! find some nobler theme	551
Thy pencil traces on the lover's thought	1298
Thy wish was father, Harry, to that thought	175
Thy spirit, independence, let me share	921
Till at the last, among the bowes glade	38
Timely blossom, infant fair	791
Tired nature's sweet restorer, balmy sleep !	856
'Tis affection but dissembled	481
'Tis certain, that the modish passions	796
'Tis chastity, my brother, chastity	807
'Tis long ago—we have toil'd and traded	1781
'Tis not the gray hawk's flight o'er mountain and mere	1632
'Tis past ! no more the summer blooms !	963
'Tis past the iron north has spent his rage	961
'Tis sweet to hear the merry lark	1573
'Tis sweet to meet the morning breeze	1408
'Tis sweet to view from half-past five to six	1414
'Tis the first primrose ! see how meek	1206
'Tis the hour of even now	1459
'Tis the last rose of summer	1278
To all you ladies now at land	680
To battle ! To battle !	1639
To be, or not to be, that is the question	184
To fair Fidele's grassy tomb	891
To one who has been long in city pent	1824
To pray to God continually	90
To speak of gifts and alms deeds	54
To take thy calling thankfully	83
To the brook and the willow that heard him complain	830
To the deep woods	865
To the ocean now I fly	609
To the sound of timbrels sweet	1667
To thee, fair Freedom, I retire	896
To view these walls each night I come alone	708

NO OF FORM.

To you, my purse, and to none other wight	22
To-day Death seems to me an infant child	1843
Together will ye walk through long, long streets	1426
To-morrow, Lord, is Thine	1060
Too late, alas! I must confess	656
Touch us gently, Time!	1694
Tread softly! bow the head	1531
Treading the path to nobler ends	599
Treason doth never prosper; what's the reason?	150
True Thomas lay on Huntley bank	531
Trusting in God with all her heart and mind	1091
"Turn, gentle hermit of the dale	916
Turn I my looks unto the skies	430
"Twas at the royal feast for Persia won	661
"Twas at the silent, solemn hour	897
"Twas early day, and sunlight stream'd	1446
"Twas in the battle-field, and the cold, pale moon	1467
"Twas in the prime of summer time	1494
"Twas midnight—every mortal eye was closed	981
"Twas when the seas were roaring	803
"Twas when the wan leaf frae the birk- tree was fa'in	1649
Twenty lost years have stolen their hours away	1031
Twice has the sun commenced his annual round..	1164
Twilight's soft dews steal o'er the village green	1180
Two boys, whose birth beyond all question springs	953
Two of far nobler shape, erect and tall..	626
Two pretty rills do meet, and meeting make	283
Two summers since I saw at Lammes fair	1175

U.

Under yonder beech tree, standing on the green sward	1744
Underneath this myrtle shade	542
Underneath this sable herse	244
'Unfading Hope! when life's last embers burn	1297
'Unnumber'd objects ask thy honest care	933
Upon a couch of silk and gold	1676
Upon a time a neighing steed	799
Upon the white sea-sand	1784
Upon two stony tables, spread before her	313

V.

'Vain world, what is in thee?	570
Vengeance will sit above our faults	236
Venomous thorns that are so sharp and keen	75
Victorious men of earth no more	461
Virtue's branches wither, virtue pines	435
Vital spark of heavenly flame	781
Voice of summer, keen and shrill	1765

W.

NO. OF FORM.

Wake now, my love, awake; for it is time	128
Waken, lords and ladies gay	1332
Walking in a shady grove	445
Wanton droll, whose harmless play	1473
Wanwordy, crazy, dmsome thing	1054
Was not Christ our Saviour	88
We are born; we laugh, we weep	1686
We are the sweet flowers	1400
We gather'd round the festive board	1723
We have been dwellers in a lovely land	1732
We have been friends together	1713
We love the king who loves the law	1033
We oft by lightning read in darkest nights	696
We saw and woo'd each other's eyes	323
We that have known no greater state	474
We walk'd along, while bright and red	1212
We watched her breathing thro' the night	1497
Weary of wand'ring from my God	1065
Weave no more the marriage chain!	1691
Wee, modest, crimson-tipped flower	1575
Weep, weep, you Argonauts	467
Weep you no more, sad fountains	497
Weigh me the fire, or, canst thou find	350
Welcome, pale primrose! starting up be- tween	1409
Welcome, thrice welcome, to this shady green	463
Welcome, welcome, happy pair	376
Well, O children of men	7
Well observe the rule of <i>Not too much</i>	631
Well said the wise man, now proved true by this	126
Well, then; I now do plainly see	546
Were I at once empower'd to show	951
Whan gloamin grey out owre the welkin keeks	1053
Whanne that April with his shoures sote	19
What ails this heart o' mine?	1103
What art thou, Mighty One! and where thy seat?	1166
What beauties does Flora disclose!	1029
What bird so sings, yet so does wail	405
What blessings attend, my dear mother, all those	1025
What constitutes a state?	1011
What creature's that, with his short hairs	741
What heart can think, or tongue express	400
What hidest thou in thy treasure caves and cells	1437
What household thoughts around thee, as their shrine	1447
What I shall leave thee none can tell	251
What! irks it, David, that the victor breathes	414
What is the existence of man's life	256
What is 't to us if taxes rise or fall?	955
What lookest thou herein to have	82
What might be done if men were wise	1740
What pleasure, then, to walk and see	393
What slender youth, bedewed with liquid odours	617
What stands upon the highland?	1794
What stronger breastplate than a heart untainted	207
What then is taste, but these internal powers	902
What though, Valchusa, the fond bard be fied	1042

	NO. OF POEM.
What torments are allotted those sad spirits	694
What tunes, what words, what looks, what wonders pierce	418
What was't awaken'd first the untried ear	1569
What will not men attempt for sacred praise?	860
What wisdom more, what better life, than pleaseth God to send	89
What would I have you do? I'll tell you, kinsman	247
What would it pleasure me to have my throat cut	449
What's hallowed ground? Has earth a clod	1309
Whate'er you wish in landscape to excel	1149
When age hath made me what I am not now	360
When all the fiercer passions cease	1178
When all thy mercies, O my God	767
When Britain first, at Heaven's command	879
When by God's inward light a happy child	1422
When chapman bilbies leave the street	1591
When civil dudgeon first grew high	637
When come was the month of May	30
When, cruel fair one, I am slain	565
When day is done, and clouds are low	1547
When, doff'd his casque, he felt free air	1316
When evening listen'd to the dripping oar	1240
When first thou camest, gentle, shy, and fond	1731
When first thy eyes unvail, give thy soul leave	556
When from my humble bed I rise	1232
When gods had framed the sweets of woman's face	426
When homeward hands their several ways dispose	1159
When hope has dead within the heart	1115
When I beneath the cold red earth am sleeping	1640
When I consider how my light is spent	613
When I first came to London, I rambled about	816
When I go musing all alone	487
When in the crimson cloud of even	991
When in the field of Mars we lie	746
When Israel of the Lord beloved	1324
When love with unconfined wings	355
When maidens such as Hester die	1223
When maishall'd on the nightly plain	1167
When Music, heavenly maid, was young	890
When now mature in classic knowledge	973
When on my sick bed I languish	673
When on the breath of autumn breeze	1680
When our heads are bow'd with woe	1668
When Phillis watched her harmless sleep	703
When Phœbus lifts his head out of the winter's wave	142
When poets wrote, and painters drew	757
When princely Hamilton's abode	1325
When rising from the bed of death	769
When Robin Hood and Little John	525
When shaws be sheen, and swards full fair	519
When silent time wr' lightly foot	1102
When spring unlocks the flowers to paint the laughing soil	1382
When that the fields put on their gay attire	1008
When the black-letter'd list to the gods was presented	1396
When the fierce north wind, with his airy forces	853
When the lamp is shatter'd	1366

	NO. OF POEM.
When the merry lark did gild	1686
When the sheep are in the fauld, and the kye at home	1017
When this old cap was new	512
When thou has spent the lingering day in pleasure and delight	105
When travels grete in matters thick	403
When we two parted	1312
When we were idlers with the loitering rills	1571
When wert thou born, Desire? In pride and pomp of May	494
When Windsor walls sustain'd my wearied arm	68
Whence comes my love? Oh, heart disclose,	99
Whence could arise this mighty critic spleen	953
Whene'er with haggard eyes I view	1115
Where am I? Sure I wander 'midst on- chantment	688
Where gang ye, thou silly auld carle?	1619
Where is that loarned wretch that knows	483
Where shall the lover rest	1328
Where the bee sucks, there lurk I	209
Where the remote Bermudas ride	631
Where, where is the gate that once served to divide	1722
Where words are weak and foes encoun- tring strong	112
Where yonder ridgy mountains bound the scene	1120
Whereas in ward full oft I would bowail	42
Where'er I turn my eyes	1036
Whether in crowds or solitudes, in streets	1435
Whether the soul receives intelligence	137
While here my muse in discontent doth sing	278
While in my matchless graces wrapt I stand	978
While in this park I sing, the list'ning deer	588
While on those lovely looks I gaze	654
While St. Serf, untill a stead	45
While shepherds watched their flocks by night	822
While slowly wanders thy sequester'd stream	1247
While that the armed Hand doth fight abroad	203
While with a strong and yet a gentle hand	587
While you, my lord, the rural shades admire	765
Whilst in this cold and blustering clime	647
Whilst some affect the sun, and some the shade	842
Whither goest thou? Here be woods as green	213
Who fears to speak of Ninety-eight?	1793
Who has e'er been at Paris must needs know the Gd'vo	756
Who is yonder poor maniac, whose wildly fix'd eyes	1226
Who should this stranger be? And then this casket	831
Who sleeps below?—Who sleeps below?	1536
Who so to marry a minion wife	309
Who thus were ripe for high contemplating	1819
Whom fancy persuadeth, among other crops	84
Whose was that gentle voice, that whisper- ing sweet	1255
Why art thou silent? Is thy love a plant	1200
Why art thou slow, thou rest of trouble, death	465

	NO. OF POEM.
Why do ye weep, sweet babes? Can tears	346
Why, Damon, with the forward day	832
Why did my parents send me to the schools	221
Why didst thou raise such woeful wail	100
Why doth the stubborn iron prove	318
Why is't damnation to despair and die	444
Why, little charmer of the air	707
Why should you swear I am forsworn	352
Why so pale and wan, fond lover!	329
Why, then I do but dream on sovereignty	181
Why this will lug your priests and servants from your sides	198
Why weep ye by the tide, ladye	1318
Why wouldst thou leave me, O gentle child?	1452
Wi' drums and pipes the clachan rang	1651
Will you hear a Spanish lady	538
Willow! in thy breezy moan	1449
Wilt Thou forgive that sin where I begun	228
Wine, wine, in a morning	679
Wish'd morning's come; and now upon the plains	691
With cheerful step the traveller	1221
With face and fashion to be known	734
With face and fashion to be known	740
With farmer Allan at the farm abode	1708
With fingers weary and worn	1496
With fragrant flowers we strew the way	122
With how sad steps, O moon, thou climb'st the skies	107
With little here to do or see	1208
With quicken'd step	868
With silent awe I hail the sacred morn	1130
With some good ten of his chosen men, Bernardo hath appear'd	1522
With that low cunning, which in fools supplies	956
Within a little silent grove hard by	333
Within a thick and spreading hawthorn bush	1410
Within the castle hath the queen devised	141
Within the hall, neither rich nor yet poor	37
Woman! when I behold thee, flippant, vain	1821
Woodmen, shepherds, come away	460
Word was brought to the Danish king	1716
Would my good lady love me best	50
Would you know what's soft? I dare	259
Wouldst thou view the lion's den?	1479
Wreaths the bowl	1279

	Y.	NO. OF POEM.
Ye banks, and braes, and streams around	1586	
Ye distant spires, ye antique towers	907	
Ye have been fresh and green	344	
Ye holy towers that shade the wave-worn steep	1246	
Ye little birds that sit and sing	471	
Ye manners of England	1805	
Ye midnight shades! o'er Nature spread	900	
Ye nymphs of Solyma! begin the song	776	
Ye quenchless stars! so eloquently bright	1481	
Ye rocks! ye elements! thou shoreless main	1555	
Ye shepherds of this pleasant vale	882	
Ye shepherds so cheerful and gay	894	
Ye who are fain to have your name	1052	
Ye who amid this feverish world would wear	924	
Ye who have scorn'd each other	1739	
Ye who with warmth the public triumph feel	1090	
Yee blushing virgins happy are	816	
Yes! there are real mourners.—I have seen	1177	
Yes, there is holy pleasure in thine eye	1205	
Yes, wife, I'd be a throned king	1774	
Yet, as through Tagus' fair transparent streams	490	
Yet, I confess, in this my pilgrimage	279	
Yet in prison was King Davy	44	
Yet once more, O ye laurels, and once more	605	
"You are Old Father William," the young man cried	1223	
You are right, justice, and you weigh this well	177	
You ask us why the soil the thistle breeds	787	
You earthly souls that count a wanton flame	568	
You mansion, made by beaming tapers gay	841	
You meaner beauties of the night	158	
You mighty lords that with respected grace	139	
You that have spent the silent night	104	
You were used to say	194	
Young Henry was as brave a youth	1138	
Your wedding-ring wears thin, dear wife; ah, summers not a few	1768	

BIOGRAPHIES OF THE AMERICAN POETS.

Adams, John Quincy.
Allston, Washington.
Barlow, Joel
Bryant, William Cullen.
Clifton, William
Dwight, Timothy.
Emerson, Ralph Waldo.
English, Thomas Dunn.
Freneau, Philip
Halleck, Fitz-Greene.

Hoffman, Charles Fenno
Holmes, Oliver Wendell
Honeywood, St. John.
Hopkinson, Joseph.
Humphreys, David
Leland, Charles G.
Longfellow, Henry Wadsworth.
Lowell, James Russell.
Morris, George P.

Poe, Edgar Allan
Read, Thomas Buchanan.
Schoolcraft, Henry Rowe.
Stoddard, R. H.
Taylor, Bayard.
Trumbull, John.
Tuckerman, Henry Theodore.
Whittier, John Greenleaf
Wilks, N. P.

NAMES OF AMERICAN POETS WITH NUMBERS OF POEMS.

NO. OF POEM.	NO. OF POEM.	NO. OF POEM.
Adams, John Quincy 1850	Halleck, Fitz-Greene 1860-1862	Read, Thomas Buchanan 1919, 1920
Akers, Elizabeth 1938-1945	Hoffman, Charles Fenno 1871	Saxe, J. G. 1936, 1937
Allston, Washington . 1853	Holmes, Oliver Wendell 1869-1897	Schoolcraft, Henry Rowe . 1854
Barlow, Joel 1848	Honeywood, St. John 1849	Stoddard, R. H. . . 1932-1935
Bryant, William Cullen 1855-1859	Hopkinson, Joseph 1851	Taylor, Bayard . . . 1924-1931
Clark, Wilks G . . . 1898	Humphreys, David.. 1847	Trumbull, John . . . 1845
Clifton, William 1852	Leland, Charles G. 1921-1923	Tuckerman, Henry Theodore 1909, 1910
Dwight, Timothy . 1846	Longfellow, Henry Wadsworth 1872-1883	Whittier, John Greenleaf 1885-1888
Emerson, Ralph Waldo 1864-1870	Lowell, James Russell 1911-1917	Wilks, N. P. 1884
English, Thomas Dunn . 1918	Morris, George P... 1863	
Freneau, Philip... 1844	Poe, Edgar Allan . . 1809-1908	

NAMES OF AMERICAN POETS WITH THE TITLES OF POEMS.

NO. OF POEM.	NO. OF POEM.
ADAMS, JOHN QUINCY.	A Dream 1942
The Wants of Man 1850	Kisses 1943
AKERS, ELIZABETH.	Rock me to Sleep! 1944
Broken Faith 1938	Lost 1945
Time 1939	
Endurance 1940	ALLSTON, WASHINGTON.
Singing in the Rain 1941	America to Great Britain..... 1853

	NO. OF POEM.
BARLOW, JOEL	
Burning of New England Villages	1848
BRYANT, WILLIAM CULLEN.	
The Prairies	1855
Forest Hymn	1856
The Antiquity of Freedom	1857
Oh Mother of a Mighty Race	1858
Song of Marion's Men	1859
CLARK, WILLIS G.	
Euthanasia	1898
CLIFTON, WILLIAM.	
To William Gifford, Esq.	1852
DWIGHT, TIMOTHY	
England and America	1846
EMERSON, RALPH WALDO.	
"Good-bye, Proud World!"	1864
To the Humble Bee	1865
The Snow-Storm	1866
The Problem	1867
The Poet	1868
Durge	1869
The Mountain and the Squirrel	1870
ENGLISH, THOMAS DUNN.	
Ben Bolt	1918
FRÉNEAU, PHILIP.	
The Dying Indian	1844
HALLECK, FITZ-GREENE.	
Burns	1860
Alnwick Castle	1861
Marco Bozzaris	1862
HOFFMAN, CHARLES FENNO.	
The Origin of Mint Juleps	1871
HOLMES, OLIVER WENDELL.	
On Landing a Punch-Bowl	1889
An Evening Thought	1890
La Grisette	1891
The Treadmill Song	1892
Latter-Day Warnings	1893
The Old Man's Dream	1894
What we all Think	1895
The Last Blossom	1896
Contentment	1897
HONEYWOOD, ST. JOHN.	
Crimes and Punishments	1849
HOPKINSON, JOSEPH.	
Hail, Columbia!	1851
HUMPHREYS, DAVID.	
Western Emigration	1847
LÉLAND, CHARLES G.	
Thelma	1921
A Dream of Love	1922
The Three Friends	1923
LONGFELLOW, HENRY WADSWORTH.	
Nuremberg	1872
The Arsenal at Springfield	1873
The Skeleton in Armour	1874
A Psalm of Life	1875

	NO. OF POEM.
Endymion	1876
The Beleagured City	1877
It is not always May	1878
Midnight Mass for the Dying Year	1879
Maidenhall	1880
The Children's Hour	1881
A Spring Landscape	1882
The Wreck of the <i>Henrius</i>	1883
LOWELL, JAMES RUSSELL.	
To the Dandelion	1911
The Poet	1912
The Sirens	1913
An Incident in a Railroad Car	1914
The Heritage	1915
To the Future	1916
The Fountain	1917
MORRIS, GEORGE P.	
Woodman, Spare that Tree	1863
POE, EDGAR ALLAN.	
Annabel Lee	1890
Ulalume A Dallad	1900
Dream-land	1901
Lenore	1902
Israfel	1903
The Bells	1904
To F S O	1905
For Anne	1906
The Raven	1907
The Conqueror Worm	1908
READ, THOMAS BUCHANAN	
The Brickmaker	1919
My Hermitage	1920
SAXE, J. G.	
The Way of the World	1936
Ye Tailor-man	1937
SCHOOLCRAFT, HENRY ROWE	
Geehale . An Indian Lament	1854
STODDARD, R. H.	
Leonatus	1932
The Shadow of the Hand	1933
Invocation to Sleep	1934
At Rest	1935
TAYLOR, BAYARD.	
Bedouin Song	1924
The Arab to the Palm	1925
Kubleh	1926
The Poet in the East	1927
Kihmandjaro	1928
An Oriental Idyll	1929
Hassan to his Mare	1930
The Phantom	1931
TRUMBULL, JOHN.	
Character of McFingal	1815
TUCKERMAN, HENRY THRODORÉ.	
Mary	1909
Florance	1910
WHITTIER, JOHN GREENLEAF.	
The Ballad of Cassandra Southwick	1885
Pentucket	1886
Randolph of Roanoke	1887
Democracy	1888
WILLIS, N. P.	
April Violets	1884

TITLES OF THE AMERICAN POEMS.

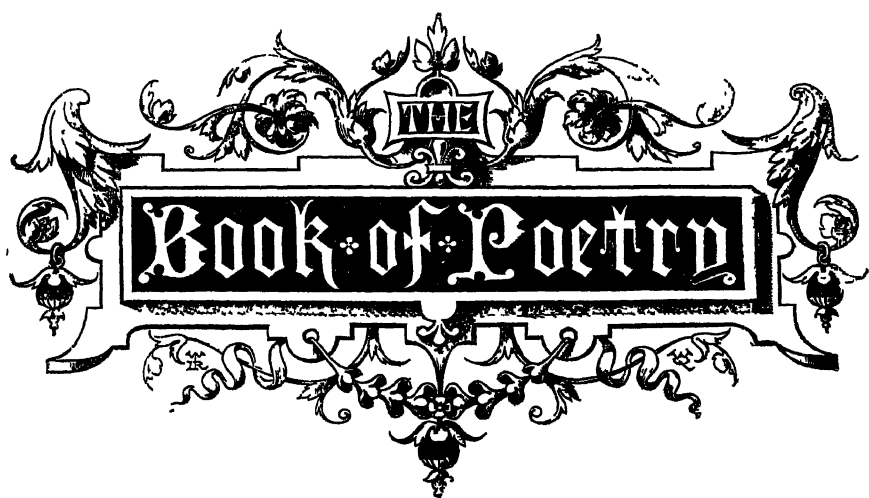
	NO. OF FORM.
Alnwick Castle	1861
America to Great Britain	1853
Annabel Lee	1899
Antiquity of Freedom, The	1857
April Violets	1884
Arab to the Palm	1925
Arsenal at Springfield, The	1873
At Rest	1935
Ballad of Cassandra Southwick, The	1885
Bedouin Song	1924
Beleagured City, The	1877
Bells, The	1904
Ben Bolt	1918
Brickmaker, The	1919
Broken Faith	1933
Burning of New England Villages	1848
Burns	1860
Character of McFingal	1845
Children's Hour, The	1831
Conqueror Worm, The	1908
Contentment	1897
Crimes and Punishments	1849
Democracy	1838
Dingo	1889
Dream, A	1942
Dream of Love, A	1922
Dreamland	1901
Dying Indian, The	1844
Endurance	1940
Endymion	1876
England and America	1846
Euthanasia	1898
Evening Thought, An	1890
Florence	1910
Fountain, The	1917
For Annie	1906
Forest Hymn	1856
Geehale an Indian Lament	1854
"Good-bye, Proud World!"	1864
Hail, Columbia!	1851
Hassan to his Mare	1930
Heritage, The	1915
Incident in a Railway Car, An	1914
Invocation to Sleep	1934
Israfel	1903
It is not always May	1878
Kilimandjaro	1928
Kisses	1943
Kubleh	1926
La Grisette	1891
Last Blossom, The	1896

	NO. OF FORM.
Latter-day Warnings	1893
Lenore	1902
Leonatus	1932
Lost	1945
Maidenhood	1880
Marco Bozzaris	1862
Mary	1909
Midnight Mass for the Dying Year	1879
Mountain and the Squirrel, The	1870
My Hermitage	1920
Nuremberg	1872
Oh Mother of a Mighty Race	1858
Old Man's Dream, The	1894
On Lending a Punch-Bowl	1889
Oriental Idyll, An	1929
Origin of Mint Juleps, The	1871
Pentucket	1886
Phantom, The	1931
Poet in the East, The	1927
Poet, The	1868
Poet, The	1912
Prairies, The	1855
Problem, The	1867
Psalm of Life, A	1875
Randolph of Reanoke	1887
Raven, The	1907
Rock me to Sleep	1944
Shadow of the Hand, The	1933
Skeleton in Armour, The	1874
Singing in the Rain	1941
Sirens, The	1913
Snow-Storm, The	1866
Song of Marion's Men	1859
Spring Landscape, A	1882
Theleme	1921
Three Friends, The	1923
Time	1939
To F. S. O.	1905
To the Dandehon	1911
To the Future	1916
To the Humble Bee	1865
To William Gifford, Esq	1852
Treadmill Song, The	1892
Ulalume a Ballad	1900
Wants of Man, The	1850
Way of the World, The	1936
Western Emigration	1847
What we all Think	1895
Woodman, Spare that Tree	1863
Wreck of the <i>Hesperus</i> , The	1883
Ye Tallyor-man	1937

FIRST LINES OF AMERICAN POEMS.

	NO. OF POEM
Again I sit within the mansion	1931
Ah, broken is the golden bowl	1902
Ah, Clemence, when I saw thee last	1891
All hail! thou noble land	1853
Announced by all the trumpets of the sky	1866
A silver javelin which the hills	1929
At midnight, in his guarded tent	1862
A youth would marry a maiden	1836
Back again, darling! O day of delight!	1942
Backward, turn backward, O Time, in your flight	1944
Between the dark and the daylight	1881
Buds on the apple-boughs	1938
By a route obscure and lonely	1901
Come, my beauty! come, my desert darling!	1930
Dear, common flower, that grow'st beside the way	1911
Don't you remember sweet Alice, Ben Bolt?	1918
Draw the curtains round your bed	1984
Fine humble-bee! fine humble-bee!	1865
For this present, hard	1868
From the desert, I come to thee	1924
Good-bye, proud world! I'm going home..	1864
Hail, Columbia! happy land	1861
Hail to thee, monarch of African mountains	1928
Hear the sledges with the bells	1904
Here are old trees, tall oaks, and gnarled pines	1857
He spoke of Burns; men rude and rough..	1914
Home of the Percy's high-born race	1861
How much the heart may bear, and yet not break!	1940
How sweetly on the wood-girt town	1886
I dream'd I lay beside the dark blue Rhine	1922
If sometimes in the dark blue eye	1890
I have found violets. April hath come on.	1884
I have read in some old marvellous tale	1877
I have three friends, three glorious friends, three dearer could not be.	1923
I like a church, I like a cow!	1867
In heaven and earth a spirit doth dwell	1903
In the old days of awe and keen-eyed wonder	1912
In the valley of Pegnitz, where across broad meadow lands	1872
In these cold shades, beneath these shifting skies	1852
Into the sunshine	1917
I sat one night on a palace step	1921
It was many and many a year ago	1899
It was the schooner <i>Hasperus</i>	1883
Knows he who tills this lonely field...	1869
Let the blinded horse go round	1919
Little I ask, my wants are few.	1897
Lo! 'Tis a gala night	1908
Maiden! with the meek, brown eyes	1880
Man wants but little here below	1850
Methinks, when on the languid eye	1898
Next to thee, O fair gazelle	1925
Of crimes, empoison'd source of human woes	1849

	NO. OF POEM.
Oh, fairest born of love and light	1888
Oh for one hour of youthful joy!	1891
Oh, mother Earth! upon thy lap	1887
Oh mother of a mighty race	1858
O, Land of Promise! from what Pagan's height	1916
Once upon a midnight dreary	1907
On yonder lake I spread the sail no more	1811
Our band is few, but true and tried	1859
Princes, when soften'd in thy sweet embrace	1910
Right jollie is ye tailor-man	1937
Soon fleets the sunbright form, by man adored	1846
"Speak! speak! thou fearful guest!"	1874
Tell me not in mournful numbers	1875
Thank Heaven! the crisis	1906
That age was older once than now	1895
The blackbird is singing on Michigan's shore	1854
The black-eyed children of the Desert drove	1926
The fair boy Leonatus	1932
The green trees whisper'd low and mild....	1882
The groves were God's first temples	1866
The kiss of friendship, kind and calm	1943
The mountain and the squirrel	1870
The poet came to the land of the East	1927
The rich man's son inherits lands	1915
The rising moon has hid the stars	1876
The sea is lonely, the sea is dreary	1913
These are the gardens of the desert, these	1855
The skies they are ashen and sober	1900
The stars are rolling in the sky	1892
The sun is bright, the air is clear	1878
The word has come,—go forth	1945
This ancient, silver bowl of mine, it tells of good old times	1880
This is the arsenal. From floor to ceiling	1873
Though young no more we still would dream	1896
Thou would'st be loved?—then let thy heart	1905
Through solid curls of smoke, the bursting fires	1848
Tis said that the Gods, on Olympus of old	1871
To the God of all sure mercies let my blessing rise to-day	1885
What though the name is old and oft repeated	1909
When legislators keep the law	1893
When Yankoes, skill'd in martial rule....	1845
Where the elm-tree branches by the rafters sturr'd	1941
Wild rose of Alloway, my thanks	1860
With all that's ours, together let us rise	1847
With folded hands the lady lies	1935
Within a wood one summer's day	1920
Woodman, spare that tree!	1863
Yes, the year is growing old	1879
You see the tree that sweeps my window pane?	1939
You were very charming, madam	1883



THE FIRST PERIOD,

FROM THE EARLIEST PERIOD TO THE YEAR 1400.

"**B**ELOVED indeed," says dear old genial Dibdin, "is the poetry of our own country." It expresses all the great changes England has undergone. It tells of its manners and customs, of its thoughts and feelings, of its hopes and fears, of its inner and outward life. One cannot read it without gaining an insight into the every-day experience of our forefathers. Whatever is keenly felt is sure to manifest itself in language of touching verse. And thus it has been in times gone by, the real life of the people, of the prince and the peasant, has found an utterance in the poetry of our gifted bards. Indeed, more of true history may be learnt from even the slight and almost despised Ballad, sung about the streets, than from the more dignified and solemn narrative of the historian. He takes generally what is called a deep and philosophical view of events and men and manners, but one little song sung by a few strolling minstrels before the houses of the rich or poor tells us more of what England was, and what were England's feelings, than all this pomp and parade of philosophic learning. Just indeed as one may know a man for years, and never, notwithstanding admiration for his intellect and accomplishments, get one glimpse of his heart, and yet in some unforeseen moment of sudden joy or sorrow learn for the first time the deep tenderness of his heart; so with the poetry of any land, it opens up the unselfish soul of a nation; it shows that there is the freshness of spring, when all seems sear and withered with frost and snow and sleet and winter, it reveals the love of the holy and the best, and brings down to earth, as it were, heaven in its purity and sweetness, and divine, untainted loveliness and glory.

And also, poetry reveals the darker doings of mankind, opens up the terrible passions of mankind, shows human nature as it too often is, thoroughly regardless of the pure and the beautiful and the good. Yet, this is but exceptional, its spirit is rather to breathe sweet and loving accents, to gather together earth's beauties, to depict scenes of fairest loveliness, to tell of holiest sacrifices, to bring down as it were the very glories of a world beyond to a world which knows sorrow and pain and sickness and death.

This our earliest period is characterized by many features which make it essentially different to all the rest. Its poetry is the rude utterance of a rude but brave people. A few missionaries of Christ were almost the only ones who helped to a purer faith and feeling. Then came wars, and invasions, and mixture of races; still the old primitive British Church, planted likely by the Apostle St. Paul, maintained her hold upon the affections of the people and influenced even her conquerors. But Rome came and conquered, Augustine came,—then attacks from Danes, then William the Norman, thus the language became inundated with words from other nations, our own early speech was considered vulgar, the conquerors' speech prevailed. Yet notwithstanding all this confusion, the early speech of our old forefathers maintained a hold which to this day has not been lost. The poetry therefore of this period will be found to be of a varied nature, exhibiting great force and vigour, and sometimes verses of touching sweetness and beauty.

BIOGRAPHICAL NOTICES.

CÆDMON.

Cædmon is considered the earliest of our English poets. He was a man sprung from the people, and at one time in his life was a mere cowherd. He was, however, addressed one night by a stranger, as he thought, in his sleep, and asked to sing a song. He replied that he could not, when the stranger urged that he could, and that he could sing the

"Creation." Cædmon then, wondering at himself, began to sing most beautiful verses. He soon afterwards awoke, and went immediately to the Reeve of Whitby, who, wise and good man that he was, took him to the abbey and told the wondrous story to the Abbess Hilda. He recounted the last night's adventure and repeated the verses, which at once obtained the admiration of the persons present. They then explained to him other

parts of Holy Scripture, whereupon he went home and produced a beautiful poem. At the request of the abbess he became a monk, and continued to write poems founded on Sacred History.

Our readers will notice the striking resemblance between Caedmon's account of "The Fall of Man," &c., and portions of Milton's "Paradise Lost." Conybeare, in his "Illustrations of Anglo-Saxon Poetry," says—"The pride, rebellion, and punishment of Satan and his princes have a resemblance to Milton so remarkable, that most of this portion might be almost literally translated by a cento of lines from the great poet." The time of Caedmon's death is uncertain, probably about 680.

ALFRED THE GREAT.

Alfred the Great was the youngest son of Ethelwolf, king of the West Saxons, and Osburga, daughter of Oslac the Goth, who inherited the blood of the sub-kings of the Isle of Wight. At the age of five he was sent to Rome, where Leo IV. anointed him with the royal unction. When only twenty-two years of age he found himself the monarch of a distracted kingdom. After several unfortunate battles with the Danes, he disbanded his followers and wandered about the woods, and finally found shelter in the cottage of a herdsman named Denulf, at Athelney, in Somersetshire. Here occurred the interesting event which has pleased so many boys and girls—the burning of the cakes. Receiving information that Odun, Earl of Devon, had obtained a victory over the Danes in Devonshire, and had taken their magical standard, he disguised himself as a harper and obtained admission to the Danish camp, where his skill was so much admired that he was retained a considerable time, and was admitted to play before King Gorm, or Guthrum, and his chiefs. Having, by these means, gained a knowledge of his enemy, he collected his vassals and nobles, surprised the Danes at Eddington, and completely defeated them, in May, 878. The king behaved with great magnanimity to his foes, giving up the kingdom of East Angles to those of the Danes who embraced the Christian religion. He now put his kingdom into a state of defence, and greatly increased his navy, and by his energy, activity, bravery, and wisdom the country became exceedingly prosperous. He is said to have fought fifty-six battles by sea and land, although his valour as a warrior has excited less admiration than his wisdom as a legislator. He composed a body of statutes, instituted trial by jury, divided the kingdom into shires and tithings. He was so exact in his government that robbery was unheard of, and gold chains might be left in the highways untouched. He also formed a parliament, which met in London twice a year.

There was so little learning in his time, that from the Thames to the Humber hardly a man could be found who understood Latin. To remedy this state of things, he invited learned men from all parts, and endowed schools throughout the kingdom; and if indeed he was not the founder of the University of Oxford, he raised it to a reputation which it had never before enjoyed. Among other acts of munificence to that seat of learning he founded University College. He himself was a learned prince, composed several works, translated the historical works of Orosius and Bede, some religious and moral treatises, perhaps AEsop's Fables and the Psalms of David; also the Metros of Boethius. He divided the twenty-four hours into three equal parts, one he devoted to the service of God, another to public affairs, and the third to rest and refreshment. In private life he was benevolent, pious, cheerful and affable. The story of his giving the poor beggar half his loaf when famished himself is one of the many things which have won for him the love and admiration of all true Englishmen. He was born at Wantage in Berkshire, 849, died 900. —See *Becton's Universal Biography*, p. 50.

ROBERT OF GLOUCESTER.

Robert of Gloucester lived during the reign of Henry III. and Edward I., and composed, in verse, "The Chronicle of English Affairs," from the earliest to his own times. He was a monk of Gloucester Abbey; hence he is called Robert of Gloucester. Warton describes the work as alike destitute of art and imagination, and in many parts even less poetical than the prose history by Geoffrey of Monmouth, from which most of the events were taken. Another critic, however, speaks of his poem as in general appropriate and dramatic, proving not only his good sense, but also his eloquence. There are several copies of his work, which was edited by Hearne and published in 1724.—See *Chambers*, vol. i. p. 6.

ROBERT DE BRUNNE.

Robert de Brunne, or Robert Mannyng, a native of Brunne, in Lincolnshire, was a canon of the Gilbertine order, and resident in the priory of Semprugham ten years in the time of Prior John of Camelton, and five years with John of Clyntone. In 1303 he began his translation, or rather paraphrase, of "Mannel Pêche," or "Mannel des Pêche," that is, "The Manual of Sins." It is a long production, treating of the Decalogue and the Seven Deadly Sins, which are illustrated by many legendary stories. It was never printed, but is preserved in the Bodleian Library MSS., No. 415, and in the Harleian MSS., No. 1,701. In this work he remonstrates upon the introduction of foreign terms into the

language. "I seke," says he, "no straunge Ynglyss."

But a more important work of his is "A Metrical Chronicle of England." The former part is a translation from an old French poet, called Maister Wace, or Gasse, who copied Geoffrey of Monmouth in a poem called "Roman des Rois d'Angleterre." The second part of "De Brunne's Chronicle," beginning from Cadwallader, and ending with Edward I., is translated principally from a chronicle by Peter Langtoft, an Augustine canon of Bridlington, in Yorkshire, who is supposed to have died in the reign of Edward II., and was therefore a contemporary of De Brunne. Hearne edited De Brunne, but suppressed much of the translation. Both Ellis and Warton refer to this poet—*Libbott*, vol. 1. p. 269

RICHARD ROLLE

Richard Rolle, a hermit of the order of St Augustine and doctor of divinity, who lived a solitary life near the nunnery of Hampole, four miles from Doncaster. He wrote metrical paraphrases of certain parts of Scripture, and an original poem of a moral and religious nature, entitled, "The Pricks of Conscience," but of the latter work it is not certainly known that he composed it in English, there being some reason for believing that, in its present form, it is a translation from a Latin original written by him—*Chambers*, vol. 1. p. 11

ROBERT LANGLANDE

Robert Langlande was one of the first disciples of Wickliffe, and composed a curious poem, entitled "The Visions of Piers Plowman," intended as a satire on almost every description of men, but especially the clergy. It is written in blank verse, with wit and humour, in an alliterative measure—(See *Deetons's Dictionary of Universal Biography*, p. 627.) Chambers says of this work "The Vision of Pierce Plowman," a satirical poem, ascribed to Robert Langlande, a secular priest, also shows very expressively the progress which was made, about the middle of the fourteenth century, towards a literary style. This poem, in many points of view, is one of the most important works that appeared in England previous to the invention of printing. It is the popular representative of the doctrines which were silently bringing about the Reformation, and it is a peculiarly national poem, not only as being a much purer specimen of the English language than Chaucer, but as exhibiting the revival of the same system of alliteration which characterized the Anglo-Saxon poetry. It is, in fact, both in this peculiarity and in its political character, characteristic of a great literary and political revolution, in which the language as well as the independence

of the Anglo-Saxons had at last gained the ascendancy over those of the Normans. Pierce is represented as falling asleep on the Malvern Hills, and as seeing, in his sleep, a series of visions; in describing these, he exposes the corruptions of society, but particularly the dissolute lives of the religious orders, with much bitterness."—*Chambers*, vol. i. p. 11.

GEOFFREY CHAUCER.

Geoffrey Chaucer, 1328—1400, the father of English poetry, was a native of London. His parentage and early life are involved in great obscurity, and the honour of his education is claimed by both Universities. He was a great favourite at the court of Edward III., and a devoted adherent to the celebrated John of Gaunt, Duke of Lancaster, whose sister-in-law. Philippa de Rouet, accepted the offer of his hand. By this connection the poet became linked with the good or ill fortune which attaches to greatness. But this generally received narrative has been doubted by some critics. In 1356 we find Chaucer bearing arms in the expedition of Edward III. against France. For some time he was held as a prisoner of war by the enemy. In 1367 he was allowed an annual pension of twenty marks, between two or three hundred pounds of our present money, and in 1373 was employed in an embassy to Genoa on affairs of the State. A year later than this he was appointed Comptroller of the Customs of Wool, &c. It was during this visit to Italy—he had before travelled on the Continent—that he enjoyed some delightful converse with Petrarch, to which he alludes in the Prologue to the Clerke's Tale—

"I wol you tell a tale, which that I
Learned at Padowe of a worthy clerk,
As preved by his wordes and his werk;
Fraunceis Petrark, the laureat poete,
Fighite this clerk whos rhetorike swete
Enlumined all Italle of poetrie,
As Lyncan did of philosophie," &c.

Mr. Tyrwhitt is inclined to doubt this meeting of the poets, but De Sala promised to prove its occurrence. He died before he fulfilled the pledge. Four years before this acquaintance, Chaucer had added to the evidence of his own poetical talents by the Lament for the Death of Blanche, Duchess of Lancaster, entitled "The Book of the Duchesse." In the early part of the reign of Richard II. our poet became involved in the political religious troubles of the day, espousing the cause of John Comberton (John de Northampton), a warm champion of the doctrines of Wickliffe. Comberton was imprisoned, while Chaucer escaped the same fate by a precipitate flight to the Continent. Of course he lost his place in the Customs. He was so imprudent as to return to London

within a short period; was committed to the Tower, and only released by disclosing the names and projects of his late associates. For this breach of confidence he subsequently experienced great remorse, and composed his "Testament of Love," in which he complains of the change in his fortunes and of the disgrace in which his conduct had involved him.

Campbell, in his "Specimens of the British Poets," says, "It is not known what he revealed, certainly nothing to the prejudice of John of Gaunt, since that prince continued to be his friend. To his acknowledged partisans, who had betrayed and tried to starve him during his banishment, he owed no fidelity. It is true that extorted evidence is one of the last ransoms which a noble mind would wish to pay for liberty; but before we blame Chaucer for making any confession, we should consider how fair and easy the lessons of uncapitulating fortitude may appear on the outside of a prison, and yet how hard it may be to read them by the light of a dungeon. As far as dates can be guessed at in so obscure a transaction, his liberation took place after Richard had shaken off the domineering party of Gloucester, and had begun to act for himself. Chaucer's political errors—and he considered his share in the late conspiracy as an error of judgment, though not of intention—had been committed while Richard was a minor, and acknowledgment of them might seem less humiliating when made to the monarch himself, than to an usurping faction ruling in his name. He was charged too, by his loyalty, to make certain disclosures important to the peace of the kingdom; and his duty as a subject independent of personal considerations, might well be put in competition with ties to associates already broken by their treachery."—*Campbell*, p. 2.

In 1389 his great patron returned from abroad, and Chaucer's fortunes improved. He was appointed Clerk of the Works at Westminster, and soon after to those at Windsor. He retained these offices scarcely two years, when he retired, at the age of sixty-four, to Woodstock, at which quiet town he composed his immortal "Canterbury Tales." In 1394 he received a pension of £20 per annum, and during the last year of Richard's reign he was granted yearly a tun of wine. These were continued under the new reign, with an additional pension of forty marks. He did not long live to enjoy this accession of fortune, for on the 25th of October, 1400, he died. He was buried in Westminster Abbey.

"Chaucer's forte," writes a poet and critic, "is description, much of his moral reflection is superfluous, none of his painting characteristic. His men and women are not mere ladies and gentlemen, like those who furnish apologies for Boccaccio's stories. They rise before us minutely traced, profusely varied, and strongly discriminated. Their features

and casual manners seem to have an amusing congruity with their moral characters. He notices minute circumstances as if by chance, but every touch has its effect on our conception so distinctly, that we seem to live and travel with his personages throughout the journey."

JOHN GOWER

John Gower, 1325 (?)—1402, was contemporary and friend of Chaucer. He was a student of law in the Inner Temple, a man of substance, much esteemed, and lost his sight about three years previous to his death. Beyond these particulars nothing further is known. His monument is still to be seen in St. Saviour's Church. As to his poems, it may truly be said, "that even in the lighter strains of his muse he sought to be the instructor of the dark age in which his lot was cast." Peacham, in his "Compleat Gentleman," says, "His verses are full of good and brave moralitie." "Indeed," as Warton remarks, "if Chaucer had not existed, the compositions of Gower would have been sufficient to rescue the reigns of Edward III. and Richard II. from the imputation of barbarism."

JOHN BARBOUR.

John Barbour, Barber, Barbere, or Barbar, Archdeacon of Aberdeen, died 1396, is one of the earliest Scottish poets and historians. The date and place of his birth are unknown. He wrote a metrical chronicle, entitled "The Bruce," which recounts the heroic deeds of Robert I. in support of his country's independence. Some writers affirm that the work was undertaken at the request of Robert's son and successor. He wrote another work, in which he gives a genealogical history of the kings of Scotland, and traces their origin to the Trojan colony of Brutus. In 1357 we find that he received from Edward III., of England, a safe-conduct in these words "John Barber, Archdeacon of Aberdeen, with three scholars in his company. Coming in order to study in the University of Oxford, and perform his scholastic exercises." A learned writer says, "Our Archdeacon was not only famous for his extensive knowledge in the philosophy and divinity of those times, but still more admired for his admirable genius for English poetry, in which he composed a history of the life and glorious actions of Robert Bruce—a work not only remarkable for its copious circumstantial details of the exploits of that illustrious prince and his brave companions in arms, Randolph, Earl of Moray, and the Lord James Douglas, but also for the beauty of its style, which is not inferior to that of his contemporary Chaucer."

THE BOOK OF POETRY.

FIRST PERIOD.

From the Earliest Times to 1400

I —THE FIRST DAY

THERE had not here as yet,
Save cavern-shade,
Aught been,
But this wide abyss
Stood deep and dum,
Strange to its Lord,
Idle and useless,
On which looked with his eyes
The King firm of mind,
And beheld those places
Void of joys;
Saw the dark cloud
Lower in eternal night,
Swart under heaven,
Dark and waste,
Until this worldly creation
Through the world existed
Of the Glory-King.

Here first shaped
The Lord eternal,
Chief of all Creatures
Heaven and earth,
The firmament upreared,
And this spacious land
Established,
By His strong Powers,
The Lord Almighty.
The earth as yet was
Not green with grass;
Ocean covered,
Swart in eternal night,
Far and wide,

The dusky ways.

Then was the glory-bright
Spirit of heaven's Guardian
Borne over the deep
With utmost speed:
The Creator of angels bade,
The Lord of life,
Light to come forth
Over the spacious deep
Quickly was fulfilled
The high King's behest;
For him was holy light
Over the waste,
As the Maker bade.

Then sundered
The Lord of triumphs
Over the ocean-flood
Light from darkness,
Shade from brightness,
Then gave names to both
The Lord of life
Light was first
Through the Lord's word
Named day;
Beauteous, bright creation!
Well pleased
The Lord at the beginning
The procreative time
The first day saw
The dark shade
Swart prevailing
Over the wide abyss.

Cædmon, by Benjamin Thorpe.—About 660.

2 —THE FALL OF THE REBEL ANGELS.

The All-powerful had
 Angel-tribes,
 Through might of hand,
 The holy Lord,
 Ten established,
 In whom He trusted well
 That they His service
 Would follow,
 Work His will;
 Therefore gave he them wit,
 And shaped them with his hands,
 The holy Lord
 He had placed them so happily,
 One He had made so powerful,
 So mighty in his mind's thought,
 He let him sway over so much,
 Highest after himself in heaven's kingdom.
 He had made him so fair,
 So beauteous was his form in heaven,
 That came to him from the Lord of Hosts,
 He was like to the light stars,
 It was his to work the praise of the Lord,
 It was his to hold dear his joys in heaven,
 And to thank his Lord
 For the reward that He had bestowed on him
 in that light,
 Then had He let him long possess it,
 But he turned it for himself to a worse thing,
 Began to raise war upon Him,
 Against the highest ruler of heaven,
 Who sitteth in His holy seat.
 Dear was he to our Lord,
 But it might not be hidden from Him
 That His angel began
 To be presumptuous,
 Raised himself against his Master,
 Sought speech of hate,
 Words of pride towards him,
 Would not serve God,
 Said that his body was
 Light and beauteous,
 Fair and bright of hue
 He might not find in his mind
 That he would God
 In subjection,
 His Lord, serve
 Seemed to himself
 That he a power and force
 Had greater
 Than the holy God
 Could have
 Of adherents
 Many words spake
 The angel of Presumption;
 Thought, through his own power,
 How he for himself a stronger
 Seat might make,
 Higher in heaven
 Said that him his mind impelled,
 That he west and north
 Would begin to work,
 Would prepare structures
 Said it to him seemed doubtful
 That he to God would

Be a vassal.
 "Why shall I toil?" said he,
 "To me it is no whit needful
 To have a superior,
 I can with my hands as many
 Wonders work,
 I have great power
 To form
 A diviner throne,
 A higher in heaven.
 Why shall I for his favor serve,
 Bend to him in such vassalage?
 I may be a god as he
 Stand by me strong associates,
 Who will not fail me in the strife
 Heroes stern of mood,
 They have chosen me for chief,
 Renowned warriors!
 With such may one devise counsel,
 With such capture his adherents,
 They are my zealous friends,
 Faithful in their thoughts;
 I may be their chieftain,
 Sway in this realm
 Thus to me it seemeth not right
 That I in aught
 Need cringe
 To God for any good,
 I will no longer be his vassal!"
 When the All-powerful it
 All had heard,
 That his angel devised
 Great presumption
 To raise up against his Master,
 And spake proud words,
 Foolishly against his Lord,
 Then must he expiate the deed,
 Share the work of war,
 And for his punishment must have
 Of all deadly ills the greatest
 So doth every man
 Who against his Lord
 Deviseth to war,
 With crime against the great Ruler.
 Then was the Mighty angry,
 The highest Ruler of heaven
 Hurl'd him from the lofty seat;
 Hate had he gained at his Lord,
 His favor he had lost,
 Incensed with him was the Lord in his mind,
 Therefore must he seek the gulf
 Of hard hell-torment,
 For that he had warred with heaven's Ruler.
 He rejected him then from his favor,
 And cast him into hell,
 Into the deep parts,
 Where he became a devil
 The fiend with all his comrades
 Fell then from heaven above,
 Through as long as three nights and days,
 The angels from heaven into hell,
 And them all the Lord transformed to devils,
 Because they his deed and word
 Would not revere;
 Therefore them in a worse light,
 Under the earth beneath,

Almighty God
 Had placed triumphless
 In the swart hell,
 There they have at even,
 Immeasurably long,
 Each of all the fiends,
 A renewal of fire,
 Then cometh ere dawn
 The eastern wind,
 Frost bitter cold,
 Ever fire or dart,
 Some hard torment
 They must have,
 It was wrought for them in punishment,
 Their world (life) was changed
 For their sinful course
 He filled hell with the apostates
 The angels continued to hold
 The heights of heaven's kingdom,
 Those who ere God's pleasure executed,
 The others lay fiends in the fire,
 Who ere had had so much
 Strife with their Ruler
 Torment they suffer,
 Burning heat intense,
 In midst of hell
 Fire and broad flames,
 So also the bitter reeks,
 Smoke and darkness,
 For that they the service
 Of God neglected,
 Them their folly deceived,
 The angel's pride
 They would not the All-powerful's
 Word revere,
 They had great torment
 Then were they fallen
 To the fiery abyss,
 Into the hot hell,
 Through frenzy
 And through pride,
 They sought another land,
 That was void of light
 And was full of flame,
 A great receptacle of fire.

Cædmon, by Benjamin Thorpe.—About 660

3.—SATAN'S SPEECH

Satan harangued,
 Sorrowing spake,
 Ho who hell henceforth
 Should rule,
 Govern the abyss
 He was erst God's angel,
 Fair in heaven,
 Until him his mind urged,
 And his pride
 Most of all,
 That he would not
 The Lord of host's
 Word revere
 Boiled within him
 His thought about his heart,
 Hot was without him

His dire punishment
 Then spake he the words —
 " This narrow place is most unlike
 That other that we ere knew,
 High in heaven's kingdom,
 Which my Master bestowed on me,
 Though we it, for the All-powerful,
 May not possess,
 Must cede our realm
 Yet hath he not done rightly,
 That he hath struck us down
 To the fiery abyss
 Of the hot hell,
 Bereft us of heaven's kingdom,
 Hath it decreed
 With mankind
 To people
 That of sorrows is to me the greatest,
 That Adam shall,
 Who of earth was wrought,
 My strong
 Seat possess ;
 Be to him in delight
 And we endure this torment,—
 Misery in this hell.
 Oh ! had I power of my hands,
 And might one season
 Be without,
 Be one winter's space,
 Then with this host I —
 But around me lie
 Iron bonds ;
 Presseth this cord of chain,—
 I am powerless !
 Me have so hard
 The clasps of hell,
 So firmly grasped !
 Here is a vast fire
 Above and underneath
 Never did I see
 A loather landskip,
 The flame abateth not,
 Hot over hell.
 Me hath the clasping of these rings,
 This hard-polished band,
 Impeded in my course,
 Debarred me from my way,
 My feet are bound,
 My hands manacled,
 Of these hell-doors are
 The ways obstructed,
 So that with aught I cannot
 From these limb-bonds escape,
 About me lie
 Of hard iron
 Forged with heat,
 Huge gratings,
 With which me God
 Hath fastened by the neck
 Thus perceive I that he knoweth my mind,
 And that knew also
 The Lord of hosts,
 That should us, through Adam,
 Evil befall
 About the realm of heaven,
 Where I had power of my hands.

But we now suffer chastisement in hell,
Which is darkness and heat,—
Grim, bottomless,
God hath us himself
Swept into these swart musts,
Thus he cannot us accuse of any sin
That we against him in the land framed evil,
Yet hath he deprived us of the light,
Cast us into the greatest of all torments
We may not for this execute vengeance,
Reward him with aught of hostility,
Because he hath bereft us of the light
He hath now devised a world
Where he hath wrought man
After his own likeness,
With whom he will re-people
The kingdom of heaven with pure souls;
Therefore must we strive zealously
That we on Adam, if we ever may,
And likewise on his offspring, our wrongs
repair,
Corrupt him there in his will,
If we may it in any way devise.
Now I have no confidence farther in this bright
state,

That which he seems long destined to enjoy,
That bliss with his angel's power.
We cannot that ever obtain,
That we the mighty God's mind weaken,
Let us avert it now from the children of men,
That heavenly kingdom, now we may not
have it,
Let us so do that they forfeit his favour,
That they pervert that which he with his word
commanded

Then with them will he be wroth in mind,
Will cast them from his favor;
Then shall they seek this hell,
And these grim depths,
Then may we them have to ourselves as vassals
The children of men in this fast durance.

Begin we now about the warfare to con-
sult —

If to any follower I
Princely treasures
Gave of old,
While we in that good realm
Happy sat,
And in our seats had sway,
Then me he never, at time more precious,
Could with recompense
My gift repay;
If in return for it he would
(Any of my followers)
Be my supporter,
So that up from hence he
Forth might
Pass through these barriers;
And had power with him,
That he with wings
Might fly,—
Revolve in cloud,—
To where stand wrought
Adam and Eve,
On earth's kingdom,
With weal encircled,—

And we are hither cast
Into this deep den
Now with the Lord are they
Far higher in esteem,
And may for themselves that weal possess
That we in heaven's kingdom
Should have,—
Our realm by right
This counsel is decreed
For mankind.
That to me is in my mind so painful,
Naeth in my thought,
That they heaven's kingdom
For ever shall possess.
If any of you may
With aught so turn it,
That they God's word
Through guile forsake,
Soon shall they be the more hateful to him;
If they break his commandment,
Then will he be incensed against them;
Afterwards will the weal be turned from them,
And for them punishment will be prepared,—
Some hard lot of evil "

Cædmon, by Benjamin Thorpe.—About 660.

4 —THE TEMPTATION OF EVE

Began then himself equip
The apostate from God,
Prompt in arms.
He had a crafty soul,
On his head the chief his helmet set,
And it full strongly bound,
Braced it with clasps
He many speeches knew
Of guileful words;
Wheeled up from thence,
Departed through the doors of hell.
(He had a strong mind)
Lion-like in air,
In hostile mood,
Dashed the fire aside
With a fiend's power,
Would secretly
The subjects of the Lord
With wicked deeds,
Men deceive,
Mislead and pervert,
That they might become hateful to God.
He journeyed then,
Through his fiend's might,
Until he Adam
On earth's kingdom,
The creature of God's hand,
Found ready,
Wisely wrought,
And his wife also,
Fairest woman,
Just as they knew many things
Of good to frame,
Which to them, his disciples,
The Creator of mankind
Had himself pointed out;
And by them two

Trees stood,
 That were without
 Laden with fruit,—
 With produce covered.
 As them the powerful God,
 High King of Heaven,
 With his hands had set,
 That there the child of man
 Might choose
 Of good and evil,—
 Every man
 Of weal and woe
 The fruit was not alike;
 The one so pleasant was,
 Fair and beautiful,
 Soft and delicate,—
 That was Life's tree.
 He might for ever
 After live,
 Be in the world,
 Who of this fruit tasted,
 So that him after that
 Age might not impair,
 Nor grievous sickness,
 But he might ever be
 Forthwith in joys,
 And his life hold,
 The favor of heaven's King
 Here in the world have,
 To him should be decreed
 Honours in the high heaven
 When he goeth hence
 Then was the other
 Utterly black,
 Dim and dark,—
 That was Death's tree,
 Which much of bitter bare.
 Both must know
 Every mortal,
 Evil and good;
 Waned in this world,
 He in pain must ever,
 With sweet and with sorrows,
 After live
 Whoe'er should taste
 Of what on this tree grew.
 Age should from him take
 Of bold deeds
 The joys, and of dominion,
 And death be him allotted.
 A little while he should
 His life enjoy,
 Then seek of lands
 With fire the swartest,
 To fiends should minister
 Where of all perils is the greatest
 To people for a long season.
 That the foe well knew,
 The devil's dark messenger,
 Who warred with God,
 Cast him then into a worm's body,
 And then twined about
 The tree of death.
 Through devil's craft,
 There took of the fruit,
 And again turned him thence

To where he knew the handiwork
 Of heaven's King to be
 Began then ask him,
 With his first word
 The enemy with hes,
 "Cravest thou aught,
 Adam, up with God?
 I on his errand hither have
 Journeyed from far;
 Nor was it now long since
 That with myself I sat, [journey,
 When he me bade to travel on this
 Bade that of this fruit thou eat,
 Said that thy power and strength
 And thine understanding
 Would become greater,
 And thy body
 Brighter far,—
 Thy form more beauteous.
 Said that to thee of my treasure need
 Would not be in the world
 Now thou hast willingly
 Wrought the favor
 Of heaven's King,
 Gratefully served
 Thy Master,
 Hast made thee dear with thy Lord
 I heard him thy deeds and words
 Praise in his brightness,
 And speak about thy life.
 So must thou execute
 What hither, unto this land,
 His angels bring
 In the world are broad
 Green places,
 And God ruleth
 In the highest
 Realm of heaven
 The All-powerful above
 Will not the trouble
 Have himself
 That on this journey he should come,
 The Lord of men;
 But he his vassal sendeth
 To thy speech
 Now biddeth he thee, by messages,
 Science to learn;
 Perform thou zealously
 His message
 Take thee this fruit in hand,
 Bite it and taste,
 In thy breast thou shalt be expanded
 Thy form the fairer,
 To thee hath sent the powerful God,
 Thy Lord, this help
 From heaven's kingdom."
 Adam spake,
 Where on earth he stood,
 A self-created man
 "When I the Lord of triumph,
 The mighty God,
 Heard speak
 With strong voice;
 And He me here standing bade
 Hold His commandments—
 And me gave this bride,

This wife of beauteous mien,
 And me bade beware
 That in the tree of death
 I were not deceived,
 Too much seduced
 He said that the swart hell
 Should inhabit
 He who in his heart aught
 Should admit of sin [with lie,
 I know not (for thou may'st come
 Through dark design)
 That thou art the Lord's
 Messenger from heaven;
 Nay, I cannot of thy orders,
 Of thy words, nor courses,
 Aught understand,—
 Of thy journey, nor of thy sayings
 I know what He himself commanded me,
 Our Preserver,
 When Him last I saw,
 He bade me His words revere
 And well observe,
 Execute His instructions
 Thou art not like
 To any of His angels
 That I before have seen,
 Nor showest thou me
 Any token
 Which He to me in pledge
 Hath sent,
 My Lord, through favor,
 Therefore I thee cannot obey —
 But thou mayest take thee hence
 I have firm trust
 On the Almighty God above,
 Who wrought me with his arms
 Here with his hands,
 He can me, from His high realm,
 Gift with each good,
 Though he send not his vassal "
 He turned him, wroth of mood,
 To where he saw the woman
 On earth's realm,
 Eve standing,
 Beautifully formed,
 Said that the greatest ills
 To all their offspring
 From thenceforth
 In the world would be
 " I know that the supreme God with you
 Will be incensed,
 As I to him this message
 Myself relate,
 When I from this journey come
 Over a long way,
 That ye will not well execute
 Whatsoever errand he
 From the east hither
 At this time sendeth.
 Now must he come himself
 For your answer,
 His errand may not
 His messenger command,
 Therefore know I that he with you will
 be angry;
 The Mighty, in his mind.

If thou nathless wilt,
 A willing woman,
 My words obey,
 Then from this mayst thou amply
 Counsel devise,
 Consider in thy breast,
 That from you both thou mayst
 Ward off punishment,
 As I shall show thee
 Eat of this fruit,
 Then will thine eyes become so clear
 That thou mayst so widely
 Over all the world
 See afterwards,
 And the throne of himself,
 Thy Lord, and have
 His grace henceforward
 Thou mightest Adam
 Afterwards rule,
 If thou his affection have,
 And he trust in thy words
 If thou soothly say to him
 What motions thou thyself
 Hast in thy breast,
 Wherefore thou God's mandate
 By persuasion hast performed;
 He the hateful strife,
 The evil answer,
 Will abandon
 In his breast's recesses,
 So we both to him
 One purpose speak
 Urge thou him zealously,
 That he may follow thy instruction,
 Lest ye hateful to God,
 Your Lord,
 Should become.
 If thou perfect this attempt,—
 Best of women,—
 I will conceal from your Lord
 That to me so much calumny
 Adam spake,
 Evil words,
 Accuseth me of untruths,
 Sayeth that I am anxious for mischiefs,
 A servant of the malignant,
 Not God's angel.
 But I so readily know all
 The angels' origins,
 The roofs of the high heavens,—
 So long was the while
 That I diligently
 Served God,
 Through faithful mind,
 My Master,
 The Lord himself,—
 I am not like a devil "
 He led her thus with lies,
 And with wiles instigated
 The woman to that evil,
 Until began within her
 The serpent's counsel boil
 (To her a weaker mind had
 The Creator assigned),
 So that she her mood
 Began relax, after those allurements;

Therefore she of the enemy received,
 Against the Lord's word,
 Of death's tree
 The noxious fruit.
 Then to her spouse she spake —
 "Adam, my lord,
 This fruit is so sweet,
 Mild in the breast,
 And thus bright messenger,
 God's angel good
 I by his habit see
 That he is the envoy
 Of our Lord,
 Heaven's King,
 His favour it is for us
 Better to gain
 Than his aversion
 If thou to him this day
 Spake aught of harm,
 Yet will he it forgive,
 If we to him obedience
 Will show
 What shall profit thee such hateful strife
 With thy Lord's messenger?
 To us is his favor needful,
 He may bear our errands
 To the All-powerful,
 Heavenly King
 I can see from thence
 Where He himself sitteth,
 That is south-east,
 With bliss encircled,
 Him who formed this world:
 I see his angels
 Encompass him
 With feathery wings,
 Of all folks greatest,
 Of bands most joyous.
 Who could to me
 Such perception give
 If now it
 God did not send,
 Heaven's Ruler?
 I can hear from far,
 And so widely see,
 Through the whole world,
 Over the broad Creation,
 I can the joy of the firmament
 Hear in heaven,
 It became light to me in mind,
 From without and from within,
 After the fruit I tasted
 I now have of it,
 Here in my hand,
 My good lord,—
 I will fain give it thee;
 I believe that it
 Came from God,
 Brought by his command,
 From what this messenger told me
 With cautious words;
 It is not like to aught
 Else on earth
 But,—so this messenger sayeth,—
 That it directly came from God."
 She spake to him oft,

And all day urged him
 To that dark deed,
 That they their Lord's
 Will break
 The fell envoy stood by,
 Excited his desires,
 And with wiles urged him,
 Dangerously followed him.
 The foe was full near
 Who on that dire journey
 Had fared
 Over a long way.
 Nations he studied
 Into that great perdition
 Men to cast,
 To corrupt and to mislead,
 That they God's loan,
 The Almighty's gift,
 Might forfeit,
 The power of heaven's kingdom;
 For the hell-miscreant
 Well knew
 That they God's ire
 Must have,
 And hell-torment,—
 The torturing punishment,—
 Needs receive,
 Since they God's command
 Had broken.
 What time he (the fiend) seduced,
 With lying words,
 To that evil counsel
 The beauteous woman,
 Of females fairest,
 That she after his will spake,
 Was as a help to him
 To seduce God's handwork.
 Then she to Adam spake—
 Fairest of women—
 Full oft,
 Till in the man began
 His mind to turn,
 So that he trusted to the promise
 Which to him the woman
 Said in words
 Yet did she it through faithful mind,—
 Knew not that hence so many ills,
 Sinful woes,
 Must follow
 To mankind,
 Because she took in mind
 That she the hostile envoy's
 Suggestions would obey,
 But weened that she the favor
 Of heaven's King
 Wrought with the words
 Which she to the man
 Revealed, as it were a token,
 And vowed them true;
 Till that to Adam,
 Within his breast
 His mind was changed,
 And his heart began
 Turn to her will
 He from the woman took
 Hell and death,

Though it was not so called,
But it the name of fruit
Must have,
Yet was it death's dream,
And the devil's artifice,
Hell and death,
And man's perdition,
The destruction of human kind,
That they made for food
Unholy fruit!
Thus it came within him,
Touched at his heart.
Laughed then and played
The bitter-purposed messenger.

Cædmon, by Benjamin Thorpe.—About 660

5.—THE SOUL IN DESPAIR

Alas! in how grim
And how bottomless
A gulf labours
The darkling mind,
When it the strong
Storms lash
Of worldly cares,
When it, thus contending,
Its proper light
Once forsakes,
And in woe forgets
The everlasting joy,
And rushes into the darkness
Of this world,
Afflicted with cares!
Thus has it now befallen
This my mind,
Now it no more knows
Of good for God,
But lamentations
For the external world.
To it is need of comfort

King Alfred's Metres of Boethius —About 880.

6—NOTHING ON EARTH PERMANENT.

Then Wisdom again
His treasury of words unlocked,
Sung various maxims,
And thus expressed himself.—
“When the Sun
Clearest shines,
Serenest in the heaven,
Quickly are obscured
Over the earth
All other stars;
Because their brightness is not
Brightness at all,
Compared with
The Sun's light
When mild blows
The south and western wind
Under the clouds,
Then quickly grow
The flowers of the field,

Joyful that they may:
But the stark storm,
When it strong comes
From north and east,
It quickly takes away
The beauty of the rose.
And also the northern storm,
Constrained by necessity,
That it is strongly agitated
Lashes the spacious sea
Against the shore
Alas! that on earth
Aught of permanent
Work in the world
Does not ever remain”

King Alfred's Metres of Boethius.—About 880

7.—THE ONLY REST.

Well, O children of men,
Throughout the middle earth!
Let every one of the free
Aspire to the
Eternal good
Which we are speaking about,
And to the felicities
That we are telling of
Let him who is now
Straitly bound
With the vain love
Of this great
Middle earth,
Also quickly seek for himself
Full freedom,
That he may arrive
At the felicities
For the good of souls,
For that is the only rest
Of all labours,
The desirable haven
To the lofty ships
Of our mind,—
A great tranquil station;
That is the only haven
Which ever is,
After the waves
Of our labours,
And every storm,
Always calm
That is the refuge,
And the only comfort,
Of all the wretched,
After these
Worldly labours.
That is a pleasant place,
After these miseries,
To possess
But I well know,
That neither golden vessels,
Nor heaps of silver,
Nor precious stones,
Nor the wealth of the middle earth,
The eyes of the mind
Ever enlighten;

Nor aught improve
 Their sharpness
 To the contemplation
 Of true felicities,
 But they rather
 The mind's eyes
 Of every man
 Make blind in their breasts,
 Than make them clearer.
 For everything
 That in this present
 Life delights
 Are poor
 Earthly things,
 Ever fleeting !
 But wonderful is that
 Splendor and brightness
 Which every one of things
 With splendour enlightens,
 And afterwards
 Entirely rules
 The Ruler wills not
 That our souls
 Shall perish,
 But he himself will them
 With a ray illumine,—
 The Ruler of life !
 If, then, any man,
 With the clear eyes
 Of his mind, may
 Ever behold
 The clear brightness
 Of heaven's light,
 Then will he say
 That the brightness of the sun
 Is darkness,
 So every man,
 Compared with
 That great light
 Of God Almighty,
 That is to every soul
 Eternal without end,
 To blessed souls.

King Alfred's Metres of Boethius.—About 880

8.—THE HAPPY MAN.

Lo ! now on earth is he
 In every thing
 A happy man,
 If he may see
 The clearest
 Heaven-shining stream,
 The noble fountain
 Of all good ;
 And of himself
 The swarthy mist,—
 The darkness of the mind,—
 Can dispel !
 We will as yet,
 With God's help,
 With old and fabulous
 Stories instruct
 Thy mind,
 That thou the better mayest

Discover to the skies
 The right path
 To the eternal region
 Of our souls

King Alfred's Metres of Boethius.—About 880.

9.—THE SAILING OF BEOWULF.

Famous was Beowulf ;
 Wide sprang the blood
 Which the heir of the Shylds
 Shed on the lands
 So shall the bracelets
 Purchase endeavor,
 Freely presented
 As by thy fathers,
 And all the young men,
 As is their custom,
 Chug round their leader
 Soon as the war comes.
 Lastly, thy people
 The deeds shall bepraise
 Which their men have performed.
 When the Shyld had awaited
 The time he should stay,
 Came many to face
 On the billows so free.
 His ship they bore out
 To the brim of the ocean,
 And his comrades sat down
 At their oars as he bade
 A word could control
 His good fellows, the Shylds.
 There, at the Hythe,
 Stood his old father,
 Long to look after him.
 The band of his comrades,
 Eager for outfit,
 Forward the Atheling
 Then all the people
 Cheered their loved lord,
 The giver of bracelets.
 On the deck of the ship
 He stood by the mast.
 There was a treasure,
 Won from afar,
 Laden on board.
 Ne'er did I hear
 Of a vessel appointed
 Better for battle,
 With weapons of war,
 And waistcoats of wool,
 And axes and swords
Modernized by W Taylor.—About 900.

10.—AN OLD MAN'S SORROW.

Careful, sorrowing,
 He seeth in his son's bower
 The wine-hall deserted,
 The resort of the wind noiseless.
 The knight sleepeth ;
 The warrior, in darkness.
 There is not there

Noise of the harp,
Joy in the dwellings,
As there was before
Then departeth he into songs,
Singeth a lay of sorrow,
One after one,—
All seemed to him too wide,
The plains and the dwelling-place.

Modernized by John M. Kemble.—About 900

II —GOOD NIGHT.

The night-helm grew dusky,
Dark over the vassals,
The court all rose,
The mingled-haired
Old Scylding
Would visit his bed,
The Geat wished the
Renowned warrior to rest
Immeasurably well
Soon him the foreigner,
Weary of his journey,
The hall-thane guided forth,
Who, after a fitting manner,
Provided all that
The thane needed,
Whatsoever that day
The sailors over the deep
Should have
The magnanimous warrior rested.
The house rose aloft,
Carved and variegated with gold,
The stranger slept therein
Until the pale raven,
Blithe of heart,
Announced the joy of heaven,
The bright sun, to be come

Modernized by John M. Kemble —About 900.

12 —SUMMER IS I-CUMEN IN *

Summer is i-cumen in,
Linde sing cucu,
Groweth sed, and bloweth med,
And springth the wde nu.
Sing cucu, cucu

Awe bleteth after lomb,
Lhouth after calue cu,
Bulluc sterteth buke verteth;
Murie sing cucu,
Cucu, cucu.
Wel singes thu cucu,
Ne swik thu nauer nu;
Sing cucu nu,
Sing cucu.

About 900

* This is the most ancient English song that appears in our manuscripts with the musical notes annexed. The music is of that species of composition which is called *Canon in the Unison*, and is supposed to be of the fifteenth century — Warton's "History of English Poetry."

THE SONG OF SUMMER

Summer is a coming in,
Loud sing, cuckow,
Groweth seed, and bloweth mead,
And springeth the wood now,
Sing, cuckow, cuckow.

Ewe bleateth after lamb,
Loweth calf after cow,
Bullock starteth, buck departeth,
Merry sing, cuckow,
Cuckow, cuckow
Well singeth the cuckow,
Nor cease to sing now,
Sing cuckow, now,
Sing cuckow

Modernized by Warton.—About 1785.

13 —THE MUSTER FOR THE FIRST CRUSADE

A good pope was thilk time at Rome, that
hecht Urban,
That preached of the creyserie, and creysed
mony man.
Therefore he send preachers through all
Christendom,
And himself a-this-side the mounts and to
France come;
And preached so fast, and with so great
wisdom,
That about in each lond the cross fast me
nome
In the year of grace a thousand and sixteen,
This great creyserie began, that long was
i-seen
Of so much folk nyme the cross, ne to the
holy land go,
Me ne see no time before, ne snth nathemo
For self women ne beleved, that they ne wend
thither fast,
Ne young folk [that] feeble were, the while
the voyage y-last
So that Robert Curthose thitherward his
heart cast,
And, among other good knights, ne thought
not be the last
He wends here to Englonde for the creyserie,
And lad Wilham his brother to wed Nor-
mandy,
And borrowed of him thereon an hundred
thousand mark,
To wend with to the holy lond, and that was
somedel stark * *
The Earl Robert of Flanders mid him wend
also,
And Eustace Earl of Boulogne, and mony
good knight thereto
There wend the Duke Geoffrey, and the Earl
Baldwin there,
And the other Baldwin also, that noble men
were,
And kungs syth all three of the holy lond.
The Earl Stephen de Blois wend eke, that
great power had on hond,

And Robert's sister Curthose espoused had to
wive
There wend yet other knights, the best that
were alive,
As the Earl of St Gles, the good Raymond,
And Niel the king's brother of France, and
the Earl Beaumont,
And Tancred his nephew, and the bishop also
Of Podys, and Sir Hugh the great earl
thereto;
And folk also without tale, of all this west
end
Of Englonde and of France, thitherward gan
wend,
Of Normandy, of Denmark, of Norway, of
Britan,
Of Wales and of Ireland, of Gascony and of
Spain,
Of Provence and of Saxony, and of Alemain,
Of Scotland and of Greece, of Rome and
Aquitain * *

Robert of Gloucester—About 1260

14.—THE INTERVIEW OF VORTIGERN WITH ROWEN.

Hengist that day did his might,
That all were glad, king and knight.
And as they were best in glading,
And well cup-shotten, knight and king,
Of chamber Rowenen so gent,
Before the king in hall she went
A cup with wine she had in hand,
And her attire was well farand
Before the king on knee set,
And in her language she him gret
'Laverd king, wassail!' said she
The king asked, What should be
On that language the king ne couth
A knight her language lerd in youth,
Breght hight that knight, born Breton,
That lerd the language of Saxon.
This Breght was the latmer,
What she said told Vortigor
'Sir,' Breght said, 'Rowen you greets,
And king calls and lord you leets
This is their custom and their gest,
When they are at the ale or feast,
Ilk man that loves where him think,
Shall say *Wassail*!' and to him drink
He that bids shall say, *Wassail*!
The tother shall say again, *Drinkhail*!
That says *Wassail* drinks of the cup,
Kissing his fellow he gives it up
Drinkhail he says, and drinks thereof,
Kissing him in bound and skof'
The king said, as the knight gan ken,
'*Drinkhail*,' smiling on Rowenen
Rowen drank as her list,
And gave the king, syne him kissed
There was the first wassail in dede,
And that first of fame gaed
Of that wassail men told great tale,
And wassail when they were at ale,

And drinkhail to them that drank,
Thus was wassail ta'en to thank.
Fell athes that maidin ying
Wassailed and kissed the king
Of body she was right avenant,
Of fair colour with sweet semblant.
Her attire full well it seemed,
Merveik the king she queemed.
Of our measure was he glad,
For of that maidin he wax all mad.
Drunkennes the fiend wrought,
Of that paen was all his thought.
A mischance that time him led,
He asked that paen for to wed.
Hengist would not draw o lite,
Bot granted him all so tite
And Hors his brother consented soon.
Her friends said, it were to done
They asked the king to give her Kent,
In dowery to take of rent
Upon that maidin his heart was cast;
That they asked the king made fast.
I wene the king took her that day,
And wedded her on paen's lay.

Robert De Brunne—About 1320.

15.—PRAISE OF GOOD WOMEN.

Nothing is to man so dear
As woman's love in good manner.
A good woman is man's bliss,
Where her love right and stedfast is.
There is no solace under heaven,
Of all that a man may neven,
That should a man so much glew,
As a good woman that loveth true.
Ne dearer is none in God's hord,
Than a chaste woman with lovely wurd.

Robert De Brunne—About 1320.

16.—WHAT IS HEAVEN?

Ther is lyf withoute ony deth,
And ther is youthe without ony elde,
And ther is alle manner welthe to welde
And ther is rest without ony travaille,
And ther is pees without ony strife,
And ther is alle manner lykinge of lyf —
And ther is bright somer ever to se,
And ther is never wynter in that countrie —
And ther is more worshupe and honour,
Then evore hade kynge other emperour
And ther is grete melodie of angeles songe,
And ther is preysing hem amonge
And ther is alle manner frendshupe that may be,
And ther is evere perfect love and charite,
And ther is wisdom without folye,
And ther is honeste without vileneye
Al these a man may joyes of hevene call
Ac yutte the most sovereyn joye of alle
Is the sighte of Goddes bright face,
In wham resteth alle manere grace.

Richard Rolle.—About 1350.

17.—MERCY AND TRUTH.

Out of the west coast, a wench, as me thought,
Came walking in the way, to hell-ward she
looked;

Mercy hight that maid, a meek thing withal,
A full benign burd, and buxom of speech;
Her sister, as it seemed, came soothly walking,
Even out of the east, and westward she looked,
A full comely creature, Truth she hight,
For the virtue that her followed afeard was
she never.

When these maidens mette, Mercy and Truth,
EITHER axed other of this great wonder,
Of the din and of the darkness, &c.

Robert Longlande — About 1350

18 —COVETOUSNESS.

And then came Covetise, can I hum not de-
sotive,

So hungrily and hollow Sir Hervey hum looked,
He was beetle-browed, and babbar-lipped also,
With two bleared een as a blind hag,
And as a leathern purse lolled his cheeks,
Well syder than his chin, they shriveled for ald:
And as a bondman of his bacon his beard was
bedrivalled,

With an hood on his head and a lousy hat above
And in a tawny tabard of twelve winter age,
Al so-torn and bandy, and full of lice creeping;
But if that a louse could have loupén the better,
She should not have walked on the walt, it
was so threadbare.

Robert Longlande.—About 1350.

19.—THE CANTERBURY TALES.

THE PROLOGUE.

Whanne that April with his shoures sote
The droughte of March hath perced to the rote,
And bathed every veine in swiche licour,
Of whiche vertue engendred is the flour;
Whan Zephirus eke with his sote brethe
Enspired hath in every holt and hethe
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours yronne,
And smale foulles maken melodie,
That slepen alle night with open eye,
So priketh hem nature in hir corages;
Than longen folk to gon on pilgrimages,
And palmeres for to seken strange strondes,
To sarve halwes couthe in sondry londes,
And specially, from every shire's ende
Of Englelond, to Canterbury they wende,
The holy blisful martyr for to seke,
Thathem hath holpen, whan that they were seke.

Be falle, that, in that seson on a day,
In Southwerk at the Tabard as I lay,
Redy to wenden on my pilgrimage
To Canterbury with devoute corage,
At night was come into that hostelrye
Wel nine and twenty in a compaignie
Of sondry folk, by aventure yfalle
In felawship, and pilgrimes were they alle,

That toward Canterbury wolden ride.
The chambres and the stables weren wide,
And wel we weren esed atte beste.

And shortly, whan the sonne was gon to reste,
So hadde I spoken with hem everich on,
That I was of hir felawship anon,
And made forword erly for to rise,
To take oure way ther as I you devise.

But natheles, while I have time and space,
Or that I forther in this tale pace,
Me thinketh it accordant to reson,
To tellen you alle the condition
Of ech of hem, so as it semed me,
And whiche they weren, and of what degre;
And eke in what arais that they were inne:
And at a knyght than wol I firste begynne.

A KNIGHT ther was, and that a worthy man,
That fro the tyme that he firste began
To riden out, he loved chevalrie,
Trouthe and honour, fredom and curtesie.
Ful worthy was he in his lordes werre,
And therto hadde he ridden, no man ferre,
As wel in Cristendom as in Hethenesse,
And ever honoured for his worthinesse.

At Alsandre he was whan it was wonne
Ful often tyme he hadde the bord begounis
Aboven alle nations in Pruce.
In Lettowhe hadde he reysed, and in Ruce,
No cristen man so ofte of his degre
In Garnade at the sieghe eke hadde he be
Of Algeur, and ridden in Belmarie
At Leyes was he, and at Satalie,
Whan they were wonne; and in the Grete see
At many a noble armee hadde he be
An mortal batailles hadde he ben fiftene,
And foughten for our faith at Tramussene
In hestes thres, and ay slaun his fo.

This ilke worthy knyght hadde ben also
Somtime with the lord of Palacie,
Agen another hethen in Turkie
And evermore he hadde a soveraine pris.
And though that he was worthy he was wise,
And of his port as meke as is a mayde
He never yet no vilane ne sayde
In alle his lif, unto no manere wight
He was a veray gentil knyght.

But for to tellen you of his armes,
His hors was good, but he ne was not gale.
Of fustian he wered a gipon,
Alle besmoted with his habergeon,
For he was late ycome fro his viage,
And wente for to don his pilgrimage.

With him ther was his sone a yonge SQUIER,
A lover, and a lusty bacheler,
With lockes crull as they were laide in pome.
Of twenty yere of age he was I gosse.
Of his stature he was of even lengthe,
And wonderly deliver, and grete of strengthe.
And he hadde be somtime in chevachie,
In Flaundres, in Artois, and in Picardie,
And borne him wel, as of so litel space,
In hope to stonden in his ladies grace.

Embrouded was he, as it were a mede
Alle ful of freshe floures, white and rede.

Singing he was, or floyting all the day,
 He was as freshe as is the monoth of May.
 Short was his gowne, with sleeves long and wide.
 Wel coude he sitte on hors, and fayre ride.
 He coude songes make, and well endite,
 Juste and ke dance, and wel pourtraie and write.
 So hote he loved, that by nightertale.
 He slep no more than doth the nightingale.
 Curteis he was, lowly, and servisable,
 And carf before his fader at the table

A YEMAN hadde he, and servantes no mo
 At that tyme, for him luste to ride so,
 And he was cladde in cote and hode of grene
 A shefe of peacock arwes bright and kene
 Under his belt he bare ful thriftily.
 Wel coude he dresse his takel yemanly
 His arwes drouped not with fetheres lowe.
 And in his hond he bare a mighty bowe.

A not-hed hadde he, with a broune visago.
 Of wood-craft coude he wel alle the usage
 Upon his arme he bare a gaue bracer,
 And by his side a sword and a bokeler,
 And on that other side a gaue daggere,
 Harneised wel, and sharpe as point of spere
 A Cristofre on his broste of silver shene
 An horne he bare, the bandrik was of grene.
 A foister was he sotholy as I gosse.

Ther was also a Nonne, a PRIORRESSE,
 That of hire smilung was ful simple and coy,
 Hire gretost othe n'as but by Saint Eloy,
 And she was cleped Madame Eglantene.
 Ful wel she sange the service devyne,
 Entuned in hure nose ful swetely,
 And Froliche she spake ful fayre and fetuely,
 After the scole of Stratford atte bowe,
 For Froliche of Paris was to hire unknowe.
 At mete was she wel ylaughte withalle;
 She lette no morsel from hire lippes falle,
 Ne wette hire fingers in hire sauce depe.
 Wel coude she carie a morsel, and wel kepe,
 Thatte no drope no fell upon hire broste.
 In curtesie was sette ful moche hire lost.
 Hire over lippe wiped she so clene,
 That in hire cuppe was no furthung sene
 Of grene, whan she dronken hadde hure draught.
 Ful semely after hire mete she raught.
 And sikerly she was of grette dysport,
 And ful plesant, and amiable of port,
 And pemed hire to contrefeten chere
 Of court, and ben estatelich of manere,
 And to ben holden digno of reverence.

But for to speken of hire connece, she
 She was so charitable and so pitous,
 She wolde wope if that she saw a mous
 Caughte in a trappe, if it were ded or blodde.
 Of smale houndes hadde she, that she fedde
 With rosted flesh, and milk, and wastel brede.
 But sore wept she if on of hem were dede,
 Or if men smote it with a yerde smerte
 And all was conscience and tendre horte.

Ful semely hire wimple ypinched was;
 Hire nose tretis; her eyen grey as glas;
 Hire mouth ful smale, and therto soft and red;
 But sikerly she hadde a fayre forehed.

It was almost a spanne brode I trowe;
 For hardily she was not undergrowe.

Ful fetise was hire cloke, as I was ware.
 Of smale corall aboute hire arm she bare
 A pair of bedes, gauded all with grene;
 And thereon heng a broche of gold ful shene,
 On whiche was first ywritten a crowned A,
 And after, *Amor vincit omnia*.

Another NONNE also with hire hadde she
 That was hire chappellaine, and Prioeresse thre.

A MONK ther was, a fayre for the mauntrie,
 An out-ryder, that loved venerye;
 A manly man, to ben an abbot able
 Ful many a deute hors hadde he in stable:
 And whan he rode, men mighte his bridel
 here

Gingeling in a whustling wind as clere,
 And eke as loude, as doth the chapell belle,
 Ther as thus lord was keper of the celle.

The reule of saint Maure and of saint Benoit,
 Because that it was olde and sondele strat,
 Thus ilke monk lette olde thinges pace,
 And held after the newe world the trace,
 He yave not of the text a pulled hen,
 That saith, that hunters ben not holy men;
 Ne that a monk, whan he is rekkeles,
 Is like to a fish that is waterles;
 Thus is to say, a monk out of his cloistre.
 Thus ilke text held he not worth an oistre.
 And I say his opimon was good.
 What shulde he studie, and make himselfen
 wood,

Upon a book in cloistre alway to pore,
 Or swinken with his hondres, and labour,
 As Austyn hit? how shal the world be served?
 Let Austyn have his swink to him reserved.
 Therefore he was a prickeasoure a right;
 Grethoundes he hadde as swift as foul of flight:
 Of prinking and of hunting for the hare
 Was all his lust, for no cost wolde he spare.

I saw his sleeves purfled at the hond
 With gris, and that the finest of the lond.
 And for to fasten his hood under his chumme,
 He hadde of gold ywrought a curious pinne:
 A love-knotte in the greter ende ther was.
 His hed was balled, and shone as any glas,
 And eke his face, as it hadde ben anoint.
 He was a lord ful fat and in good point.
 His eyen stepe, and rolling in his hed,
 That stemed as a fornes of a led.
 His bootes souple, his hors in gret estat,
 Now certainly he was a fayre prelat.
 He was not pale as a forpined gost.
 A fat swan loved he best of any rost
 His palfrey was as broune as is a bery

A FRERE ther was, a wanton and a mery,
 A Luntour, a ful solempne man.
 In all the ordres foure is non that can
 So moche of daliance and fayre langage.
 He hadde ymade ful many a mariage
 Of yonge wimmen, at his owen cost.
 Until his ordre he was a noble post.
 Ful wel beloved, and famuler was he
 With frankelens over all in his contree,

And eke with worthy wimmen of the toun.
For he had power of confession,
As saide himselfe, more than a curat,
For of his ordre he was licentiat
Ful swetely herde he confession,
And plesant was his absolution.

He was an esy man to give penance,
Ther as he wiste to han a good pittance :
For unto a poure ordre for to give
Is signe that a man is well yshrive.
For if he gave, he dorste make avant,
He wiste that a man was repentant.
For many a man so harde is of his herte,
He may not wepe although him sore smerte.
Therefore in stede of weping and praeres,
Men mote give silver to the poure freres.

His tippet was ay farsed ful of knives,
And pinnes, for to given fayre wives.
And certainly he hadde a mery note.
Wel coude he singe and plaien on a rote
Of yeddinges he bare utterly the pris.
His nekke was white as the flour de lis
Thereto he strong was as a champioun,
And knew wel the tavernes in every toun,
And every hosteler and gay tapstere,
Better than a lazor or a beggere.
For unto swiche a worthy man as he
Accordeth nought, as by his faculte,
To haven with sike lazars acquaintance.
It is not honest, it may not avance,
As for to delen with no swiche pouraille,
But all with riche, and sellers of vitaille.

And over all, ther as profit shuld arise,
Curteis he was, and lowly of servise.
Ther n'as no man no wher so vertuous
He was the beste begger in all his hous :
And gave a certaine ferme for the grant,
Non of his brethren came in his haunt.
For though a widdewe hadde but a shoo,
(So plesant was his *In principio*)
Yet wol he have a ferthing or he went
His pourchas was wel better than his rent.
And rage he coude as it hadde ben a whelp,
In lovedayes, ther coude he mochel help.
For ther was he nat like a cloisterere,
With thredbare cope, as is a poure scolere,
But he was like a maister or a pope.
Of double worsted was his semicope,
That round was as a belle out of the presse
Somwhat he lisped for his wantounesse,
To make his English swete upon his tonge ;
And in his harping, whan that he hadde songe,
His eyen twinkled in his hed aright,
As don the sterres in a frosty night.
This worthy hmitour was cleped Huberd.

A MERCHANT was ther with a forked berd,
In mottelee, and highe on hors he sat,
And on his hed a Flaundrish bever hat.
His bootes clapsed fayre and fetisly
His resons spake he ful solemnely,
Souning alway the encrese of his winning.
He wold the see were kept for any thing
Betwixen Middleburgh and Orewall.
Wel coude he in eschanges sheldes selle.
This worthy man ful wel his wit besette,

Ther wiste no wight that he was in dette,
So stedefastly didde he his governance,
With his bargemes, and with his chevisance.
Forsothe he was a worthy man withalle,
But soth to sayn, I n'ot how men him calle.

A CLERK ther was of Oxenforde also,
That unto logike hadde long ygo.
As lene was his hors as is a rake,
And he was not right fat, I undertake ;
But loked holwe, and therto soberly.
Ful thredbare was his overest courtiepy,
For he hadde geten him yet no benefice,
Ne was nought worldly to have an office.
For him was lever han at his beddes hed
Twenty bokes clothed in blake or red,
Of Aristotle, and his philosophie,
Than robes riche, or fidel, or sautrie.
But all be that he was a philosophre,
Yet hadde he but litel gold in cofre
But all that he might of his frendes hente,
On bokes and on lerning he it spente,
And besly gan for the soules prae
Of hem, that yave him wherwith to scolae.
Of studie toke he moste cure and hede
Not a word spake he more than was nede ;
And that was said in forme and reverence,
And short and quike, and ful of high sentence
Souning in moral vertue was his speche,
And gladly wolde he lerne, and gladly teche

A SERGEANT OF THE LAWE ware and wise,
That often hadde yben at the parus,
Ther was also, ful riche of excellence.
Discrete he was, and of gret reverence
He semed swiche, his wordes were so wise.
Justice he was ful often in assise,
By patent, and by pleine commissioun ;
For his science, and for his high renoun,
Of fees and robes had he many on
So grette a pourchasour was no wher non.
All was fee simple to him in effect,
His pourchasing might not ben in suspect.
No wher so besy a man as he ther n'as,
And yet he semed besier than he was.
In termes hadde he cas and domes alle,
That fro the tyme of king Will. weren fallo.
Thereto he coude endite, and make a thing,
Ther coude no wight punche at his writing
And every statute coude he plane by rote.
He rode but homely in a medlee cote,
Gart with a seint of silk, with barres smale
Of his array tell I no longer tale.

A FRANKLEIN was in this compaignie
White was his berd, as is the dayeme
Of his complexion he was sangrune
Wel loved he by the morwe a sop in win.
To liven in delit was ever his wone,
For he was Epicure's owen sone,
That held opunion, that plein delit
Was veraily felicie parfite
An housholder, and that a grette was he ;
Saint Julian he was in his contree.
His brede, his ale, was alway after on ;
A better envyned man was no wher non.

Withouten bake mete never was his hous.
Of fish and flesh, and that so plenteous,
It snewed in his hous of mete and drinke,
Of alle deantees that men coude of thynke
After the sondry seasons of the yere,
So changed he his mete and his goupere.
Ful many a fat partrich hadde he in mewe,
And many a breme, and many a luce in stewe
Wo was his coke, but if his sauce were
Poyntant and sharpe, and redy all his gere.
His table dormant in his halle alway
Stode redy covered alle the longe day

At sessions ther was he lord and sire
Ful often time he was knight of the shire
An anelace and a gipciere all of silk,
Heng at his girdel, white as morwe milk
A shereve hadde he ben, and a contour.
Was no wher swiche a worthy vavasour

AN HABERDASHER, and a CARPENTER,
A WEBBE, a DRYER, and a TAPISER,
Were alle yclothed in o lyvere,
Of a solempne and grette fraternite
Ful freshe and newe hir gere ypked was
Hir knives were ychaped not with bras,
But all with silver, wrought ful clene and wel,
Hir girdles and hir pouches every del
Wel semed ech of hem a fayre burgeis,
To siten in a gild halle, on the deis
Everich for the wisdom that he can,
Was shapeliuh for to ben an alderman
For catel hadden they ynough and rent,
And eke hir wives wolde it wel assent
And elles certainly they were to blame.
It is ful fayre to ben ycleped madame,
And for to gon to vigiles all before,
And have a mantel realih ybore

A COKE they hadden with hem for the nones,
To boil the chikenes and the marie bones,
And poudre marchant, tart and galingale.
Wel coude he knowe a draught of London ale,
He coude roste, and sethe, and broile, and fne,
Maken mortrewes, and wel bake a pie
But gret harm was it, as it thoughte me,
That on his shinne a mormal hadde he
For blanc manger that made he with the best

A SHIPMAN was ther, woned fer by West,
For ought I wote, he was of Dertemouth.
He rode upon a rounce, as he couthe,
All in a gowne of falding to the knee
A dagger hanging by a las hadde hee
About his nekke under his arm adoun
The hote somer hadde made him hewe al broun
And certainly he was a good felaw.
Ful many a draught of win he hadde draw
From Burdeux ward, while that the chapmen
slepe

Of mce conscience toke he no kepe.
If that he faught, and hadde the higher hand,
By water he sent hem home to every land
But of his craft to raken wel his tides,
His streemes and his strandes him besides,
His herberwe, his mone, and his lodemanage,
Ther was non swiche, from Hull unto Cartage

Hardy he was, and wise, I undertake:
With many a tempest hadde his berd be shake.
He knew wel alle the havens, as they were,
Fro Gotland, to the Cape de finistere,
And every creke in Bretagne and in Spaine:
His barge ycleped was the Magdalaine

With us ther was a DOCTOUR OF PHISIKE,
In all this world ne was ther non him like
To speke of phisike, and of surgerie
For he was grounden in astronomie.
He kept his patient a ful gret del
In houres by his magike naturel.
Wel coude he fortunen the ascendent
Of his images for his patient

He knew the cause of every maladie,
Were it of cold, or hote, or moist, or drie,
And wher engendred, and of what humour,
He was a veray parfite practisour.
The cause yknowe, and of his harm the rote,
Anon he gave to the sike man his bote.
Ful redy hadde he his apothecaries
To send him dragges, and his lettuaries,
For ech of hem made othar for to winne:
Hir frendship n'as not newe to beginne.
Wel knew he the old Esculapius,
And Dioscorides, and eke Rufus;
Old Hippocras, Hali, and Gallien;
Serapion, Rasis, and Avicen;
Avvenois, Damascene, and Constantin;
Bernard and Gatisden, and Gilbertan
Of his diete mesurable was he,
For it was of no superfluitee
But of gret nourishing, and digestable.
His studie was but litel on the Bible.
In sangun and in perse he clad was alle
Lined with taffata, and with sendalle
And yet he was but esy of dispence
He kepte that he wan in the pestilence.
For gold in phisike is a cordial;
Therefore he loved gold in special

A good WIF was ther of beside BATHE,
But she was som del defe, and that was scathe.
Of cloth making she hadde swiche an haunt,
She passed hem of Ipres, and of Gaunt.
In all the parish wif ne was ther non,
That to the offring before hire shulde gon,
And if ther did, certain so wroth was she,
That she was out of alle chautee.
Hire coverchiefs weren ful fine of ground;
I dorste swere, they weyeden a pound
That on the Sunday were upon hire hede.
Hire hosen weren of fine scarlet rede,
Ful strete yteyed, and shoon ful moist and
newe

Bold was hire face, and fayre and rede of hew.
She was a worthy woman all hire live,
Housbondesat the churche dore had she had five,
Withouten othar compaignie in youthe.
But therof nedeth not to speke as nouthe.
And thries hadde she ben at Jerusalem.
She hadde passed many a strange streme
At Rome she hadde ben, and at Bolome,
In Galice at Seint James, and at Colome.
She coude moche of wandring by the way.

Gat-tothed was she, sothly for to say.
 Upon an ambler early she sat,
 Ywimpled wel, and on hire hede an hat,
 As brode as is a bokeler, or a targe.
 A fete mantel about hire huppes large,
 And on hire fete a pair of spores sharpe.
 In felawship wel coude she laughe and carpe,
 Of remedies of love she knew parhance,
 For of that arte she coude the olde dance.

A good man ther was of religioun,
 That was a poure PERSONE of a toun :
 But riche he was of holy thought and werk.
 He was also a lerned man, a clerk,
 That Cristes gospel trewely wolde preche.
 His parishens devoutly wolde he teche.
 Benigne he was, and wonder diligent,
 And in adverse ful patient
 And swiche he was yprevred often sithes.
 Ful loth wer him to cursen for his tithes,
 But rather wolde he yeven out of doute,
 Unto his poure parishens aboute,
 Of his offering, and eke of his substance.
 He coude in ltel thing have suffisance
 Wide was his parish, and houses for a sonder,
 But he ne left nought for no ran ne thonder,
 In sikenesse and in mischief to visite
 The ferrest in his parish, moche and lte,
 Upon his fete, and in his hand a staf
 This noble ensample to his shepe he yaf,
 That first he wrought, and afterward he taught.
 Out of the gospel he the wordes caught,
 And this figure he added yet therto,
 That if gold ruste, what shuld men do ?
 For if a preest be foule, on whom we trust,
 No wonder is a lewed man to rust.
 And shame it is, if that a preest take kepe,
 To see a shitten shepherd, and clepe shepe
 Wel ought a preest ensample for to yeve,
 By his clemenesse, how his shepe shulde hve

He sette not his benefice to hire,
 And lette his shepe acombred in the mire,
 And ran unto London, unto Saint Poules,
 To seken him a chanterne for soules,
 Or with a brotherhede to be withold.
 But dwelt at home, and kepte wel his fold,
 So that the wolf ne made it not miscarie.
 He was a shepherd, and no mercenarie
 And though he holy were, and vertuous,
 He was to sinful men not disputous,
 Ne of his speche dangerous ne digne,
 But in his teching discrete and benigne.
 To drawen folk to heven, with farenesse,
 By good ensample was his busnesse :
 But it were any persone obstinat.
 What so he were of highe or low estat,
 Him wolde he smiben sharply for the nones
 A better preest I trowe that no wher non is
 He waited after no pompe ne reverence,
 Ne maked him no spiced conscience,
 But Cristes lore, and his apostles twelve,
 He taught, but first he folwed it himselve.

With him ther was a PLOWMAN, was his
 brother,
 That hadde ylaide of dong ful many a fother.

A trewe swinker, and a good was he,
 Living in pees, and parfite chanztee
 God loved he beste with all his herte
 At alle times, were it gain or smerte,
 And than his neighebour right as himselve.
 He wolde thresh, and therto duke, and delve,
 For Cristes sake, for every poure wight,
 Withouten hire, if it lay in his might

His tithes paid he ful fayre and wel
 Both of his propre swinke, and his catel.
 In a tabard he rode upon a mere
 Ther was also a Reve, and a Millere,
 A Sompnour, and a Pardoner also,
 A Manciple, and myself, ther n'ere no mo

The MILLER was a stout carl for the nones,
 Ful bigge he was of braun, and eke of bones,
 That proved wel, for over all ther he came,
 At wrastling he wold bere away the ram.
 He was short shuldered brode, a thikke gnarre,
 Ther n'as no dore, that he n'olde have of barre,
 Or breke it at a renning with his hede.
 His berd as any sowe or fox was rede,
 And therto brode, as though it were a spade.
 Upon the cop right of his nose he hade
 A wert, and theron stode a tufte of heres,
 Rede as the bristles of a sowes eres
 His nose-thurles blacke were and wide
 A sword and bokeler, bare he by his side.
 His mouth as wide was as a fornes.
 He was a jangler, and a goliardus,
 And that was most of sunne, and harlotries.
 Wel coude he stelen corne, and tollen thries.
 And yet he had a thomb of gold parde
 A white oote and a blew hode wared he
 A baggepipe wel coude he blowe and soune,
 And therewithall he brought us out of toun.

A gentil MANCIPLE was ther of a temple,
 Of which achatours mighten take ensample
 For to ben wise in byng of vitaille,
 For whether that he paide, or toke by talle,
 Algate he waited so in his achate,
 That he was ay before in good estate
 Now is not that of God a ful fayre grace,
 That swiche a lewed mannes wit shal pace
 The wisdom of an hepe of lered men ?

Of maisters had he mo than thries ten,
 That were of lawe expert and curious.
 Of which ther was a dosen in that hous,
 Worthy to ben stewardes of rent and lond
 Of any lord that is in Englelond,
 To maken him hve by his propre good,
 In honour detteles, but if he were wood,
 Or live as scarsly, as him list deure ;
 And able for to helpen all a shure
 In any cas that mighte fallen or happe ;
 And yet this Manciple sette hur aller cappe.

The REVE was a slendre colerike man,
 His berd was shave as neighe as ever he can.
 His here was by his eres round yashorne
 His top was docked like a preest beforne.
 Ful longe were his legges, and ful lane,
 Ylike a staff, ther was no calf ysene.
 Wel coude he kepe a garner and a bunne :

Ther was non auditour coude on him winne.
 Wel wiste he by the drought, and by the rain,
 The yelding of his seed, and of his gram
 His lordes shepe, his nete, and his deirne,
 His swine, his hors, his store, and his pultrie,
 Were holly in this reves governing,
 And by his covenant yave he rekenning,
 Sin that his lord was twenty yere of age ;
 Ther coude no man bring him in arerage,
 Ther n'as bailif, ne herde, ne other hne,
 That he ne knew his sleight and his covine :
 They were adradde of him, as of the deth.
 His wonning was ful fayre upon an heth,
 With grene trees yshadewed was his place.
 He coude better than his lord pourchace.
 Ful riche he was ystored privily
 His lord wel coude he plesen subtilly,
 To yeve and lene him of his owen good,
 And have a thank and yet a cote and hood.
 In youthe he lerned hadde a good mistere
 He was a wel good wright, a carpentere
 Thus reve sate upon a right good stot,
 That was all pomelee grey and highte Scot,
 A long surcoote of perse upon he hade,
 And by his side he bare a rusty blade
 Of Norfolk was this reve, of which I tell.
 Beside a toun, men clepen Baldeswell.
 Tucked he was, as is a frere aboute,
 And ever he rode the hinderest of the route

A SOMPNOUR was ther with us in that place,
 That hadde a fire-red cherubynnes face,
 For sausefeme he was, with eyen narwe
 As hote he was, and likerous as a sparwe,
 With scalled browes blake, and pilled berd
 Of his visage children were sore aford
 Ther n'as quiksalver, lxtarge, ne brimston,
 Boras, ceruse, ne oile of tartre non,
 Ne oinment that wolde clenese or bite,
 That him might helpen of his whelkes white,
 Ne of the knobbes sitting on his chakes
 Wel loved he garlike, omons, and lekes,
 And for to drunke strong win as rede as blood
 Than wolde he speke, and crie as he were wood
 And whan that he wol drunken had the win,
 Than wold he spoken no word but Latin
 A fewe termes coude he, two or thre,
 That he had lerned out of som decree.
 No wonder is, he herd it all the day
 And eke ye knowen wel, how that a jay
 Can clepen watte, as wel as can the pope
 But who so wolde in other thing him grope,
 Than hadde he spent all his philosophie,
 Ay, *Quattro quid pms*, wolde he crie

He was a gentil harlot and a kind,
 A better felaw shulde a man not find.
 He wolde suffre for a quart of wine,
 A good felaw to have his concubine
 A twelvemonth, and excuse him at the full.
 Ful privly a finch eke coude he pull
 And if he found o where a good felawe,
 He wolde techen him to have non awe
 In swiche a cas of the archedekenes curse,
 But if a mannes soule were in his purse,
 For in his purse he shulde ypmashed be
 Purse is the archedekenes helle, said he

But wel I wote, he lied right in dede.
 Of cursing ought eche gilti man him drede
 For curse wol ale right as assoiling saveth,
 And also ware him of a *significant*

In danger hadde he at his owen gise
 The yonge girls of the diocise,
 And knew hir conseil, and was of hir rede.
 A gerlond hadde he sette upon his hade,
 As gret as it were for an alestake.
 A bokeler hadde he made him of a cake.

With him ther rode a gentil PARDONERE
 Of Rouncevall, his frend and his compere,
 That streit was comen from the court of Rome
 Ful loude he sang, Come hither, love, to me.
 This sompnour bare to him a stuff burdoun,
 Was never trompe of half so gret a soun
 This pardonere had here as yelwe as wax,
 But smoth it heng, as doth a strike of flax.
 By unces heng his lokkes that he hadde,
 And therwith he his shulders overspradde.
 Ful thinne it lay, by culpons on and on,
 But hode for jolite, ne wered he non,
 For it was trussed up in his wallet.
 Him thought he rode al of the newe get,
 Dnshevele, sauf his cappe, he rode all bare
 Swiche glarng eyen hadde he, as an hare
 A vermicle hadde he sewed upon his cappe.
 His wallet lay before him in his lappe,
 Bret-ful of pardon come from Rome al hote.
 A vois he hadde, as smale as hath a gote.
 No berd hadde he, ne never non shuld have,
 As smothe it was as it were newe shave ;
 I trowe he were a gelding or a mare

But of his craft, fro Berwike unto Ware,
 Ne was ther swich an other pardonere.
 For in his male he hadde a pilwebere,
 Which, as he saide, was our ladies veil.
 He saide, he hadde a gobbet of the seyl
 Whiche Saint Peter had, whan that he went
 Upon the see, till Jesu Crist him hent
 He had a crois of laton full of stones,
 And in a glas he hadde pigges bones
 But with these relikes, whanne that he fond
 A poure persone dwelling on lond,
 Upon a day he gat him more monere
 Than that the persone gat in monethes tweie.
 And thus with famed flattering and japes,
 He made the persone, and the people, his apes.

But trewely to tellen atte last,
 He was in churche a noble ecclesiast
 Wel coude he rede a lesson or a storie,
 But alderbest he sang an offertorie
 For wel he wiste, whan that song was songe,
 He must preche, and wel affle his tonge,
 To winne silver, as he right wel coude :
 Therefore he sang the merier and loude.

Now have I told you shortly in a clause,
 Th'estat, th'arrae, thenombre, andekethe cause
 Why that assembled was this compagne
 In Southwerk at this gentil hostelme,
 That highte the Tabard, faste by the Belle.
 But now is tyme to you for to telle,
 How that we baren us that ilke night,
 Whan we were in that hostelme alight.

And after wol I telle of our viage,
And all the remanent of our pilgrimage

But firste I praeie you of your courtesie,
That ye ne arette it not my vilame,
Though that I plainly speke in this matere,
To tellen you hir wordes and hir chere ;
Ne though I speke hir wordes proprely.
For this ye knowen al so wel as I,
Who so shall telle a tale after a man,
He moste reherse, as neighes as ever he can,
Everich word, if it be in his charge,
All speke he never so rudely and so large ;
Or elles he moste tellen his tale untrewre,
Or feinen thinges, or finden wordes newe
He may not spare, although he were his brother
He most as wel sayn o word, as an other.
Crist spake himself ful brode in holy writ,
And wel ye wote no vilame is it
Eke Plato sayeth, who so can him rede,
The wordes moste ben coon to the dede.

Also I praeie you to forgive it me,
All have I not sette folk in hir degree,
Here in this tale, as that they shulden stonde.
My wit is short, ye may wel understonde.

Gret chere made oure hoste us everich on,
And to the souper sette he us anon
And served us with vitaille of the beste
Strong was the win, and wel to drinke us leste
A semely man our hoste was with alle,
For to han ben a marshal in an halle.
A large man he was with eyen stepe,
A fairer burgeis is ther non in Chepe
Bold of his speche, and wise and wel ytaught,
And of manhood him lacked righte naught.
Eke therto was he right a mery man,
And after souper plazen he began,
And spake of murthe amonges other thinges,
Whan that we hadden made our rekeninges,
And saide thus " Now, lordinges, trewely
Ye ben to me welcome right hertly
For by my trouthe, if that I shal not lie,
I saw nat thus yere swiche a compaignie
At ones in this herbewe, as is now
Fayn wolde I do you murthe, and I wiste how
And of a murthe I am right now bethought,
To don you ese, and it shall coste you nought.
Ye gon to Canterbury, God you spede,
The blisful martyr quite you your mede,
And wel I wot, as ye gon by the way,
Ye shapen you to talen and to play
For trewely comfort ne murthe is non,
To riden by the way dombe as the ston.
And therefore wold I maken you disport,
As I said erst, and don you some comfort,
And if you liketh alle by on assent
Now for to stonden at my jugement
And for to werchen as I shal you say
To-morwe, when ye riden on the way,
Now by my faders soule that is ded,
But ye be mery, smiteth of my hed.
Hold up your hondes withouten more speche "

Our conseil was not longe for to seche
Us thought it was not worth to make it wise,
And granted him withouten more avise,
And bad him say his verdit, as him leste

" Lordinges," (quod he) " now herkeneth for
the beste ;

But take it nat, I pray you, in disdaun,
This is the point, to speke it plat and plain,
That eche of you to shorten with youre way,
In this viage, shall tellen tales tway,
To Canterbury ward, I mene it so,
And homeward he shall tellen other two,
Of aventures that whilom han befallon
And which of you that bereth him best of alle,
That is to sayn, that telleth in this cas
Tales of best sentence and most solas,
Shal have a souper at your aller cost
Here in this place sitting by this post,
Whan that ye comen agen from Canterbury
And for to maken you the more mery,
I wol my selven gladly with you ride,
Right at mun owen cost, and be your gide.
And who that wol my jugement withsay,
Shal pay for alle we spenden by the way
And if ye vouchesauf that it be so,
Telle me anon withouten wordes mo,
And I wol erly shapen me therefore "

This thing was granted, and our othes swore
With ful glad herte, and praiden him also,
That he wold vouchesauf for to don so,
And that he wolde ben our governour,
And of our tales juge and reportour,
And sette a souper at a certain pris,
And we wol ruled ben at his devise,
In highe and lowe and thus by on assent,
We ben accorded to his jugement
And therupon the win was fette anon
We dronken, and to roste wenten eche on,
Withouten any lenger tarrying

A morwe whan the day began to spring,
Up rose our hoste, and was our aller oek,
And gaderd us togeder in a flock,
And forth we riden a litel more than pas,
Unto the watering of Saint Thomas
And ther our hoste began his hors arest,
And saide, " lordes, herkeneth if you lest.
Ye wete youn forword, and I it record,
If even song and morwe song accord,
Let se now who shal telle the firste tale
As ever mote I drunken win or ale,
Who so is rebel to my jugement,
Shal pay for alle that by the way is spent
Now draweth outte, or that ye forther twinne
He which that hath the shortest shal beginne.

" Sure knight," (quod he) " my maister and
my lord,

Now draweth outte, for that is mun accord
Cometh nere" (quod he) " my lady prioesse,
And ye, sire clerk, let be your shamefacednesse,
Ne studie nought lay hand to, every man."

Anon to drawen every wight began,
And shortly for to tellen as it was,
Were it by aventure, or sort, or cas,
The sothe is this, the cutte felle on the knight,
Of which ful blith and glad was every wight,
And tell he must his tale as was reson,
By forword, and by composition,
As ye han herd, what nedeth wordes mo ?
And whan this good man saw that it was so,
As he that wise was and obedient

To kepe his forword by his free assent,
He saide, "Sithen I shal begin this game,
What, welcome be the cutte a Goddes name.
Now let us ride, and harkeneth what I say"

And with that word we riden forth our way,
And he began with right a mery chere,
His tale anon, and saide as ye shul here.

Chaucer—About 1380

20 —THE SQUIERES TALE.

At Sarra, in the lond of Tartarie,
Ther dwelt a king that werreied Russie,
Thurgh which ther died many a doughty man
This noble king was cleped Cambuscan,
Which in his time was of so gret renoun,
That ther n'as no wher in no regoun,
So excellent a lord in alle thing
Him lacked nought that longeth to a king,
As of the secte of which that he was borne
He kept his lay to which he was yswore,
And therto he was hardy, wiso, and riche,
And pitous and just, and alway yliche,
Trewe of his word, benigne and honourable.
Of his courage as any centre stable.

Yong, fresh, and strong, in armes desirous,
As any bacheler of all his hous
A faire person he was, and fortunate,
And kept alway so wel real estat,
That ther n'as no wher swiche another man

This noble king, this Tartre Cambuscan,
Hadde two sonos by Elfeta his wif,
Of which the eldest some highte Algarsif,
That other was ycleped Camballo

A daughter had this worthy king also,
That yongest was, and highte Canace
But for to tellen you all hire beautee,
It lith not in my tonge, ne in my couning,
I dare not undertake so high a thing
Min English, eke is unsufficient,
It muste ben a Rother oxcellent,
That coude his colours longing for that art,
If he shuld hire descriven any part
I am not swiche, I mote speke as I can

And so befell, that whan thus Cambuscan
Hath twenty winter borne his diademe,
As he was wont fro yere to yere I deme,
He let the feste of his nativitee
Don oren, thurghout Sarra his otee,
The last Idus of March, after the yere

Phebus the sonne ful jolif was and clero,
For he was nigh his exaltation
In Martes face, and in his mansion
In Aries, the colerike hote signe
Ful lusty was the wether and benigne
For which the foules agan the sonne shene,
What for the seson ane the yonge grene,
Ful loude songen hir affections
Hem semed han gotten hem protections
Agan the sword of winter kene and cold

This Cambuscan, of which I have you told,
In real vestments, sit on his deis
With diademe, ful high in his palais,
And holke his feste solempne and so riche,
That in this world ne was ther non it like,

Of which if I shal tellen all the array,
Than wold it occupie a somers day,
And eke it nedeth not for to devise
At every cours the order of hir service.
I wol not tellen of hir strange sewes,
Ne of hir swannes, ne hur heronsewes.
Eke in that lond, as tellen knightes old,
Ther is som mete that is ful deintee hold,
That in this lond men recche of it ful smal:
Ther n'is no man that may reporten al.
I wol not tarien you, for it is prime,
And for it is no fruit, but losse of time,
Unto my purpose I wol have recours.

And so befell that after the thridde cours
While that this king sit thus in his nobley,
Herking his ministralles hur thinges play
Beforne him at his bord deliciously,
In at the halle dore al sodenly
Ther came a knight upon a stede of bras,
And in his hond a brod mirroure of glas,
Upon his thombe he had of gold a ring,
And by his side a naked swerde hanging.
And up he rideth to the huche bord
In all the halle ne was ther spoke a word,
For mervaille of this knight, him to behold
Ful besly they werten yong and old.

This strange knight that come thus sodenly
Al armed save his hed ful richely,
Salueth king and quene, and lordes alle
By order, as they saten in the halle,
With so high reverence and observance,
As wel in speche as in his contenance,
That Gawain with his olde curtesie,
Though he were come agen out of Faerie,
Ne coude him not amenden with a word
And after this, befor the huche bord
He with a manly vois sayd his message,
After the forme used in his langage,
Withouten vice of sillable or of letter.
And for his tale shulde seme the better,
Accordant to his wordes was his chere,
As techeth art of speche hem that it lere.
Al be it that I cannot sounne his stile,
Ne cannot clumben over so high a stile,
Yet say I this, as to comun entent,
Thus much amounteth all that ever he ment,
If it so be that I have it in muid.

He seyd, "The king of Arabie and of Inde,
My hege lord, on this solempne day
Salueth you as he best can and may,
And sendeth you in honour of your feste
By me, that am al redy at your heste,
This stede of bras, that esly and wel
Can in the space of a day naturel,
(This is to sayn, in four and twenty houres)
Wher so you list, in drougt or elles shoures,
Beren your body into every place,
To which your herte willeth for to pace,
Withouten wemme of you, thurgh foule or faire.
Or if you list to fleen as high in the aire,
As doth an egle, whan him list to sore,
This same stede shal bere you evermore
Withouten harme, till ye be ther you lest,
(Though that ye slepen on his back or rest
And turne again, with writhing of a pin.
He that it wrought, he coude many a gin;

He wanted many a constellation,
Or he had don this operation
And knew ful many a sele and many a bond
"This mirroure eke, that I have in min hond,
Hath swiche a might, that men may in it see,
Whan ther shal falle any adversitee
Unto your regne, or to yourself also,
And openly, who is your frend or fo.
And over all this, if any lady bright
Hath set hire herte on any maner wight,
If he be false, she shal his treson see,
His newe love, and all his subtiltee
So openly, that ther shal nothing hide
"Wherefore again this lusty somer tade
This mirroure and this ring, that ye may se,
He hath sent to my lady Canace,
Your excellent daughter that is here.

"The virtue of this ring, if ye wol bere,
Is this, that if hire list it for to were
Upon hire thombe, or in hire purse it here,
Ther is no foule that fleeth under heven,
That she ne shal wel understand his steven,
And know his mening openly and plaine,
And answer him in his langage again.
And every gras that groweth upon rote
She shal eke know, and whom it wol do bote,
All be his woundes never so depe and wide

"This naked sword, that hangeth by my side,
Swiche vertue hath, that whatman that it smite,
Thurghout his armure it wol kerve and hite,
Were it as thicke as is a braunched oke
And what man that is wounded with the stroke
Shal never be hole, til that you list of grace
To stroken him with the platte in thulke place
Ther he is hurt, this is as much to saun,
Ye moten with the platte sword again
Stroken him in the wound, and it wol close
This is the veray soth withouten glose,
It falleth not, while it is in your hold"

And whan this knight hath thus his tale told,
He rideth out of halle, and doun he hight
His stede, which that shone as some bright,
Stant in the court as stille as any ston.
This knight is to his chambre ladde anon,
And is unarmed, and to the mete ysette
These presents ben ful richelich yfette,
This is to saun, the swerd and the mirroure,
And borne anon into the highe tour,
With certain officers ordained therfore,
And unto Canace the ring is bore
Solempnely, ther she sat at the table;
But sikerly, withouten any fable,
The hors of bras, that may not be remned,
It stant, as were to the ground yglued,
Ther may no man out of the place it drive
For non engine, of windas, or polive
And cause why, for they con not the craft,
And therefore in the place they han it left,
Til that the knight hath taught hem the manere
To vouden him, as ye shal after here

Gret was the prees that swarmed to and fro
To gauren on this hors that stondeth so
For it so high was, and so brod and long,
So wel proportioned for to be strong,
Right as it were a stede of Lumbardie;
Therwith so horsly, and so quik of eye,

As it a gentil Poileis coursour were
For certes, fro his tayl unto his ore
Nature ne art ne coud him not amend
In no degree, as all the peple wend

But evermore hir moste wonder was,
How that it conde gon, and was of bras;
It was of faerne, as the peple semed.
Diverse folk diversely han demed,
As many heds, as many wittes ben.
They murmured, as doth a swarme of been,
And maden skilles after hir fantases,
Rehersing of the olde poetries,
And sayd it was ylike the Pegasee,
The hors that hadde winges for to fle,
Or elles it was the Grekes hors Sinon,
That broughte Troye to destruction,
As men moun in these olde gestes rede.

"Min herte," quod on, "is evermore indrede,
I trow som men of armes ben therin,
That shapen hem this citee for to win:
It were right good that al swiche thing were
know"

Another rowned to his felaw low,
And sayd, "He leth, for it is rather like
An appareance ymade by som magike,
As jogelours plam at these festes greto."
Of sondry doutes thus they jangle and trote,
As lewed peple demen comunly
Of thinges, that ben made more subtilly
Than they can in hir lewednesse comprehend,
They demen gladly to the badder ende

And som of hem wondred on the mirroure,
That born was up in to the maister tour,
How men mighte in it swiche thinges see

Another answered, and sayd, "It might wel be
Naturally by compositions
Of angles, and of she reflections,"
And saide that in Rome was swiche on.
They speke of Albazen and Vitellon,
And Aristotle, that writen in hir lives
Of quente mirroures, and of prospectives,
As knowen they, that han hir bookes herd

And other folk han wondred on the swerd,
That wolde percen thurghout every thing
And fell in speche of Telephus the king,
And of Achilles for his quente spere,
For he conde with it bothe hole and dore,
Right in swiche wise as men may with the
swerde,

Of which right now ye have yourselfen herd.
They speken of sondry harding of metall,
And speking of medicines thorwithall,
And how, and whan it shuld yharded be,
Which is unknow algates unto me

The speken they of Canaces ring,
And saiden all, that swiche a wonder thing
Of craft of ringes herd they never non,
Save that he Moises and king Salomon
Hadden a name of conning in swiche art
Thus saun the peple, and drawen hom apart.

But natheles som saiden that it was
Wonder to maken of ferne ashen glas,
And yet is glas nought like ashen of ferne,
But for they han yknown it so ferne,
Therefore ceseth hir jangling and hir wonder.

As sore wondren som on cause of thonder,

On ebbe and foud, on gossomer, and on must,
And on all thing, til that the cause is wist
Thus janglen they, and demen and devise,
Til that the king gan fro his bord arise

Phœbus hath left the angle meridional,
And yet ascending was the beste real,
The gentil Leon, with his Aldrian,
Whan that this Tartre king, this Cambuscan,
Rose from his bord, ther as he sat ful he
Beforme him goth the loude minstrelcne,
Til he come to his chambre of parements,
Ther as they sounden divers instruments,
That it is like an heven for to here

Now dauncean lusty Venus children dere
For in the Fish hur lady set ful he,
And loketh on hem with a frendly eye

This noble king is set upon his throne,
This strange knight is fet to him ful sone,
And on the daunce he goth with Canace

Here is the revell and the joltee,
That is not able a dull man to devise
He must han knowen love and his fervice,
And ben a festlich man, as fresh as May,
That shulde you devisen swiche array.

Who coude tellen yon the forme of daunces
So uncooth, and so freshe contenaunces,
Swiche subtil lokings and dissimulings,
For dred of jalous mennes apperceivings?
No man but Launcelot, and he is ded
Therefore I passe over all this lastyshed,
I say no more but in this jolnesse
I lete hem, til men to the souper hem dresse

The steward hit the spices for to hie
And eke the win, in all this melodie,
The ushers and the squere ben gon,
The spices and the win is come anon
They ete and drinke, and whan this had an end,
Unto the temple, as reson was, they wend
The service don, they soupen all by day

What nedeth you rehersen hur array?
Eche man wot wel, that at a kunges fest
Is plente, to the most and to the lest,
And dantees mo than ben in my knowing

At after souper goth this noble king
To seen this hors of bras, with all a route
Of lordes and of ladies him aboute
Swiche wondring was ther on this hors of bras,
That saw the gret assege of Troye was,
Ther as men wondred on an hors also,
Ne was ther swiche a wondring, as was the
But finally the king askoth the knight
The vertue of this courser, and the might,
And praised him to tell his governaunce

This hors anon gan for to trip and daunce.
Whan that the knight laid hond up on his rein,
And saide, "Sire, ther n'is no more to sam,
But whan you list to riden any where,
Ye moten trill a pin, stant in his ere,
Which I shall tellen you betwixt us two,
Ye moten nempne him to what place also,
Or to what contree that you list to ride

"And whan ye come ther as you list abide,
Bid him descend, and trill another pin,
(For thern leth the effect of all the gin)
And he wol down descend and don your will,
And in that place he wol abiden still

Though al the world had the contrary swore,
He shal not thennes be drawe ne be bore.
Or if you list to bid him thennes gon,
Trille this pin, and he wol vanish anon
Out of the sight of every maner wight,
And come agen, be it by day or night,
Whan that you list to clepen him again
In swiche a guise, as I shal to you sein
Betwixen you and me, and that ful sone.
Rade whan you list, ther n'is no more to done."

Enfourmed whan the king was of the knight,
And hath conceived in his wit aright
The maner and the forme of all this thing,
Ful glad and blith, this noble doughty king
Repareth to his revel, as beforne.
The bridel is in to the tour yborne,
And kept among his jewels lefe and dere:
The hors vanisht, I n'ot in what manere,
Out of hir sight, ye get no more of me.
But thus I lete in lust and joltee
This Cambuscan his lordes festeyng,
Til that wel nigh the day began to spring.

PARS SECUNDA.

The norice of digestaon, the slepe,
Gan on hem wunke, and bad hem taken kepe,
That mochal drinke, and labour wol have rest:
And with a galping mouth hem all he kest,
And said, "that it was tyme to be adoun,
For blood was in his dominacioun.
Cherisheth blood, natures frend," quod he.

They thanken him galping, by two by three;
And every wight gan drawe him to his rest,
As slepe hem bade, they toke it for the best

Hir dremes shul not now be told for me;
Ful were hir hedes of fumostee,
That canseth dreame, of which ther is no charge.
They slepen til that it was prime large,
The moste part, but it were Canace,
She was ful mesurable, as women be
For of hire father had she take hire leve
To gon to rest, some after it was eve;
Hire liste not appalled for to be,
Nor on the morwe unfestliche for to see;
And slept hire firste slepe, and than awoke.
For swiche a joye she in hire herte toke
Both of hire quemente ring, and of hire mirrour,
That twenty tyme she chaunged hire colour,
And in hire slepe right for the unpresoun
Of hire mirrour she had a vision
Wherefore, or that the some gan up glide,
She clepeth upon hire maistresse hire beside,
And saide, that hire luste for to arise.

These old women, that ben gladly wise,
As is hire maistresse, answered hire anon,
And said "Madame, whider wol ye gon
Thus erly? for the folk ben all in rest"

"I wol," quod she, "arsen (for me lest
No longer for to slepe) and walken aboute"

Hire maistresse clepeth women a gret route,
And up they risen, wel a ten or twelve;
Up riseth freshe Canace hirselve,
As rody and bright, as the yonge sonne,
That in the Ram is foure degrees yromne;
No higher was he, when she redy was;
And forth she walketh esly a pas,

Arrayed after the lusty seson sote
Lightly for to playe, and walken on fote,
Nought but with five or sixe of her membe,
And in a trenche forth in the park goth she.

The vapour, which that fro the erthe glode,
Maketh the sonne to seme rody and brode
But natheles, it was so faire a sight,
That it made all hir hertes for to light,
What for the seson, and the morwenyng,
And for the foules that she herde sing
For right anon she wiste what they ment
Right by hir song, and knew al hir entent

The knotte, why that every tale is tolde,
If it be tamed til the last be colde
Of hem, that han it herkened after yore,
The savour passeth ever leden the more,
For fulsumnesse of the prolixitee
And by that same reson thinketh me
I shuld unto the knotte condescende,
And maken of hire walking sone an ende

Amidde a tree for-dry, as white as chalk,
As Canace was playing in hire walk,
Ther sat a faucon over hire hed ful hie,
That with a pitous vois so gan to orie,
That all the wood resounded of hire cry,
And beten had hireself so pitously
With bothe hire winges, til the rede blood
Ran endelong the tree, ther as she stood
And ever in on alway she cried and shrighit,
And with hire bek hireselven she so twight,
That ther n'is tigre, ne no cruel best,
That dwelleth other in wood, or in forest,
That n'olde han wept, if that he wepen coude,
For sorwe of hire, she shrighit alway so loude.

For ther was never yet no man on live,
If that he coude a faucon well describe,
That herde of swiche another of fayrenesse
As wel of plumage, as of gentillesse,
Of shape, of all that might yrekened be
A faucon peregrine semed she
Of fremde lond, and ever as she stood,
She swouned now and now for lack of blood,
Til wel neigh is she fallen fro the tree

This faire kinges doughter Canace,
That on hire finger bare the quente ring,
Thurgh which she understood wel every thing
That any foule may in his leden sein,
And coude answer him in his leden again,
Hath understanden what this faucon seyde,
And wel neigh for the routhe almost she deyde
And to the tree she goth ful hastily,
And on this faucon loketh pitously,
And held hire lap abrode, for wel she wist
The faucon muste fallen from the twist
Whan that she swouned next, for faute of blood
A longe while to waten hire she stood.
Til at the last she spake in this manere
Unto the hawk, as ye shul after here

"What is the cause, if it be for to tell,
That ye ben in this fural peine of hell?"
Quod Canace unto this hawk above,
"Is this for sorwe of deth, or losse of love?"
For as I trow, thus be the causes two,
That causen most a gentil herte wo
Of other harme it nedeth not to speke,
For ye yourself upon yourself awreke,

Which preveth wel, that other ire or drede
Mote ben encheson of your cruel dede,
Sin that I se non other wight you chace
For the love of God, as doth yourselfen grace:
Or what may be your helpe? for west ne est
Ne saw I never er now no brid ne best,
That ferde with himself so pitously.
Ye sle me with your sorwe veraly,
I have of you so gret compassoun
For Goddes love come fro the tree adoun;
And as I am a kinges doughter trewe,
If that I veraly the causes knewe
Of your disese, if it lay in my might,
I wold amend it, or that it were right,
As wisly help me the gret God of kind
And herbes shal I right ynough fynd,
To elen with your hurtis hastily"

The shrighit this faucon yet more pitously
Than ever she did, and fell to ground anon,
And lith aswoun, as ded as lith a ston,
Til Canace hath in hire lappe hire take,
Unto that time she gan of swoun awake
And after that she out of swoun abraide,
Right in hire hankes leden thus she sayde

"That pitee renneth sone in gentil herte
(Feeling his similitude in peines smerte)
Is proved alle day, as men may see,
As wel by werke as by auctoritee,
For gentil herte kitheth gentillesse
I see wel, that ye have on my distresse
Compassion, my faire Canace,
Of veray womanly benygntee,
That nature in your principles hath sot
But for non hope for to fare the bet,
But for to obey unto your herte free,
And for to maken other yware by me,
As by the whelpes chastised is the leon,
Right for that cause and that conclusion,
While that I have a leiser and a space,
Min harme I wol confessen er I pace"
And ever while that on hire sorwe told,
That other wept, as she to water wold,
Til that the faucon had hire to be still,
And with a sike right thus she said hire till.

"Ther I was bred, (alas that ilke day)"

And fostred in a roche of marble gray
So tendrely that nothing ailed me
I ne wist not what was adversitee,
Til I coude fies ful high under the skie
"Tho dwelled a tercelet me faste by,
That semed walle of alle gentillesse,
Al were he ful of treson and falsenesse.
It was so wrapped under humble chere,
And under hew of trowth in swiche manere,
Under plesance, and under besy peine,
That no wight coud have wend he coude feine,
So depe in greyn he died his coloures.
Right as a serpent hideth hum under floures,
Til he may see his tyme for to bite,
Right so this god of loves hypocrite
Doth so his ceremonies and obeisance,
And kepeth in semblaunt alle his observance,
That souneth unto gentillnesse of love.
As on a tombe is alle the faire above,
And under is the corps, swiche as ye wote,
Swiche was this hypocrite both cold and hote,

And in this wise he served his entent,
That, save the fend, non wiste what he ment
Til he so long had weped and complained,
And many a yere his service to me famed,
Til that min herte, to pitous and to nice,
Al innocent of his crowned malice,
For-fered of his deth, as thoughte me,
Upon his othes and his seuretee,
Graunted him love, on this conditioun,
That evermo min honour and renoun
Were saved, bothe privee and apart;
This is to say, that, after his desert,
I yave him all min herte and all my thought,
(God wote, and he, that other wayes nought)
And toke his herte in change of min for ay
But soth is said, gon ȝithen is many a day,
A trewe wight and a thief thinken not on.

"And when he saw the thing so fer ygon,
That I had granted him fully my love,
In swiche a guise as I have said above,
And yeven him my trewe herte as free
As he swore that he yaf his herte to me,
Anon thus tigre, ful of doublenesse,
Fall on his knees with so gret humblesse,
With so high reverence, as by his chere,
So like a gentil lover of manere,
So ravished, as it semed, for the joye,
That never Jason, ne Paris of Troye,
Jason? certes, ne never other man,
Sin Lamech was, that alderfirst began
To loven two, as writen folk beforne,
Ne never ȝithen the first man was borne,
Ne coude man by twenty thousand part
Contrefete the sophumes of his art,
Ne were worthy to unbocle his galoche,
Ther doublenesse of fawning shuld approche,
Ne coude so thanke a wight, as he did me
His maner was an heven for to see
To any woman, wure she never so wise;
So painted he and kempt, at point devise,
As wel his wordes, as his contenance
And I so loved him for his obeisance,
And for the tronthe I demed in his herte,
That if so were that any thing him smerte,
Al were it never so lite, and I it wist,
Me thought I felt deth at myn herte twist.
And shortly, so feiforth this thing is went,
That my will was his willes instrument,
This is to say, my will obeyed his will
In alle thinge, as fer as reson fill,
Keping the boundes of my worship ever
Ne never had I thing so lefe, ne lever,
As him, God wot, ne never shal no mo

"This lasteth longer than a yere or two,
That I supposed of him nought but good
But finally, thus at the last it stood,
That fortune wolde that he muste twin
Out of that place, which that I was in.
Wher me was wo, it is no question;
I cannot make of it description.

For o thing dare I tellen boldely,
I know what is the peme of deth tharby,
Swiche harme I felt, for he ne might byleve.

"So on a day of me he toke his leve,
So sorweful eke, that I wend veraily,
That he had felt as mochel harme as I,

Whan that I herd him speke, and sawe his
hewe

But natheles, I thought he was so trewe,
And eke that he repairen shuld again
Within a litel while, soth to sain,
And reson wold eke that he muste go
For his honour, as often happeth so,
That I made vertue of necessitee,
And toke it wel, sin that it muste be.
As I best might, I hid fro him my sorwe,
And toke him by the hond, Saint John to
borwe,

And said him thus; 'Lo, I am youres all,
Beth swiche as I have ben to you and shall'

"What he answerd, it nedeth not reherse,
Who can say bet than he, who can do werse?
Whan he hath al wel said, than hath he done.
Therefore behoveth him a ful long sponse,
That shal ete with a fend, thus herd I say.

"So at the laste he muste forth his way,
And forth he fleeth, til he come ther him lest.
Whan it came him to purpos for to rest,
I trow that he had thilke text in mind,
That alle thing repairing to his kind
Gladeth himself, thus sam men as I gesse.
Men loven of propre kind newefangelnesse,
As briddes don, that men in cages fede.
For though thou might and day take of hem
hede,

And strew hir cage faire and soft as silke,
And give hem sugre, hony, bred, and milke,
Yet right anon as that his dore is up,
He with his feet wol spurnen down his cup,
And to the wood he wol, and wormes ete,
So newefangel ben they of hir mete,
And loven noveltees of propre kind,
No gentillesse of blood ne may hem bind.

"So ferd this tereolet, alas the day!
Though he were gentil borne, and fresh, and
gay,

And goodly for to seen, and humble, and free,
He saw upon a time a kite fle, e,
And sodenly he loved this kite so,
That all his love is clene fro me ago
And hath his trouthe falsed in this wise
Thus hath the kite my love in hire service,
And I am lorn withouten remedy."

And with that word this faucon gan to cry,
And swonneth eft in Canacees barme
Gret was the sorwe for that hankes harme,
That Canace and all hire women made;
They n'isten how they might the faucon glade
But Canace hom bereth hire in hire lap,
And softly in plastres gan hire wrap,
Ther as she with hire bek had hurt hireselve

Now cannot Canace but herbes delve
Out of the ground, and maken salves newe
Of herbes precious and fine of hewe,
To helen with this hank, fro day to night
She doth hire besinesse, and all hire might
And by hire beddes hed she made a mew,
And covered it with velouettes blew,
'In signe of trouth, that is in woman sene,
And all without the mew is painted grene,
In which were painted all thise false foules,
An ben thise tufises, tereolettes, and owles;

And ples, on hem for to cry and chide,
Right for despit were painted hem beside

Thus lete I Canace hire hauk keping.
I wol no more as now speke of hire ring,
Til it come eft to purpos for to sain,
How that this faucon gat hire love agan
Repentant, as the story telleth us,
By mediation of Camballus
The kinges sone, of which that I you told
But hennesforth I wol my processe hold
To speke of adventures, and of batailles,
That yet was never herd so gret mervailles.

First wol I tellen you of Cambuscan,
That in his tyme many a cutes wan
And after wol I speke of Algarsif,
How that he wan Theodora to his wif,
For whom ful oft in gret peril he was,
Ne had he ben holpen by the hors of bras
And after wol I speke of Camballo,
That fought in listes with the brethern two
For Canace, er that he might hire winne,
And ther I left I wol agan begunne.

* * * *

Chaucer —About 1380.

21.—THE CUCKOW AND THE NIGHTINGALE.

The god of love and benedicte,
How mighty and how great a lord is he,
For he can make of low hertes hy,
And of high low, and like for to dy,
And hard hertes he can maken free

He can make within a little stound
Of sicke folke hole, fresh, and sound,
And of hole he can make seeke,
He can bind and vnbinden eke
That he wolle have bounden or vnbound

To tell his might my wit may not suffice,
For he can make of wise folke full nice,
For he may do all that he wolle devise,
And lithy folke to destroyen vice,
And proud hertes he can make agrise

Shortly all that ever he wolle he may,
Against him dare no wight say nay,
For he can glad and greve whom him liketh,
And who that he wolle, he lougheth or siketh,
And most his might he shedeth ever in May.

For every true gentle herte free,
That with him is, or thinketh for to be,
Againe May now shall have some stering,
Or to joy or els to some mourning,
In no season so much, as thinketh me.

For whan they may here the birds sing,
And see the floures and the leaves spring,
That bringeth into hir remembrance
A manner ease, meddled with grevaunce,
And lustie thoughts full of great longing.

And of that longing commeth hevnesse,
And thereof groweth of great sicknesse,
And for lacke of that that they desire,
And thus in May ben hertes set on fire,
So that they brennen forth in great distresse.

I speake thus of feeling truly,
If I be old and vnlusty,
Yet I have felt of the sicknesse through May
Both hote and cold, and axes every day,
How sore ywis there wote no wight but I.

I am so shaken with the fevers white,
Of all this May sleepe I but a lite,
And also it is not like to me,
That any herte should sleepe be,
In whom that Love his fryr dart wolle smite.

But as I lay this other night waking,
I thought how lovers had a tokening,
And among hem it was a commune tale,
That it were good to here the nightingale,
Rather than the leud cuckow sing.

And than I thought anon as it was day,
I would go some where to assay
If that I might a nightingale here,
For yet had I none heard of all that yere,
And it was the the thurd night of May

And anone as I the day aspide,
No lenger would I in my bed abide,
But vnto a wood that was fast by,
I went forth alone boldely,
And held the way downe by a brooke side
Till I came to a laund of white and green,
So faire one had I never in beon,
The ground was green, ypounded with daisie,
The floures and the greues like hy,
All greene and white, was nothing els seene.

There sate I downe among the faire flours,
And saw the birds tryp out of hir bours,
There as they rested hem all the night,
They were so joyfull of the dayes light,
They began of May for to done honours.

They coud that service all by rote,
There was many a lonely note,
Some song loud as they had plained,
And some in other manner voice yfained,
And some all out with the full throte

They proyned hem, and made hem right gay,
And daunceden and lepten on the spray,
And euermore two and two in fere,
Right so as they had chosen hem to yere
In Feuerere vpon saint Valentines day.

And the river that I sate vpon,
It made such a noise as it ron,
Accordaunt with the birds armony,
Me thought it was the best melody
That might ben yheard of any mon.

And for delite I wote neuer how
I fell in such a slomber and a swow,
Nat all asleepe, ne fully waking,
And in that swow me thought I heard sang
The sorry bird, the leud cuckow.

And that was on a tree right fast by,
But who was than eull apaid but I.
"Now God," quod I, "that died on the crois
Yeue sorrow on thee, and on thy leaud vois,
Full litle joy haue I now of thy cry."

And as I with the cuckow thus gan chide,
I heard in the next bush beside
A nightingale so lustely sing,
That with her clere voice she made ring
Through all the greene wood wide

"Ah, good nightingale," quod I than,
"A litle hast thou ben too long hen,
For here hath ben the leaud cuckow,
And songen songs rather than hast thou,
I pray to God eull fire her bren"

But now I woll you tell a wonder thing,
As long as I lay in that swounning,
Me thought I wist what the birds ment,
And what they said, and what was hir entent,
And of hir speech I had good knowing.

There heard I the nightingale say,
"Now, good cuckow, go somewhere away,
And let vs that can singen dwellen here,
For euery wight escheue the to here,
Thy songs be so elenge in good fay."

"What," quod she, "what may thee aylen now,
It thunketh me, I sing as well as thou,
For my song is both true and plaine,
And though I cannot crakell so in vaine,
As thou dost in thy throte, I wot neuer how

"And euery wight may vnderstand mee,
But nightingale so may they not done thee,
For thou hast many a nice quant cry,
I haue thee heard same, ocy, ocy,
How might I know what that should be?"

"Ah! foole," quod she, "wost thou not what
it is,
Whan that I say, ocy, ocy, ywis,
Than meane I that I would wonder faine,
That all they were shamefully ysleine,
That meanen ought againe loue amis.

"And also I would that all tho were dede,
That thynke not in loue hir life to lode,
For who so that wol not the god of loue serue,
I dare well say he is worthy to sterue,
And for that skill, ocy, ocy, I grede."

"Eye," quod the cuckow, "this is a quant law,
That euery wight shall loue or be to draw,
But I forsake all such companie,
For mine entent is not for to die,
Ne neuer while I lue on Loues yoke to draw.

"For louers ben the folke that ben on line,
That most disease haue, and most yntrue,
And most endure sorrow, wo, and care,
And least feelon of welfare,
What nedeth it ayenst trowth to strine."

"What," quod she, "thou art out of thy mind,
How might thou in thy churlenesse find
To speake of Loues seruants in this wise,
For in this world is none so good seruse
To euery wight that gentle is of kind.

"For thereof truly commeth all goodnesse,
All honour and all gentlenesse,
Worship, ease, and all hertes lust,
Parfite joy, and full assured trust,
Iolitie, pleasaunce, and fresnesse,

"Lowlyhead, largesse, and curtesie,
Semelyhead, and true companie,
Drede of shame for to done amis -
For he that truly Loues seruaut is,
Were lother be shamed than to die.

"And that this is soth that I sey,
In that beleene I will lue and dey,
And cuckow so I rede that thou do ywis."
"Than," quod he, "let me neuer haue blisse
If euer I vnto that counsaile obey.

"Nightingale thou speakest wonder faire,
But for all that is the sooth contraire,
For loue is in yong folke, but rage,
And in old folke a great dotage,
Who most it vseth, most shall enpaire.

"For thereof cometh disease and heuynesse,
So sorow and care, and many a great sicknesse
Despite, debate, anger, and enue,
Deprauing, shame, vntrust, and jelousie,
Pride, mischeefe, pouerty, and woodnesse

"Louing is an office of despaire,
And one thing is therean that is not faire,
For who that getteth of loue a litle blasse,
But if he be alway therewith ywis,
He may full soone of age haue his haire.

"And, nightingale, therefore hold thee ny,
For loue me well, for all thy quant cry,
If thou be ferre or long fro thy make,
Thou shalt be as other that been forsake,
And than thou shalt hoten as doe I."

"Fie," quod she, "on thy name and on thee,
The god of loue ne let thee neuer ythee,
For thou art worse a thousand fold than
wood,
For many a one is full worthy and full good,
That had be naught ne had loue ybee.

"For euermore Loue his seruants amendeth,
And from all eull taches hem defendeth,
And maketh hem to brenne right in a fire,
In trowth and in worshipfull desire,
And whan him liketh, joyinough hemsendeth."

"Thou nightingale," he said, "be still,
For Loue hath no reason, but it is will,
For oft time vntrue folke he easeth,
And true folke so bitterly he displeaseth,
That for default of courage he let hem spill."

Than tooke I of the nightingale keepe,
How she cast a sigh out of her deepe,
And said, "Alas that euer I was bore,
I can for tene not say one word more,"
And right with that word she brast out to wepe.

"Alas," quod she, "my herte wolle breake,
To hearen thus this leaud bird speake
Of loue, and of his worshipfull seruise.
Now, god of loue, thou help me in some wise,
That I may on this cuckow been awreake."

Me thought than he start vp anone,
And glad was I that he was agone,
And enermore the cuckow as he flay,
Said, "Farewell, farewell, poppingay"
As though he had scorned me alone

And than came th' nightingale to mee,
And said, "Friend forsooth I thanke thee,
That thou hast lenc me to rescow,
And one anow to loue make I now,
That all this May I wolle thy sungen be"

I thanked her, and was right well apayed:
"Ye," quod she, "and be thou not dismayed,
Tho thou haue herd the cuckow erst than me,
For if I lue, it shall amended be
The next May, if I be not affraied.

"And one thing I wolle rede thee also,
Ne lene thou not the cuckow, ne his lounes so,
For all that he hath said is strong leasing"
"Nay," quod I, "thereto shall nothing me
bring,
For loue and it hath doe me much wo.

"Ye, vse," quod she, "this medicine
Euery day this May or thou dine,
Go looke vpon the fresh daisie,
And though thou be for wo in point to die,
That shall full greatly lessen thee of thy pine.

"And looke alway that thou be good and
trew,
And I wolle sing one of the songs new
For loue of thee, as loud as I may crie"
And than she began this song full hie,
"I shrew all hem that been of loue vntrue."

And whan she had song it to the end,
"Now farewell," quod she, "for I mote wend,
And god of loue, that can right well, and may,
As much joy send thee this day,
As any yet lower he euer send."

Thus taketh the nightingale her leue of me,
I pray to God alway with her be,
And joy of loue he send her enermore,
And shilde us fro the cuckow and his lore,
For there is not so false a bird as he

Forth she flew the gentle nightingale
To all the birds that were in that dale,
And gate hem all into a place in fere,
And besoughten hem that they would here
Her disease, and thus began her tale.

"The cuckow, well it is not for to hude,
How the cuckow and I fast haue chide,
Euer sithen it was day light,
I pray you all that ye do me right
On that foule false vnkind bridle."

Than spake o bird for all, by one assent,
"This matter asketh good amsement,
For we ben birdes here in fere,
And sooth it is, the cuckow is not here,
And therefore we wolle haue a parlment.

"And thereat shall the egle be our lord,
And other peres that been of record,
And the cuckow shall be after sent,
There shall be yeue the judgement,
Or els we shall finally make accord.

"And thus shall be without nay
The morrow after Saint Valentines day,
Under a maple that is faire and grone,
Before the chamber window of the queene,
At Woodstocke vpon the grene lay."

She thanked hem, and than her leue toke,
And into an hauthorne by that broke,
And there she sate and song vpon that tree,
"Terme of life loue hath withhold me,"
So loud that I with that song awoke

EXPLICIT

O lend book with thy foul rudenesse,
Sith thou haste neither beauty ne eloquence
Who hath thee caused or yeue the hardnesse
For to appeare in my ladies presence,
I am full siker thou knowest her beneuolence,
Full agreeable to all her abying,
For of all good she is the best luing.

Alas that thou no haddost worthinesse,
To shew to her some pleasaunt sentence,
Sith that she hath through her gentillesse
Accepted the servant to her digne reuerence,
O, me repenteth that I no had science
And lesser als, to make thee more flourishing,
For of all good she is the best luing

Beseech her meekely with all lowliness,
Though I be ferre from her in absence,
To think on my trouthe to her and stedfast-
nesse,
And to abridge of my sorrowes the violence,
Which caused is, wherof knoweth your hu-
pience,
She like among to notifie me her liking
For of all good she is the best luing.

LANOUYE.

Aurors of gladnesse, and day of iustnesse,
Lucern a night with heavenly influence
Illumed, root of beauty and goodnesse,
Suspires, which I effunde in silence,
Of grace I beseech alledge let your writing,
Now of all good, sith ye be best luing

EXPLICIT.

22 —TO HIS EMPTY PURSE

To you my purse and to none other wight
Complaine I, for ye be my lady dere,
I am sorry now that ye be light,
For certes ye now make me heauy chere,
Me were as lefe laid vpon a bere,
For which vnto your mercy thus I crie,
Be heauy againe, or els mote I die.

Now vouchsafe this day or it be night,
That I of you the blissful sowne may here,
Or see your colour like the sunne bright,
That of yelowness had neuer pere,
Ye be my life, ye be my herte's stere,
Queene of comfort and of good compaignie,
Be heauy againe, or els mote I die

Now purse that art to me my hues light,
And sauour, as downe in this world here
Out of this towne helpe me by your might,
Sith that you wolle not be my treasure,
For I am shauie as nere as any freie,
But I pray vnto your curtesie,
Be heauy againe, or els mote I die

EXPLICIT

Chaucer. —About 1380

23 —THE HOUSE OF FAME

And eke this house hath of entrewe
As many as leaves ben on trees
In summer, when that they ben green;
And on the roof yet men may see
A thousand bolis, and well mo,
To letten the sound out ygo
And by day, in every tude,
Ben all the doores open wide.
And by night each one is unshette,
Ne porter is there none to let,
Ne manere tidings in to pace,
Ne never rest is in that place,
That it n' is filled full of tidings,
Either loud, or of whisperings
And, ever, all the House's angle
Is full of rownings and of jangles.
Of wars, of peace, of marriages,
Of roste, of labour, of viages,
Of abode, of death, of life,
Of love, of hate, accord, of strife,
Of loss, of lore, and of winnings,
Of health, of sickness, or losings;
Of faire weather, and of tempestis,
Of qualm, of folké, and of beastis;
Of divers transmutations
Of estates and of regions,
Of trust, of dread, of jealousy,
Of wit, of winning, of folly,
Of plenty, and of great famine,
Of cheap, of dearth, and of ruine,
Of good, or of misgovernment,
Of fire, and divers accident.

Chaucer. —About 1380.

24 —MERCY

But, sith tis so there is a trespass done,
Unto Mercy let yield the trespassoun.
It is her office to redress it soon,
For Trespass is to Mercy a mirrour
And like as the sweet hath the price by sour,
So by Trespass, Mercy hath all her might
Without Trespass, Mercy hath lack of light

What should Physic do but if Sickness were?
What needeth salve but if there were a sore?
What needeth drink where thirst hath no
power?

What should Mercy do, but Trespass go afore?
But Trespass, Mercy will be little store;
Without Trespass near execution.
May Mercy have no chief perfection

Chauce. —About 1380.

25 —INTRODUCTION TO 'THE FLOWER AND THE LEAF.'

And so I, gladdé of the season sweet
Was happid thus, upon a certain night
As I lay in my bed, sleep full unmeet
Was unto me; but why that I ne might
Rest I ne wist, for there n' as earthly wight,
As I suppose, had more of hertis ease
Than I, for I n' ad sickness nor disease.

Wherefore I marvell'd greatly of myself
That I so long withouten sleep lay,
And up I rose three hours after twelve,
About the springing of the gladsome day.
And on I put my gear and mine array,
And to a pleasant grove I 'gan to passe,
Long or the bright sunné uprisen was;

In which were oaks great, straight as a line,
Under the which the grass so fresh of hue
Was newly sprung, and an eight foot or nine
Every tree well from his fellow grew
With branches broad, laden with leavés new,
That springen out against the sonnéd sheen,
Some very red, and some a light glad green,

Which, as methought, was a right pleasant sight;
And eke the birdis songis for to hear,
Would have rejoiced any earthly wight,
And I, that coult not yet in no manere
Hearen the nightingale of all the year,
Full busily hearkenéd with heart and ear
If I her voice perceve could any where

And at the last a path of little brede
I found, that greatly had not used be,
For it forgrown was with grass and weed,
That well unneathis a wight might it see
Thought I, "Thus path some whider goth,
párdé!"

And so I followed it till it me brought
To a right pleasant herbur well yvrought,
Which that benched was, and with turvé new
Freshly turvéd, whereof the greené grass
So small, so thick, so soft, so fresh of hue,
I hat most like to green wool, wot I, it was;
The hedge also that yedén in compass,

And closéd in allé the green herbère
With sycamore was set and eglatere

Within, in fere so well and cunningly,
That every branch and leaf grew by mesure
Plain as a board, of an height by and by,
I see never a thing, I you ensure,
So well ydone, for he that took the cure
It for to make, I trow, did all his pain,
To make it pass all tho that men have seen

(*Chaucer* — About 1380)

26 — THE DUPLICITY OF WOMEN

This world is full of variance,
In everything, who taketh heed,
That faith and trust, and all con-tance,
Exiléd be, thus is no deede,
And save only in womanhead,
I can ysee no sikerness,
But for all that yet, as I read,
Beware alway of doubleness

Also that the fresh summer flowers,
The white and red, the blue and green,
Be suddenly with winter showers,
Made faint and fade, withouten ween,
That trust is none, as ye may seen,
In no thing, nor no steadfastness,
Except in women, thus I mean,
Yet aye beware of doubleness.

The crooked moon (thus is no tale),
Some while isheen and bright of hue,
And after that full dark and pale,
And every moneth changeth new,
That who the very sothé knew
All thing is built on brittleness,
Save that women alway be true;
Yet aye beware of doubleness

The lusty freshé summer's day,
And Phoebus with his beamés clear,
Towardés night they draw away,
And no longer hst t'appear,
That in this present life now here
Nothing abideth in his fairness,
Save women aye be found entere,
And devoid of all doubleness

The sea eke with his sterné waves
Each day yfloweth new again,
And by the concourse of his lawés
The ebbe floweth in certáin,
After great drought there cometh rain:
That farewell here all stableness,
Save that women be whole and plain,
Yet aye beware of doubleness

Fortunés wheel go'th round about
A thousand tines day and night,
Whose course standeth ever in doubt
For to transmue she is so light,
For which adverteth in your sight
Th' untrust of worldly fickleness,
Save women, which of kindly right
Ne hath no touch of doubleness.

What man ymay the wind restrain,
Or holden a snake by the tail?
Who may a slipper eel constrain,
That it will void withouten fail?
Or who can driven so a nail
To maké sure newfangleness,
Save women, that can gie their sail
To row their boat with doubleness?

At every haven they can arrive
Whereas they wot is good passáge.
Of innocence they cannot strive
With waves, nor ne rocks rage,
So happy is their lodemange
With needle' and stone their course to dress,
That Solomon was not so sage
To find in them no doubleness

Therefore whoso doth them accompe
Of any double intentiún,
To speaké rown, other to muse,
To pinch at their conditiún,
All is but false collusiún,
I dare right well the sothé expres,
They have no better protectiún,
But shroud them under doubleness.

So well fortunéd is their chance,
The dice to-turnen up so down,
With sice and cinque they can advance,
And then by revolutiún
They set a fell conclusiún
Of lombés, as in sothfastness,
Though clerkés maken mentiún
Their kind is fret with doubleness.

Sampson yhad experience
That women were full true yfound;
When Dabla of innocence
With shearés 'gan his hair to round,
To speak also of Rosamond,
And Cleopatra's faithfulness,
The stories plainly will confound
Men that apeach their doubleness:

Single thing is not ypraiséd,
Nor of old is of no renown,
In balance when they be yposed,
For lack of weight they be borne down,
And for this cause of just reason
These women all of rightwisness
Of choise and free electiún
Most love exchange and doubleness

L'ENVOYE.

O ye women! which be inclinéd
By influence of your natúre
To be as pure as gold yfinéd,
And in your truth for to endure,
Armeth yourself in strong armúre
(Lest men assail your sikerness),
Set on your breast, yourself t'assure,
A mighty shield of doubleness.

Chaucer — About 1380.

27 — PRAISE OF WOMEN

For, this ye know well, tho' I woulidin he,
In women is all truth and steadfastness,
For, in good faith, I never of them sie
But much worship, bounty, and gentleness,
Right coming, fair, and full of meekéness;
Good, and glad, and lowly, I you ensure,
Is this goodly and angahe creatüre

And if it hap a man be in disease,
She doth her business and her full pain
With all her might him to comfort and
 please,

If fro his disease him she might restrain
In word ne deed, I wis, she woll not fame,
With all her might she doth her business
To bringen him out of his heaviness.

Lo, here what gentleness these women have,
If we could know it for our rudéness!
How busye they be us to keep and save
Both in hele and also in sicknéss,
And alway right sorry for our distress!
In evéry manere thus shew they ruth,
That in them is all goodness and all truth.

Chaucer — About 1380

28. — THE LAST VERSES OF CHAUCER

(Written on his Deathbed)

Fly from the press, and dwell with sothfast-
 ness,
Suffice unto thy good though it be small,
For hoard hath hate, and clumbyng tickleness,
Press hath envy, and weal is blent o'er all,
Savour no more than thee behoven shall,
Rede well thyself, that otherfolk can't rede,
And truth thee shall deliver 't is no drede.

Pain thee not oach crooked to redress
In trust of hor that turneth as a ball,
Great rest standeth in little business,
Beware also to spurn against a nalle,
Strive not as doth a crocke with a wall
Deemoth thyself that deemest other's deed,
And truth thee shall deliver 't is no drede

That thee is sent receive in buxomnece,
The wrestling of this world asketh a fall,
Here is no home, here is but wilderness,
Forth, pilgrim, forth, O beast out of thy stall,
Look up on high, and thank thy God of all,
Waiveth thy lust and let thy ghost thee lead,
And truth thee shall deliver 't is no drede

Chaucer — About 1400

29 — THE TALE OF THE COFFERS OR
CASKETS, &c.

In a cronique thus I rede.
Aboute a king, as must nedé,
Ther was of knyghtes and squiers
Gret route, and eke of officers:
Some of long time him hadden served,
And thoughten that they haue deserved,
Avancément, and gon withoute
And some also ben of the route,
That comen but a while agon,
And they advanced were anon

These oldé men upon this thing,
So as they durst, ageyne the king
Among himself complegnen ofte:
But there is nothing said so softe,
That it ne comith out at laste
The king it wiste, and als so faste,
As he which was of high prudénce
He shope therefore an evidénce
Of hem that pleignen in the cas
To knowe in whose defalte it was:
And all within his owne entent,
That non ma wiste what it ment
Anon he let two cofres make,
Of one semblance, and of one make,
So lich, that no liff thilke throwe,
That one may fro that other knowe
They were into his chamber brought,
But no man wot why they be wrought-
And natheles the king hath bede
That they be set in privy stede,
As he that was of wisdom shih;
Whan he therto his tyme shih,
All prively that none it wiste,
His owne hondes that one chiste
Of fin gold, and of fin perie,
The which out of his tresorie
Was take, anon he fild full,
That other cofte of straw and mull
With stones meynd he fild also
Thus be they full bothé two.

So that erliche upon a day
He had within, where he lay,
Ther should be tofore his bed
A bord up set and fare spred
And than he let the cofres fette
Upon the bord, and did hem sette
He knewe the names well of tho,
The whiche agen him grutchod so,
Both of his chambre, and of his halle,
Anon and sent for hem alle;
And sendé to hem in this wise

There shall no man his hap despise:
I wot well ye have longe served,
And god wot what ye have deserved;
But if it is along on me
Of that ye unadvanced be,
Or elles if it belong on yow,
The sothé shall be proved now.
To stoppé with your evil word,
Lo! here two cofres on the bord,
Chese which you list of bothé two;

And witeth well that one of tho
Is with tresor so full begon,
That if he happè therupon
Ye shall be richè man for ever
Now chese and take which you is lever
But be well ware ere that ye take,
For of that one I undertake
Ther is no maner good therein,
Wherof ye mighten profit winne
Now goth together of one assent,
And taketh your avisement,
For but I you this day avancee,
It stant upon your ownè chance,
Al only in defalte of grace,
So shall be shewed in this place
Upon you all well afyn,
That no defaltè shal be myn

They knelen all, and with one vois
The king they thonken of this chois
And after that they up arise,
And gon aside and hem avise,
And at lastè they accorde
(Wherof her talè to recoide
To what issue they be falle)
A knyght shall speke for hem alle.
He kneleth down unto the king,
And seith that they upon this thung.
Or for to winne, or for to lese,
Ben all avised for to chese

Tho toke this knyght a yerd on honde,
And goth there as the cofres stonde,
And with assent of everychone
He leith his yerde upon one,
And seith the king how thilke same
They chese in reguerdon by name,
And preith him that they might it have

The king, which wolde his honor save,
Whan he had heard the common vois,
Hath granted hem her ownè chois,
And toke hem thernpon the keie,
But for he wolde it were seie
What good they have as they suppose,
He bad anon the cofre unclose,
Which was fulfid with straw and stones
Thus be they served all at ones

This king than in the samè stede,
Anon that other cofre undede,
Where as they shen gret richesse,
Wel more than they couthen gesse

Lo' seith the king, now may ye see
That ther is no defalte in me,
Forthy my self I wol acquete,
And bereth he your ownè wite
Of that fortune hath you refused.

Thus was this wise king excused
And they lefte off her evil speche,
And mercy of her king beseche

John Gower — About 1390.

30 — ROSIPHELE'S VISION OF LADIES

When come was the month of May,
She would walk upon a day,
And that was ere the sun aris,

Of women but a few it wist
And forth she went privly
Unto a park was fast by,
All softè walkend on the grass,
Till she came there the land was
Through which ran a great rivère
It thought her fair, and said, "Here
"Will I abide, under the shaw,"
And bade her women to withdraw.
And there she stood alone still,
To think what was in her will
She saw the sweet flowers spring,
She heard (the) glad fowls sing,
She saw beastes in their kind,
The buck, the doe, the hart, the hund,
The males go with the female
And so began there a quarrell
Between love and her ownè heart,
From which she couthé not astart.
And as she cast her oye about,
She saw, clad in one suit, a rout
Of ladies, where they comen ride
Along under the wood side,
On fair ambulend horse they set,
That were all whitè, fair, and great:
And everiche one rid on side
The saddles were of such a pride,
So rich saw she never none
With pearls and gold so well bogone;
In kirtels and in copès rich
They were all clothed all alich,
Departed even of white and blue
With all lustes that she knew
They were embrodered over all,
Their bodies weren long and small
The beauty of their fair face
There may no earthly thing deface
Corownés on their heads they bare
As each of them a queen were.
That all the gold of Croesus' hall
The least coronal of all
Might not have bought, after the worth
Thus comen they ridend forth

John Gower. — About 1390.

31 — THE ENVIOUS MAN AND THE MISER.

Of Jupiter thus I find y-writ,
How whilom that he would wit,
Upon the plants which he heard
Among the men, how it fared,
As of the wrong condition
To do justification;
And for that cause down he sent
An angel, that about went,
That he the sooth know may.

So it befel upon a day,
Thus angel which him should inform
Was clothed in a man's form,
And overtook, I understand,
Two men that wenten over lond;
Through which he thought to aspy
His cause, and go'th in company.

This angel with his words wise
Opposeth them in sundry wise,
Now loud words and now soft,
That made them to disputen oft,
And each his reason had,
And thus with tales he them led,
With good exanimation,
Till he knew the condition,
What men they were both two;
And saw well at last tho,
That one of them was covetous,
And his fellow was envious
And thus when he hath knowledging,
Anon he feigned departing,
And said he mote algate wend,
But hearken now what fell at end!
For then he made them understond,
That he was there of God's send,
And said them for the kindshp,
He would do them some grace anon,
And bade that one of them should sum
What thing is him levest to crave,
And he it shall of gift have
And over that he forth with all
He saith, that other have shall
The double of that his fellow axeth,
And thus to them his grace he taxeth

The Covetous was wonder glad,
And to that other man he bade,
And saith, that he first ax should,
For he supposeth that he would
Make his axing of world's good.
For then he knew well how it stood;
If that himself by double weight
Shall after take, and thus by sleight
Because that he would win,
He bade his fellow first begin
This Envious, though it be late,
When that he saw he mote, algate,
Make his axing first, he thought,
If he his worship and profit sought
It shall be double to his fere,
That he would chuse in no manner
But then he showeth what he was
Toward envy, and in this case,
Unto this angel thus he said,
And for his gift thus he prayed,
To make him blind on his one ee,
So that his fellow nothing see

This word was not so soon spoke,
Than his one ee anon was loke
And his fellow forthwith also
Was blind on both his eyes two.
Tho was that other glad enough
That one wept, and that other lough
He set his one ee at no cost,
Whereof that other two hath lost

John Gower — About 1350

32 — APOSTROPHE TO FREEDOM.

A ' fredome is a nobill thing '
Fredome mayse man to haiff liking '

Fredome all solace to man giffis.
He levys at ese that frely levys!
A noble hart may haiff nane ese,
Na ellys nocht that may him plesse,
Gyff fredome failythe for fre liking
Is yearnyt our all othir thing
Na he, that ay hase levyt fre,
May nocht knaw weill the propyrtie,
The angyr, na the wrechyt dome,
That is cowplyt to foule thyrdome.
Bot gyff he had assayit it,
Than all perquer he suld it wyt,
And suld think fredome mar to pryse
Than all the gold in world that is

John Barbour — About 1390

33 — CHARACTER OF SIR JAMES OF DOUGLAS

All men loved him for his bounty,
For he was of full fair effeir,
Wise, courteous, and debonair
Large, and luffand als was he,
And oure all things loved lawtfe.

He was in all his deedis leal;
For him dedeynyet not to deal
With treachery, na with falsset:
His heart on high honour was set;
And him contentit on sic manere,
That all him loved that were him near.
But he was not so fair, that we
Should speak greatly of his beauty
In visage he was some deal grey,
And had black hair, as I heard say,
But of limbs he was well made,
With banys great, and shoulders braid.

When he was blythe he was lovely,
And meek, and sweet in company,
But who in battle might him see,
Another countenance had he

John Barbour — About 1390

34 — DEATH OF SIR HENRY DE BOHUN

And when the king wist that they were
In hale battle, comand sae near,
His battle gart he weel array
He rade upon a litle palfrey,
Lawcht and joly arrayand
His battle, with an ax in hand.
And on his bassinet he bare
An hat of tyre aboon ay where,
And, thereupon, into takn,
Ane high crown, that he was king
And when Gloster and Hereford were
With their battle approachand near,
Before them all there came ridand,
With helm on head and spear in hand,
Sir Henry the Boon, the worthy,
That was a wicht knight, and a hardy,
And to the Earl of Hereford cousin;
Armed in arms gude and fine;

Came on a steed a bowshot near,
 Before all other that there were
 And knew the king, for that he saw
 Him sae range his men on raw,
 And by the crown that was set
 Also upon his bassinet.
 And toward him he went in hy
 And the king sae apertly
 Saw him come, forouth all his fears,
 In hy till him the horse he steers
 And when Sir Henry saw the king
 Come on, foroutin abasing,
 Till him he rode in great hy.
 He thought that he should weel lightly
 Win him, and have him at his will,
 Sin' he him horst saw sae ill.
 Sprent they samen intill a lyng,
 Sir Henry missed the noble king;
 And he that in his stirrups stude,
 With the ax, that was hard and gude,
 With sae great main, raucht him a dunt,
 That nouthur hat nor helm might stant
 Tho heavy dush, that he him gavo,
 That near the head tall the harns clavo
 The hand-ax shaft frusht in tway,
 And he down to the yird gan gae
 All flatlings, for him fairit might
 This was the first straik of the fight,
 That was performit doughtily.
 And when the king's men sae stonily
 Saw him, richt at the first meeting,
 Forouten doubt or abasing,
 Havo slain a knight sae at a straik,
 Sic hard'ment thereat gan they tak,
 That they come on richt hardily.
 When Englishmen saw them sae stoutly
 Come on, they had great abasing,
 And specially for that the king
 Sae smartly that gude knight has slain,
 That they withdrew them everilk ane,
 And durst not ane abide to fight:
 Sae dreid they for the king's might
 When that the king reparit was,

That gart his men all leave the chase,
 The lords of his company
 Blamed him, as they dunst, greatly,
 That he him put in aventure,
 To meet sae stith a knight, and stour,
 In sic point as he then was seen
 For they said weel, it might have been
 Cause of their tynsal everilk ane
 The king answer has made them name,
 But maint his hand-ax shaft sae
 Was with the straik broken in tway

John Barbour — About 1390.

35 — THE BATTLE OF BYLAND'S PATH.

Thus were they fechtand in the pass,
 And when the king Robert, that was
 Wiss in his deid, and anerly,
 Saw his men sae richt doughtily
 The path upon their fayis ta';
 And saw his fayis defend them sae:
 Then gart he all the Irishry
 That were intill his company,
 Of Argyle and the Isles alsua,
 Speed them in great hy to the brae
 And bade them leave the path haly
 And clumb up in the crags hy;
 And speed them fast the height to ta'.
 Then might men see them stoutly gae,
 And clumb all gate up the height,
 And leave not for thour fayis might
 Maugre their fayis, they bare them
 That they are gotten abune the brae
 Then might men see them fight felly,
 And rusche thour fayis sturdily.
 And they that till the pass were gane,
 Maugre their fayis, the height has tane,
 Then laid they on with all their might:
 There might men see thaim felly fight

John Barbour — About 1390.

THE SECOND PERIOD,

FROM 1400 TO 1558.

WARTON, with great beauty and justice, compares the appearance of Chaucer in our language to a premature day in an English spring; after which the gloom of winter returns, and the buds and blossoms, which have been called forth by a transient sunshine, are nipped by frosts and scattered by storms. The causes of the relapse of our poetry, after Chaucer, seem but too apparent in the annals of English history, which during five reigns of the fifteenth century continue to display but a tissue of conspiracies, proscriptions, and bloodshed. Inferior even to France in literary progress, England displays in the fifteenth century a still more mortifying contrast with Italy. Italy, too, had her religious schisms and public distractions, but her arts and literature had always a sheltering-place. They were even cherished by the rivalry of independent communities, and received encouragement from the opposite sources of commercial and ecclesiastical wealth. But we had no Nicholas the Fifth, nor house of Medicis. In England, the evils of civil war agitated society as one mass. There was no refuge from them—no inclosure to fence in the field of improvement—no mound to stem the torrent of public troubles. Before the death of Henry VI., it is said that one half of the nobility and gentry in the kingdom had perished in the field or on the scaffold. Whilst in England the public spirit was thus brutalized, whilst the value and security of life were abridged, whilst the wealth of the rich was employed only in war, and the chance of patronage taken from the scholar, in Italy, princes and magistrates vied with each other in calling men of genius around them, as the brightest ornaments of their states and courts. The art of printing came to Italy to record the treasures of its literary attainments, but when it came to England, with a very few exceptions, it could not be said, for the purpose of diffusing native literature, to be a necessary art. A circumstance, additionally hostile to the national genius, may certainly be traced in the executions for religion, which sprang up as a horrible novelty in our country in the fifteenth century. The clergy were determined to indemnify themselves for the exposures which they had met with in the preceding age, and the unhallowed compromise which Henry IV. made with them, in return for supporting his accession, armed them, in an evil hour, with the torch of persecution. In one point of improvement, namely, in the boldness of religious inquiry, the North of Europe might already boast of being superior to the South, with all its learning, wealth, and elegant acquirements. The Scriptures had been opened by Wickliffe, but they were again to become “a fountain sealed, and a spring shut up.” Amidst the progress of letters in Italy, the fine arts threw enchantment around superstition, and the warm imagination of the South was congenial to the nature of Catholic institutions. But the English mind had already shown, even amidst its comparative barbarism, a stern independent spirit of religion, and from this single proud and elevated point of its character, it was now to be crushed and beaten down. Sometimes a baffled struggle against oppression is more depressing to the human faculties than continued submission.

Our natural hatred of tyranny, and we may safely add, the general test of history and experience, would dispose us to believe religious persecution to be necessarily and essentially baneful to the elegant arts, no less than to the intellectual pursuits of mankind. It is natural to think, that when punishments are let loose upon men's opinions, they will spread a contagious alarm from the understanding to the imagination. They will make the heart grow close and insensible to generous feelings, where it is unaccustomed to express them freely, and the graces and gaiety of fancy will be dejected and appalled. In an age of persecution, even the living study of his own species must be comparatively darkened to the poet. He looks round on the characters and countenances of his fellow-creatures, and instead of the naturally cheerful and eccentric variety of their humours, he reads only a sullen and oppressed uniformity. To the spirit of poetry we should conceive such a period to be an impassable Avernus, where she would drop her wings and expire. Undoubtedly this inference will be

found warranted by a general survey of the history of Genius. It is, at the same time, impossible to deny, that wit and poetry have in some instances flourished coeval with ferocious bigotry, on the same spot, and under the same government. The literary glory of Spain was posterior to the establishment of the Inquisition. The fancy of Cervantes sported in its neighbourhood, though he declared that he could have made his writings still more entertaining if he had not dreaded the Holy Office. But the growth of Spanish genius, in spite of the co-existence of religious tyranny, was fostered by uncommon and glorious advantages in the circumstances of the nation. Spain (for we are comparing Spain in the sixteenth with England in the fifteenth century) was, at the period alluded to, great and proud in an empire on which it was boasted that the sun never set. Her language was widely diffused. The wealth of America for a while animated all her arts. Robertson says that the Spaniards discovered at that time an extent of political knowledge which the English themselves did not attain for more than a century afterwards. Religious persecutions began in England at a time when she was comparatively poor and barbarous, yet after she had been awakened to so much intelligence on the subject of religion as to make one half of the people indignantly impatient of priestly tyranny. If we add to the political troubles of the age, the circumstances of religious opinions being silenced and stifled by penal horrors, it will seem more wonderful that the spark of literature was kept alive, than that it did not spread more widely. Yet the fifteenth century had its redeeming traits of refinement, the more wonderful for appearing in the midst of such unfavourable circumstances. It had a Fortescue, although he wandered in exile, unprotected by the constitution which he explained and extolled in his writings. It had a noble patron and lover of letters in Tiptoft, although he died by the hands of the executioner. It witnessed the founding of many colleges in both of the universities, although they were still the haunts of scholastic quibbling, and it produced, in the venerable Pecock, one conscientious dignitary of the church, who wished to have converted the Protestants by appeals to reason, though for so doing he had his books, and, if he had not recanted in good time, would have had his body also, committed to the flames. To these causes may be ascribed the backwardness of our poetry between the dates of Chaucer and Spenser. I speak of the chasm extending to, or nearly to, Spenser, for, without undervaluing the elegant talents of Lord Surrey, I think we cannot consider the national genius as completely emancipated from oppressive circumstances, till the time of Elizabeth. There was indeed a commencement of our poetry under Henry VIII. It was a fine, but a feeble one. English genius seems then to have come forth, but half assured that her day of emancipation was at hand. There is something melancholy even in Lord Surrey's strains of gallantry. The succession of Henry VIII gave stability to the government, and some degree of magnificence to the state of society. But tyranny was not yet at an end; and to judge, not by the gross buffoons, but by the few minds entitled to be called poetical, which appear in the earlier part of the sixteenth century, we may say that the English Muse had still a diffident aspect and a faltering tone * * * *

The Scottish poets of the fifteenth, and of a part of the sixteenth century, would also justly demand a place in any history of our poetry that meant to be copious and minute, as the northern "makers," notwithstanding the difference of dialect, generally denominate their language "Ingheis." Scotland produced an entire poetical version of the *Æneid*, before Lord Surrey had translated a single book of it, indeed, before there was an English version of any classic, excepting Boethius, if he can be called a classic. Virgil was only known in the English language through a romance of the Siege of Troy, published by Caxton, which, as Bishop Douglas observes, in the prologue to his Scottish *Æneid*, is no more like Virgil than the devil is like St Austin. Perhaps the resemblance may not even be so great. But the Scottish poets, after all that has been said of them, form nothing like a brilliant revival of poetry. They are on the whole superior, indeed, in spirit and originality to their English contemporaries, which is not saying much, but their style is, for the most part, cast, if possible, in a worst taste. The prevailing fault of English diction, in the fifteenth century, is redundant ornament, and an affectation of Anglicising Latin words. In this pedantry and use of "*aurante terms*," the Scottish versifiers went even beyond their brethren of the south. Some exceptions to the remark, I am aware, may be found in Dunbar, who sometimes exhibits simplicity and lyrical terseness; but even his style has frequent deformities of quaintness, false ornament, and alliteration. The rest of them, when they meant to be most eloquent, tore up words from the Latin, which never took root in the language, like children making a mock garden with flowers and branches stuck in the ground, which speedily wither.—*Campbell's Essay on English Poetry*

BIOGRAPHICAL NOTICES.

JOHN LYDGATE

John Lydgate, who flourished about the year 1430, was an Augustine monk of St Edmund's Bury. "His muse," says Warton, "was of universal access, and he was not only the poet of the monastery, but of the world in general. If a disguising was intended by the company of Goldsmiths, a mask before His Majesty at Eltham, a May-game for the sheriffs and aldermen of London, a mumming before the Lord Mayor, a procession of pageants from the creation for the festival of *Corpus Christi*, or a card for the coronation, Lydgate was consulted and gave the poetry." He travelled in France and Italy. He kept a school for pupils of the higher classes in versification. He wrote, according to Ratson, in his "*Bibliographia Poetica*," no fewer than 251 works. He was a good mathematician and also an accomplished scholar. Born 1375, died 1401.

JAMES I.

James I., King of Scotland, the son of Robert III., was taken by the English on his passage to France, and kept in confinement eighteen years. In 1423 he obtained his liberty on marrying Joanna Beaufort, daughter of the Earl of Somerset, with whom he had fallen in love from seeing her walking in the royal gardens at Windsor while he was a prisoner there, and who is believed to be the lady alluded to in James's pleasing poem of the "King's Quhair." On his return to Scotland he severely punished his uncle, the Duke of Albany, and others, who had misgoverned the country in his absence, in consequence of which a conspiracy was formed, and he was murdered in his private apartments in 1437. James I. was a most accomplished gentleman, and a poet of no little merit. He invented a sort of plaintive melody, which was greatly admired and imitated in Italy, in which country he was, in consequence, long remembered with respect. He was one of the most skilful harpers of his time, and excelled all competitors in the use of that instrument. Three compositions of his have come down to us, "Christ's Kirk on

the Green," the "King's Quhair," and "Peebles at the Play," which exhibit no mean degree of intellectual power and literary skill.—*Bacon's Universal Biography*, p. 548.

ANDREW WYNTOUN.

Andrew Wyntoun lived in the early part of the 15th century. He was a priest of St. Serf's monastery in Locheven. He wrote a chronicle of his country in rhyme. It is "valuable as a picture of ancient manners, as a repository of historical anecdotes, and as a specimen of the literary attainments of our ancestors. It contains a considerable number of fabulous legends, such as we may suppose to have been told beside the parlour fire of a monastery of those days."—*Chambers's Cyclopædia of English Literature*, vol. 1. p. 28.

BLIND HARRY.

Blind Harry, or Henry the Minstrel, lived about the close of the 15th century. He sang the adventures of Wallace, and the poem, in eleven books, is full of animated descriptions of battle and heroic deeds. William Hamilton of Gilbertfield paraphrased it into modern Scotch. In its new dress it has been exceedingly popular among the peasantry, and tended greatly to kindle the genius of Burns.

ROBERT HENRYSONE.

Little is known of this poet's history. He was a schoolmaster at Dunfermline, and a monk of the Benedictine order. He wrote a number of poems, the chief of which are "The Testament of Cresseide," being a sequel to Chaucer's *Troilus* and *Cresseide*; "Fable," thirteen in number. His best fable is the "Ypocrits Mouse and the Burgesse Mouse," but his most exquisite production is "Robene and Makynne," which is probably the earliest specimen of pastoral poetry in the Scottish language. Dr David Irving, in his "*Lives of the Scottish Poets*," thus speaks of him:—"The various works of

Henryson afford so excellent a specimen of the Scottish language and versification, that a complete collection, printed with due accuracy and accompanied with proper illustrations, could not fail to be highly acceptable to the lovers of our early literature. The poems of Henryson are given in the collections of Hailes, Pinkerton, Ramsay, Sibbald, Irving, and Ellis." He died some time before the year 1508.

WILLIAM DUNBAR

William Dunbar, born 1465, died 1530. Dunbar was a native of Salton, East Lothian, Scotland. He received his education at the University of St Andrew. He became a Franciscan friar, and preached in Scotland, England, and France. James IV gave him residence at the court, and employed him in diplomatic services. He wrote "The Thistle and Rose," an allegory celebrating the marriage of James IV. of Scotland with Margaret, daughter of Henry VII; "The Dance of the Seven Deadly Sins through Hell," and "The Golden Terge." His "Merle and Nightingale" exhibits much beauty. "The Two Married Women and the Widow" is in a rich vein of humour it is however indelicate. Sir Walter Scott expresses a very high opinion of Dunbar, he says, "that he is unrivalled by any poet that Scotland has yet produced;" and Ellis speaks in equally high terms "Dunbar's peculiar excellence is much good sense and sound morality, expressed with force and conciseness. His style, whether grave or humorous, whether simple or ornamented, is always energetic, and though all his compositions cannot be expected to possess equal merit, we seldom find in them a weak or redundant stanza." His poems were published with notes by Sir David Dalrymple. Strange to say that, with a very slight exception, all his writings remained in manuscript till the beginning of the last century.

GAWAIN DOUGLAS

Gawain Douglas, born at Brechin 1475, died 1522. He was the third son of Archibald, fifth Earl of Angus, and became Bishop of Dunkeld. He was educated at the University of Paris, and having entered the church, he was ever regarded as a lover of peace. He was a poet of considerable power, and his principal production, "The Palace of Honour," will often remind the reader of Bunyan's Pilgrim's Progress. He is, however, best known for his translation of Virgil's *Aeneid* into Scottish verse the first version of any classic author into the British language. Hallam, in "Introduction to Literary History," says "the character of Douglas's original poetry seems to be that of the middle ages in

general—prolix, though sometimes animated, descriptive of sensible objects" Warton speaks of him as highly poetical, and Irving as a bold and energetic writer.

SIR DAVID LYNDISAY.

Sir David Lyndsay was born about 1490. He served King James V in a variety of offices, as sewer, carver, cupbearer, purse master, and was afterwards appointed Lord Lyon King at Arms. He was given to humour and satire, and though so intimately connected with the court, yet he boldly denounced its foibles and abuses. The clergy, who then led for the most part very dissolute lives, he strongly assailed. His writings doubtless contributed in no little degree to help forward the Reformation in Scotland. He died about the year 1555.

JOHN SKELTON

John Skelton was born either in Cumberland, or more probably in Norfolk, about 1460. He was educated at Oxford, and afterwards became Rector of Diss. His conduct was very unsuitable for a clergyman, although some allowance must be made for the general laxity of the times. Through an attack in his poem "Why come ye not to Court?" on Cardinal Wolsey, then in the zenith of power, he was compelled to seek refuge with Islip, the Abbot of Westminster. With this kind and faithful friend he lived till his death, in 1539. His works consist chiefly of satires and sonnets there are also some severe remarks on Lily, a noted grammarian at that period. The Rev Alexander Dyce has published his poems.

HENRY HOWARD

Henry Howard, Earl of Surrey, born 1518, died 1547. He was the third son of Thomas, Earl of Surrey, and third Duke of Norfolk, by his second duchess, Elizabeth, daughter of Stafford, Duke of Buckingham. He was the companion of Henry Fitzroy, Duke of Richmond, Henry VIII's natural son. Both were sent to Cardinal College, now called Christ Church, Oxford. He married in 1535 Lady Frances Vere. In 1542 he served under his father in Scotland. Two years afterwards he was appointed Field-Marshal of the English army on the Continent. He distinguished himself greatly at the sieges of Landrecy and Boulogne. He became highly popular, and deservedly so, as his valour, skill, and accomplishments were great. But the jealous Henry could ill brook. He was recalled from the Continent and imprisoned immediately on his arrival in England. He was then charged,

on the most trifling and flimsy pretences, with high treason. He was convicted, and on the 19th January, 1547, this brave, generous, noble-hearted man was beheaded on Tower Hill, through the caprice of a relentless tyrant. He left two sons and three daughters. Robert Chambers rightly describes the poetry of Surrey as "remarkable for a flowing melody, correctness of style, and purity of expression. He was the first to introduce the sonnet and blank verse into English poetry. The gentle and melancholy pathos of his style is well exemplified in the verses which he wrote during his captivity in Windsor Castle." He was celebrated by Drayton, Dryden, Fenton, and Pope, and Sir Walter Raleigh says, "he was no less valiant than learned, and of excellent hopes." Lodge, in "Biographical Accounts of the Holbein Portraits," states that "the character of Henry, Earl of Surrey, reflects splendour even upon the name of Howard. He revived, in an age too rude to enjoy fully those beauties which mere nature could not but in some degree relish, the force of expression, the polished style and the passionate sentiments of the best poets of antiquity." Hallam, in his "Literary History of Europe," writes, "the taste of this remarkable man is more than his poetical genius. He did much for his own country and his native language."

SIR THOMAS WYAT.

Sir Thomas Wyatt the Elder was born at Allington Castle, in Kent, in 1503. He was educated at the University of Cambridge. He married early, and was in great repute with Henry VIII., who sent him on many difficult missions, in all of which he showed great wisdom and knowledge of mankind. It is believed that he was attached to Anne Boleyn before her marriage with the king. His poems were one of the last works read by the ill-fated queen. Once Wyatt seems to have lost his influence at court, for he was committed to the Tower, but though unfairly tried, was honourably acquitted. He once again became a favourite with the capricious and tyrannical monarch. "In the autumn of 1542, he received orders to meet the Spanish Ambassador, who had landed at Falmouth, and to conduct him to London. In this journey he overheated himself with riding, and was seized at Sherborne with a malignant fever, which carried him off, after a few days' illness, in his thirty-ninth year."—(*Campbell's Specimens of the British Poets*) He wrote many beautiful songs and sonnets, principally at his paternal seat of Allington. He also translated David's Psalms into English verse.

ANDREW BOURD

Andrew Bourd, born about 1500, died 1549, was a native of Sussex, and educated at

Oxford. Hearne tells us that he "frequented markets and fairs where a conflux of people used to get together, to whom he prescribed, and to induce them to flock thither the more readily, he would make humorous speeches." He published "*Pryncyples of Astronmye*" in 1540, in 1542 he issued "*The First Boke of the Introduction of Knowledge, the which doth teach a man to speake part of al maner of languages, and to know the usage and fashion of al maner of countryes, &c.*," of which work Dibdin says, "Probably the most curious and generally interesting volume ever put forth from the press of the Coplands." He wrote the well-known and celebrated "*Merrie Tales of the Mad Men of Gotham*." This "was accounted a book full of wit and mirth by scholars and gentlemen. Afterwards being often printed, is now sold only on the stalls of ballad-singers."—(*Athen. Oxon*) He wrote "*The Breviarie of Healthie for all Manner of Sickneses and Diseases*," &c., 1547, which was approved by the University of Oxford. In the dedicatory Epistle to the College of Physicians he thus writes: "Egregious doctors and masters of the eximious and arcane science of physico, of your urbanity exasperate not yourselves against me for making this little volume of physico." See Wood's "*Athen Oxon*," Bliss's edit., Warton's "*English Poetry*," Dibdin's "*Ames*"; "*Brit. Liblog*," Ritson's "*Liblog. Poet*," Dodd's "*Ch. Hist.*," vol. 1., Cooper's "*Muses' Library*"; Phillips's "*Theatrum Poet. Angl.*," Hearne's "*Pref. to Benedictus Abbas Petroburg*," Chalmers's "*Biog. Diet.*"

THOMAS TUSSEER.

Thomas Tusser, born 1523, died 1580. Little is known of this poet beyond that "he was well educated, commenced life as a courtier under the patronage of Lord Paget, but became a farmer, pursuing agriculture at Ratwood, in Sussex, Ipswich, Fairstead in Essex, Norwich, and other places; that he was not successful, and had to betake himself to other occupations, such as those of a chorister, fiddler, &c., and that finally he died a poor man in London in the year 1580. Tusser has left only one work, published in 1557, entitled '*A Hundred Good Points of Husbandrie*,' written in simple, but at the same time strong verse. It is our first, and not our worst didactic poem."—*Geo. Galyllan's Specimens, with Memoirs of the less known British Poets.*

RICHARD EDWARDS.

Richard Edwards, 1523—1566. One of the earliest dramatic writers, educated at Corpus Christi College, and Christchurch, Oxford. He was one of the contributors of the "*Paradyse of Daynty Devises*," author of

"Damon and Pythias" This "Damon and Pythias" was the foremost of English dramas on classical subjects, and was acted before Queen Elizabeth in 1566. He wrote also the comedy of "Palamon and Arcyte," which was performed in the hall of his former college, Christchurch, in the same year, and Wood, in "Athen Oxon," Bliss's edit, i 353, gives a most interesting account of the acting thereof in the presence of Royalty, when the cry of the hounds was so well imitated that many of the scholars "were so much taken and surprised, supposing it had been real, that they cried out, 'There, there—he's caught, he's caught.' All which the queen meirly beholding, said, 'Oh, excellent! those boys in very truth are ready to leap out of the windows to follow the hounds.'" Edwards's madrigals and other poetical productions were very popular. See Puttenham's "Arte of Eng. Poets", Wood's "Annals", Sir E. Brydges's edit of Phillips's "Theatrum Poetarum", "Brit. Biblog" vol iii, Hawkins's "Hist. of

Music", Ellis's "Spec Eng Poet", Warton's "Hist of Eng Poet", "Biog Dramat", Collier's "Hist of Dram Poet", and Drake's "Shakspeare and his Times."

WILLIAM HUNNIS

William Hunnis was chapel-master to Queen Elizabeth. He wrote "Certayne Psalmes in English Metre," 1550, also in 1578 a "Hyve full of Hunny, containing the First Booke of Moses called Genesis turned into English Metre." He published "Seven Sobs of a Sorrowful Soule for Sinne," &c., in 1585, "Recreations," in 1588, and other works. See "Bibl Anglo Poet", Lowndes's "Bibl Man", Brydges's "Brit. Biblog", Campbell's "Spec of Eng Poets", Dibdin's "Lab Comp," ed 1825, 655, Hallam's "Lit Hist of Europe," ed 1854, ii 120, Collier's "Annals of the Stage," vol i p. 235.

SECOND PERIOD.

From 1400 to 1558

36—CANACE, CONDEMNED TO DEATH BY HER FATHER ÆOLUS, SENDS TO HER GUILTY BROTHER MACAREUS THE LAST TESTIMONY OF HER UN- HAPPY PASSION

Out of her swoone when she did abraide,
Knowing no mean but death in her distresse,
To her brother full piteouslie she said,
"Cause of my sorowe, roote of my heavynesse,
That whilom were the source of my gladnesse,
When both our joyes by wille were so disposed,
Under one key our hearts to be enclosed —

* * * * *

This is mine end, I may it not astate,
O brother mine, there is no more to saye;
Lowly beseeching with mine whole heart
For to remember specially, I praye,
If it befall my littel sounne to dye,
That thou mayest after some munde on us have,
Suffer us both be buried in one grave

I hold him strictly twene my armes twein,
Thou and Nature laide on me this charge,
He, guiltlesse, muste with me suffer paine,
And, sith thou art at freedom and at large,
Let kindnesse our love not so discharge,
But have a munde, wherever that thou be,
Once on a day upon my child and me

On thee and me dependeth the trespass
Touching our guilt and our great offence,
But, welaway! most angelik of face
Our child, young in his pure innocence,
Shall agayn right suffer death's violence,
Tender of limbes, God wote, full guiltlesse
The goodly faune, that lieth here speechless

A mouth he has, but wordis hath he none;
Cannot complaine alas! for none outrage
Nor grutcheth not, but lies here all alone
Still as a lambe, most meke of his visage
What heart of stele could do to him damage,
Or suffer him dye, beholding the manere
And looke benigne of his twein eyen clere —

* * * * *

Writing her letter, awrapped all in drede,
In her right hand her pen ygan to quake,
And a sharp sword to make her hearte blode,
In her left hand her father hath her take,

And most her sorrowe was for her childe take,
Upon whose face in her barme sleepeinge
Full many a tere she wept in complyinge
After all this, so as she stode and quoke
Her child beholding mid of her pines smart,
Without abode the sharpe sword she tooke,
And rove herselfe even to the hearte,
Her childe fell down, which mighte not astart,
Having no help to succour him nor save,
But in her blood theselle began to bathe

John Lydgate — About 1420

37—FROM 'THE LONDON LACK- PENNY'

Within the hall, neither rich nor yet poor
Would do for me aught, altho' I should die,
Which seeing I gat me out of the doore,
Where Flemings began on me for to cry,
"Master what will you kopen or buy —
Fine felt hats, or spectacles to read:
Lay down your silver and here may you speed"

Then to Westminster gate I presently went,
When the sun it was at high prime
And cooks to me they took good intent,
And proffered me bread, with ale and wine,
Rabs of beef, both fat and full fine,
A fair cloth they 'gan for to spread
But, wanting money, I might not be sped

Then unto London I did me hie
Of all the land it beareth the price.
"Hot peascods!" — one began to cry,
"Strawberry ripe, and cherries in the use"
One bade me draw near and buy some spice
Pepper and saffron they 'gan me bid,
But, for lack of money, I might not speed

Then to the Cheepe I 'gan me drawn,
Where much people I saw for to stand
One offered me velvet, silk, and lawn,
Another he taketh me by the hand, —
"Here is Paris thread, the finest in the land"
I never was used to such things indeed
And, wanting money, I might not be sped

Then went I forth by London Stone.
Through out all Canwyke Street.
Drapers much cloth me offered anon
Then comes me one cried — "Hot sheep's feet."
One cried "Mackrell!" — "Eysnes green!"
another 'gan greit

One bade me buy a hood to cover my head,
But, for want of money, I might not be sped

Then I hied me unto East Cheepe
One cries ribs of beef, and many a pie
Pewter pots they clattered on a heap
There was harp, pipe, and minstrellay
"Yea, by cock" nay, by cock!"—some 'gan
cry
Some sang of Jenkin and Julian for their meed
But, for lack of money, I might not speed.

Then into Cornhill anon I yode,
Where was much stolen gear, among
I saw where hung mine own hood,
That I had lost among the throng
To buy my own hood I thought it wrong
I know it, well as I did my creed,
But, for lack of money, I could not speed

The taverner took me by the sleeve,
"Sir," says he, "will you our wine assay?"
I answered, "That cannot much me greve,—
A penny can do no more than it may."
I drank a pint, and for it did pay
Yet sore a hungered from thence I yede,
And, wanting money, I could not speed

John Lydgate —About 1420

38—A SYLVAN RETREAT

Till at the last, among the bowes glade,
Of adventure, I caught a pleasant shade.
Full smooth, and plain, and lusty for to seen,
And soft as velvet was the vonge green
Where from my horse I did alight as fast,
And on the bow aloft his reins cast
So faunt and mate of weariness I was,
That I me laid adown upon the grass,
Upon a brinke, shortly for to tell,
Beside the river of a crystal well:
And the water, as I reherse can,
Like quicke silver in his streams y-ran
Of which the gravel and the brighte stoue,
As any gold, against the sun y-shone

John Lydgate —About 1420

39—THE GOLDEN AGE.

Fortitude then stood steadfast in his might,
Defended widows, cherished chastity;
Knighthood in prowess gave so clear a light,
Girt with his sword of truth and equity

John Lydgate —About 1420

40—GOD'S PROVIDENCE.

God hath a thousand handes to chastise
A thousand dartes of punicion,
A thousand bowes made in divers wise,
A thousand arblasts bent in his dongeon

John Lydgate.—About 1420

41—SPRING.

QUAIRE CANTO II

In Ver, that full of virtue is and good,
When Nature first beginneth her empriso,
That whilom was, by cruel frost and flood,
And showers sharp, oppressed in many wise
And Cynturus beginneth to arise
High in the east, a morrow soft and sweet,
Upwards his course to drive in Ariete;

II

Passit but midday four 'greis, even
Of length and breadth his angel wingis brait
He spread upon the ground down from the
heaven.
That for gladness and comfort of the sight,
And with the tickling of his heat and light,
The tender floweris openit them and sprad,
And in their nature thankit him for glad.

James I of Scotland —About 1420.

42—JAMES BEWAILS HIS CAPTIVITY.

CANTO II.

VII

Whereas in ward full oft I would bowail,
My deadly life full of pain and pennance,
Saying right thus—"What have I guilt, to fail
My freedom in this world and my pleasance"
Since every wight thereof has suffisance,
That I behold,—and I, a creature
Put from all this—hard is mine aventure

VIII

"The bird, the beast, the fish eke in the sea,
They live in freedom, everich in his kind,
And I, a man—and lacketh liberty"
What shall I sayn? What reason may I find
That fortunes should do so?" Thus in my mind,
My folk I would argewe—but all for naught—
Was none that might that on my painis rought

James I of Scotland —About 1420

43—JAMES FIRST SEES THE LADY JANE.

Bewailing in my chamber, thus alone,
Despaired of all joy and remedy,
For-tired of my thought, and woe-begone,
And to the window gan I walk in hy
To see the world and folk that went forbye,
As, for the time, though I of mirthus food
Might have no more, to look it did me good

Now was there made, fast by the towris wall,
A garden fair, and in the corners set
Ane arbour green, with wandis long and
small

Railed about, and so with trees set
Was all the place, and hawthorn hedges knot
That lyf was none walking there forbye,
That might withyn scarce any wight espy.

So thick the boughis and the leavis green
 Beshaded all the alleys that there were,
 And mids of every arbour might be seen
 The sharpe greene sweete jumper,
 Growing so fair with branches here and there
 That as it seemed to a lyt without,
 The boughis spread the arbour all about

And on the smalle greene twistis sat,
 The little sweete nightingale, and sung
 So loud and clear, the hymnis consecrat
 Of lovis use, now soft, now loud among
 That all the gardens and the wallis rang
 Right of their song

—— Cast I down mine eyes again,
 Where as I saw, walking under the towre.
 Full secretly, new comen hero to plan,
 The fairist or the freshest younge flower
 That ever I saw, methought, before that hour,
 For which sudden abate, anon astart,
 The blood of all my body to my heart

And though I stood abasht tho a lite,
 No wonder was, for why? my wittis all
 Were so overcome with plesance and delight,
 Only through letting of my eyen fall,
 That suddenly my heart became her thall.
 For ever of free will,—for of menace
 There was no token in her sweete face

And in my head I drew right hastily,
 And eftsoons I leant it out again,
 And saw her walk that very womanly,
 With no wight mo', but only women twain
 Then can I study in myself, and sayn,
 "Ah, sweet! are ye a worldly creature,
 Or heavenly thing in likeness of nature?"

Or are ye god Cupidis own princess,
 And comin are to loose me out of band?
 Or are ye very Nature the goddess,
 That have departed with your heavenly hand,
 This garden full of flowers as they stand?
 What shall I think, alas! what reverence
 Shall I mister unto your excellence?

If ye a goddess be, and that ye like
 To do me pain, I may it not astart
 If ye be worldly wight that doth me sike,
 Why hast God make you so, my dearest heart,
 To do a seely prisoner thus smart,
 That loves you all, and wot of nought but wo?
 And therefore mercy, sweet! say it is so."

Of her array the form if I shall write,
 Towards her golden hair and rich attire,
 In fretwise couchit with pearls white
 And great balas leaming as the fire,
 With many an emarout and fair sapphire
 And on her head a chaplet fresh of hue
 Of plums parted red, and white, and blue

Full of quaking spangis bright as gold,
 Forged of shape like to the amoretis,
 So new, so fresh, so pleasant to behold,
 The plumis eke like to the flower jonets,
 And other of shape like to the flower jonets,

And above all this, there was, well I wot,
 Beauty enough to make a world to doat

About her neck, white as the fire amal,
 A goodly chain of small orfrevory,
 Whereby there hung a ruby, without fail,
 Like to ane heart shapen verily,
 That as a spark of low, so wantonly
 Seemed burning upon her white throat,
 Now if there was good party, God it wot

And for to walk that fresh May's morrow,
 Ane hook she had upon her tissue white,
 That goodlier had not been seen to-forow,
 As I suppose, and girt she was alite,
 Thus halfings loose for haste, to such delight
 It was to see her youth in goodlihedo,
 That for rudeness to speak thereof I dread.

In her was youth, beauty, with humble apert,
 Bounty, riches, and womanly feature,
 God better wot than my pen can report.
 Wisdom, largess, estate, and cunning sur,
 In every point so guided her measure,
 In word, in deed, in shape, in countenance,
 That nature might no more her child advance!

And when she walkit had a little thraw
 Under the sweete greene boughis bent,
 Her fair flesh face, as white as any snaw,
 She turned has, and furth her wayis went,
 But the began mine aches and torment,
 To see her part and follow I na might;
 Methought the day was turned into night.

James I of Scotland — About 1420.

44 — THE RETURN OF DAVID II FROM CAPTIVITY

Yet in prison was King Davy
 And when a lang time was gane by,
 Frae prison and perplexitie
 To Berwick Castle brought was he,
 With the Earl of Northampton,
 For to treat there of his ransom
 Some lords of Scotland come there,
 And als prelates, that wisest were.
 Four days or five there treated they,
 But they accorded by nae way,
 For English folk all angry were,
 And ay spak rudely mar and mar,
 While at the last the Scots party,
 That did their faes' felony,
 All privily went hame their way,
 At that time there nae mar did they.
 The king to London then was had,
 That there a lang time after bade

After syne, with mediathoun
 Of messengers, of his ransom
 Was treated, while a set day
 Till Berwick him again brought they.
 And there was treated sae, that he
 Should of prison deliverd be,
 And freely till his lands found,
 To pay ane hundred thousand pound

Of silver, until fourteen year
And [while] the payment [dayit] were,
To make sae lang truce took they;
And affirmed with seal and fay
Great hostage there leved he,
That on their awn dispense should be
Therefore, while they hostage were,
Expense but number made they there
The king was then delivered free,
And held his way till his countrie.
With him of English brought he name,
Without a chamber-boy alane

The whether, upon the morn, when he
Should wend till his counsel privy,
The folk, as they were wont to do,
Pressed right rudely in thereto
But he right suddenly can arrace
Out of a mace's hand a mace,
And said rudely, ' How do we now '
Stand still, or the proudest of you
Shall on the head have with this mace ' "
Then there was nane in all this place,
But all they gave him room in by,
Durst name press further that were by,
His council door might open stand,
That nane durst till it be pressand

Radure in prince is a gude thing;
For, but radure, all governing
Shall all time but despised be
And where that men may radure see,
They shall dread to trespass, and sae
Peaceable a king his land may ma'
Thus radure dred that gart him be
Of Ingland but a page brought he,
And by his sturdy 'gunning
He gart them all have sic dreading,
That there was nane, durst nigh him near,
But wha by name that called were
He led with radure sae his land,
In all time that he was regnand,
That nane durst well withstand his will,
All winning bowsome to be him till

Andrew Wyntoun — About 1430.

To that St Serf answered there,
" Of creatures made he was maker
A maker might he never be,
But gif creaturmes made had he "
The devil askit him, " Why God of noucht
His werkis all full gude had wrought "
St Serf answered, " That Goddis will
Was never to make his werkis ill,
And as envions he had been seen,
Gif nought but he full gude had been "
St Serf the devil askit than,
" Where God made Adam, the first man "
" In Ebron Adam foimt was, "
St Serf said And till him Sathana's,
" Where was he, eft that, for his vice,
He was put out of Paradise "
St Serf said, " Where he was made "
The devil askit, " How lang he bade
In Paradise, after his sin "
" Seven hours, " Serf said, ' bade he theroim "
" When was Eve made " said Sathanas
" In Paradise, " Serf said, " she was. " *
The devil askit, " Why that ye
Men, are quite delivered free,
Through Christ's passion precious boucht,
And we devils say are noucht "
St Serf said, " For that ye
Fell through your awn iniquity,
And through ourselves we never fell,
But through your fellow false counsell " *
Then saw the devil that he could noucht,
With all the wiles that he wrought,
Overcome St Serf He said than
He kenned him for a wise man
Forthy there he gave him quit,
For he wan at him na profit
St Serf said, ' Thou wretch, gae
Frae this stead, and 'noy nae mae
Into this stead, I bid ye "
Suddenly then passed he,
Frae that stead he held his way,
And never was seen there to this day

Andrew Wyntoun — About 1430

45—INTERVIEW OF ST SERF WITH SATHANAS

While St. Serf, until a stead,
Lay after matins in his bed,
The devil came, in foul intent
For til found him with argument,
And said, " St Serf, by thy werk
I ken thou art a cunning clerk. "
St Serf said, ' Gif I sae be,
Foul wretch, what is that for thee? "
The devil said, " This question
I ask in our collation—
Say where was God, wit ye oucht,
Before that heaven and erd was wrought? "
St Serf said, " In himself steadless
His Godhead hampered never was "
The devil then askit, " What cause he had
To make the creatures that he made? "

46—ADVENTURE OF WALLACE WHILE FISHING IN IRVINE WATER

So on a time he desired to play
In April the three-and-twenty day,
Till Irvine water fish to tak he went,
Sic fantasy fell in his intent
To lead his net a child furth with him yode,
But he, or noon, was in a fellow dread
His swerd he left, so did he never again;
It did him gude, suppose he suffered pain
Of that labour as than he was not slye,
Happy he was, took fish abundantly
Or of the day ten hours o'er couth pass
Ridand there came, near by where Wallace was,
The Lord Percy, was captain than of Ayr.
Frae them' returned, and couth to Glasgow fare.
Part of the court had Wallace, labour seen,
Till him rade five, clad into ganand green,

And said soon, "Scot, Martin's fish we wald have!"

Wallace meekly again answer him gave
"It were reason, methink, ye should have part,
Warth should be dealt, in all place, with free heart"

He bade his child, "Givethem of our waitthing"
The Southron said, "As now of thy dealing
We will not tak, thou wald give us o'er small."
He lighted down and frae the child took all.
Wallace said then, "Gentlemen gif ye be,
Leave us some part, we pray for charity
Ane aged knight serves our lady to-day,
Gude friend, leave part, and tak not all away"
"Thou shall have leave to fish, and tak thee mae,

All thus forsooth shall in our fitting gae
We serve a lord, this fish shall till him gang."
Wallace answered, said, "Thou art in the wrang"

"Wham thouns thou, Scot? in faith thou serves a blaw"

Till him he ran, and out a swerd can draw
Wilham was wae he had nae wappins there
But the poutstaff, the whilk in hand he bare.
Wallace with it fast on the cheek him took,
With sae gude will, while of his feet he shook
The swerd flew frae him a fur-bred on the land
Wallace was glad, and hunt it soon in hand,
And with the swerd awkward he him gave
Under the hat, his craig in sunder drave
By that the lave lighted about Wallace.
He had no help, only but God's grace
On either side full fast on him they dang,
Great peril was gif they had lasted lang
Upon the head in great ire he strak ane;
The sheersand swerd glade to the collar bane
Ane other on the arm he hit so hardily,
While hand and swerd baith in the field can he
The totther twa fled to their horse again,
He stakkt him was last upon the plain
Three slew he there, twa fled with all their might

After their lord; but he was out of sight,
Takand the mur, or he and they couth twine
Till him they rade anon, or they wald blin,
And cryt, "Lord, abide, your men are martyred down

Richt cruelly, here in this false region
Five of our court here at the water bade,
Fish for to bring, though it nae profit made
We are scaped, but in field slain are three"
The lord speint, "How mony might they be?"
"We saw but ane that has discomfist us all"
Then leugh he loud, and said, "Foul mot you fall"

Sin' ane you all has put to confusion.
Wha means it maist the devil of hell him drown!

This day for me, in faith, he bees not sought."
When Wallace thus this worthy wark had wrought,
Their horse he took, and gear that left was there,
Gave ower that craft, he yede to fish nae mair.

Went till his eme and tald him of this deed,
And he for woe well near worthit to weid,
And said, "Son, thir tidings sits me sore,
And, be it known, thou may tak scaith therefore"

"Uncle," he said, "I will no langer bide,
Thir southland horse let see gif I can ride"
Then but a child, him service for to mak,
His eme's sons he wald not with him tak
This gude knight said, "Dear couns, pray I thee,
When thou wants gude, come fetch enouch frae me."

Silver and gold he gart on him give,
Wallace inclines, and gudely took his leave.

Blind Harry—About 1460

47—THE DEATH OF WALLACE.

On Wednesday the false Southron furth brocht

To martyr him, as they before had wrocht
Of men in arms led him a full great rout.
With a bauld sprite guid Wallace blent about.
A priest he asked, for God that died on tree
King Edward then commanded his clergy,
And said, "I charge you, upon loss of life,
Name be sae bauld yon tyrant for to shrive
He has reigned long in contrar my highness."
A blyth bishop soon, present in that place;
Of Canterbury he then was righteous lord,
Agan' the king he made this richt record,
And said, "Myself shall hear his confession,
If I have might in contrar of thy crown
An thou through force will stop me of this thing,

I vow to God, who is my righteous kng,
That all England I shall her interdite,
And make it known thou art a heretic
The sacrament of kirk I shall him give:
Synne take thy choice, to starve or let him live.
It were mair weil, in worship of thy crown,
To keep sic ane in life in thy bandoun,
Than all the land and good that thou hast reived,

But cowardice thee ay fra honour dreived
Thou has thy life rougn in wrangeous deed,
That shall be seen on thee or on thy seed"
The king gart charge they should the bishop ta,

But sad lords counsellit to let him ga
All Englishmen said that his desire was richt.
To Wallace then he rakit in their sicht
And sadly heard his confession till ane end
Humbly to God his sprite he there commend
Lowly him served with hearty devotion
Upon his knees and said ane orison * *
A psalter-book Wallace had on him ever
Fra his childhood—fra it wald nocht dissever;
Better he trowit in wyage for to speed
But then he was dispalyed of his weed.
This grace he asked at Lord Clifford, that knight,

To let him have his psalter-book in sicht. 4

He gart a priest it open before him hald,
While they till him had done all that they wald,
Stedfast he read for ought they did him there,
Feil Southrons said that Wallace felt na sair
Gud devotion, sae, was his beginning,
Contented therewith, and fair was his ending
While speech and sprite at anis all can fare
To lasting bliss, we trow, for evermair

Blind Harry — About 1460

48.—ROBENE AND MAKYNE,

A BALLAD

I

Robene sat on gud grene hill,
Keipand a flock of fie
Merry Makyne said him till,
Robene thou rew on me.
I haif thè luvit, lowd and still
This yeris two or thrè,
My dule in dern bot gif thou dill,
Doubtless bot dreid I die

II.

He Robene answerit, be the rude,
Nathing of lufe I know,
Bot keipis my scheip undir yone wud,
Lo quhair they raik on raw.
Quhat has marrit thè in thy mude,
Makyne to me thow schaw?
Or what is lufe, or to be lu'ed,
Fain wald I leir that law

III.

She At luvis leir gif thow will leir,
Take thair an A, B, C,
Be kind, courtas, and fair of feir,
Wyse, hardy, and frè.
Sè that no danger do thè deir,
Quhat dule in dern thow drie,
Preiss thè with pane at all poweir,
Be patient, and previe

IV

He Robene answerit her agane,
I wait not quhat is lufe,
But I haif marvell, in certaine,
Quhat makis thè thus wanrife
The weddir is fair, and I am fane,
My scheip gois haill aboif,
An we wald play us in this plane
They wald us bath reproif.

V

She Robene take tent unto my tale,
And wirk all as I reid,
And thow sall haif my hart all haile
Eik and my maidenheid
Sen God sendis bute for baill,
And for murning remeid,
I dern with thè, but gif I daill,
Doubtless I am bot deid.

VI

He Makyne, to morne this ilka tyde,
And ye will merit me heir,
Peradventure my scheip may gang be-
syde,
Quhill we haif hggit full neir,
Bot mangre haif I, an I byde,
Fra they begin to steir,
Quhat lys on hart I will nocht hyd,
Makyne then mak gud cheir.

VII

She Robene thou reavis me roif and rest,
I luvè but thè allone,
He Makyne adew ' the sone gois west,
The day is nerhand gone.
She Robene, in dule I am so drest,
That lufe will be my bone
He Ga luvè, Makyne, quhair evir thou list,
For leman I lue none

VIII.

She Robene, I stand in sic a style,
I nocht, and that full sair.
He. Makyne, I haif bene heir thus quhile,
At hame God gif I wair.
She. My hinny Robene, talk ane quhyle,
Gif thou wilt do na mair.
He Makyno, sum uther man begyle,
For hamewart I will fair

IX

Robene on his wayis went,
As licht as leif of trè
Makyne murnit in her intent,
And trow'd him never to sè,
Robene brayd attour the bent,
Than Makyne cryt on hie,
Now ma thow sing, for I am schent,
Quhat alis lufe with me

X

Makyne went hame withouttin fail,
Full werry aftir couth weip,
Than Robene in a full fair daill,
Assemblit all his scheip
Be that sum parte of Makyno's ail,
Ourthrow his hart coud creip,
He followit hir fast thair till assaill,
And till hir tuke gude keep

XI.

He Abyd, abyd, thou fair Makyne,
A word for ony thing.
For all my lufe it shall be thine,
Withouttin departing
All thy hant for till have myne,
Is all my envating,
My scheip, to morne, quhyle hours nyne
Will need of no kepin'g

XII

For of my pane thow made it play,
And all in vain I spend,
As thow hes done, sa sall I say,
Murne on, I think to mend.

XV.

He. Makyne the howp of all my heill,
My hart on thè is sett
And evr mair to thè be leill,
Quhile I may leif, but lett
Never to fail, as uthers fail,
Quhat grace that evr I get
She. Bobene, with thè I will not deill,
Adew ! for thus we mett.

XVI.

Makyne went hame blythe anenche,
Attoure the holtis hair ;
Bobene murnit, and Makyne leuch,
Scho sang, he sicht sair
And so left him bath wo and wreuch,
In dolour and in cair,
Kepand his hurd under a heuch,
Amang the holtis hair

Robert Henrysone — About 1490.

49 — DINNER GIVEN BY THE TOWN
MOUSE TO THE COUNTRY MOUSE.

* * * their harboury was tane
Intill a spence, where victual was plenty,
Barth cheese and butter on lang shelves richt
hie,
With fish and flesh enough bath fresh and salt,
And pockis full of groats, bath meal and malt

After, when they disposit were to dine,
Withouten grace they wush and went to meat,
On every dish that cookmen can divine,
Mutton and beef stricken out in telynes grit ;
Ane lordis fare thus can they counterfeit,
Except ane thing—they drank the water clear
Instead of wine, but yet they made gude cheer

With blyth upcast and merry countenance,
The elder sister then spuer'd at her guest,
Gif that sho thocht by reason difference
Betwixt that chalmir and her sairy nest.
“Yea, dame,” quoth sho, “but how lang will
this last ?”

“For evermair, I wait, and langer too ;”
“Gif that be true, ye are at ease,” quoth sho

To eik the cheer, in plenty furth they broucht
A plate of groatis and a dish of meal,
A threif of cakes, I trow sho spared them
nought,
Abundantly about her for to deal
Furmage full fine sho broucht instead of jail,
A white candle out of a coffer staw,
Instead of spice, to creish their teeth witha'

Thus made they merry, while they might nae
mair,
An Hail Yule, hail ! ! they cryt up on hie,
But after joy attentimes comes care,
And trouble after gnt prosperity.
Thus as they sat in all their solty,
The Spenser cam with keys in his hand,
Opened the door, and them at dinner fand.

They tarried not to wash, as I suppose,
But on to gae, wha micht the foremost win,
The burgess had a hole and in sho goes,
Her sister had nae place to hude her in ;
To see that silly mouse it was great sin,
Sae desolate and wild of all gude rede,
For very fear sho fell in swoon, near dead.

Then as God wald it fell in happy case,
The Spenser had nae leisure for to bide,
Nowther to force, to seek, nor scare, nor chase,
But on he went and cast the door up-wide.
Thus burgess mouse his passage weel has spied.
Out of her hole sho cam and cried on hie,
“How, fair sister, cry peep, where'er thou be.”

The rural mouse lay flatlings on the ground,
And for the deid sho was full dreadand,
For tall her heart strake mony waeful stound,
As in a fever trembling foot and hand ;
And when her sister in sic plight her fand,
For very pity sho began to greet,
Synne comfort gave, with words as honey sweet.

“Why lie ye thus ? Rise up, my sister dear,
Come to your meat, thus peril is o'erpast.”
The other answered with a heavy cheer,
I may nought eat, sae sair I am aghast.
Lever I had this forty dayis fast,
With water kail, and green beans and peas.
Then all your feast with this dread and
disease

With fair 'treaty, yet gart she her rise ;
To board they went, and on together sat,
But scantily had they drunken anes or twice,
When in cam Gib Hunter, our jolly cat,
And bade God speed The burgess up then
gat,
And till her hole she fled as fire of flint,
Bawdrons the other by the back has hent.

Frae foot to foot he cast her to and frae,
While up, while down, as cant as only kid,
While wald he let her run under the stree
While wald he wink and play with her buik-
hid ;
Thus to the silly mouse great harm he did ;
While at the last, through fair fortune and
hap,
Betwixt the dresser and the wall she creap.

Syne up in haste behind the paneling,
Sae hie sho clam, that Gilbert might not gether,
And by the cluiks craftily can hing,
Till he was gane, her cheer was all the better .
Synne down sho lap, when there was nane to
let her ;
Then on the burgess mouth loud couth sho cry,
“Fareweel sister, here I thy feast defy

“Thy mangery is munget all with care,
Thy guise is gude, thy gane-full sour as gall,
The fashion of thy ferns is but fair,
So shall thou find hereafterward may fall
I thank yon curtain, and yon parpane wall,
Of my defence now frae yon cruel beast
Almighty God, keep me frae sic a feast ! 4 *

"Were I into the place that I cam frae,
For weel nor was I should ne'er come again"
With that sho took her leave, and forth cam
gae,
While through the corn, while through the
plain
When she was furth and free she was right
fain,
And merrily lunkit unto the muir,
I cannot tell how after ward sho fure.

But I heard syne she passit to her den,
As warm as woo', suppose it was not grit,
Full beinly stuffit was bath butt and ben,
With peas and nuts, and beans, and rye and
wheat;
Whene'er sho liked, sho had enough of meat,
In quiet and ease, withouten [ony] dread,
But tall her sister's feast nae mair sho gaed.

From the Moral.

Blissed be simple life, withouten dreid,
Blissed be sober feast in quieté,
Wha has enouch of no more has he need,
Though it be little into quantity
Grit abundance, and blind prosperity,
Oft times make ane evil conclusion,
The sweetest life, thearfor, in this country,
Is of sickness, with small possession

Robert Henrysone — About 1490

50.—THE GARMENT OF GOOD LADIES

Would my good lady love me best,
And work after my will,
I should a garment goodliest
Gar make her body till.

Of hugh honour should be her hood,
Upon her head to wear,
Garnish'd with governance, so good
Na deeming should her deir.

Her sark should be her body next,
Of chastity so white.
With shame and dread together mixt,
The same should be perfyte.

Her kirtle should be of clean constance,
Lacit with lesun love;
The mailies of contenance,
For never to remove.

Her gown should be of goodness,
Well ribbon'd with renown;
Furfill'd with pleasure in ilk place,
Furrit with fine fashion.

Her belt should be of benignity,
About her middle meet,
Her mantle of humilty,
To thole both wind and wait.

Her hat should be of fair having,
And her tippet of truth,
Her patelet of good panning,
Her hals-ribbon of ruth.

Her sleeves should be of esperance,
To keep her fra despair
Her glovis of good governance,
To hude her fingers fair

Her shoen should be of sickness,
In sign that she not shide,
Her hose of honesty, I guess,
I should for her provide.

Would she put on this garment gay,
I durst swear by my scull,
That she wore never green nor gray
That set her half so weel.

Robert Henrysone — About 1490.

51.—THE MERLE AND NIGHTINGALE.

In May, as that Aurora did upspring,
With crystal een chasing the cluddes sable,
I heard a Merle with merry notis sing
A sang of love, with voice right comfortable,
Agan' the orient beaums, amiable,
Upon a blissful branch of laurel green;
This was her sentonce, sweet and delectable,
A lusty life in Lovis service been

Under this branch ran down a river bright,
Of balmy liquor, crystalline of hue,
Agan' the heavenly azure skyis light.
Where did upon the tother side pursue
A Nightingale, with sugared notis new,
Whose angel feathers as the peacock shone;
This was her song, and of a sentence true,
All love is lost but upon God alone.

With notis glad, and glorious harmony,
This joyful merle, so salust she the day,
While rung the woodis of her melody,
Saying, Awake, ye lovers of this May,
Lo, fresh Flora has flourished every spray,
As nature has her taught, the noble queen,
The field been clothit in a new array,
A lusty life in Lovis service been.

Ne'er sweeter nouse was heard with living man,
Na made this merry gentle nightingale;
Her sound went with the river as it ran,
Out through the fresh and flourished lusty
vale,
O Merle! quoth she, O fool! stint of thy tale,
For in thy song good sentence is there none,
For both is tint, the time and the travail
Of every love but upon God alone.

Cease, quoth the Merle, thy preaching, Night-
ingale
Shall folk their youth spend into holiness?
Of young sanctis, grows auld fendis, but table.
Ewe, hypocrite, in yeiris tenderness,
Agan' the law of kind thou goes express,
That crookit age makes one with youth serene,
Whom nature of condicions made diverse.
A lusty life in Lovis service been.

The Nightingale said, Fool, remember thee,
That both in youth and eild, and every hour,
The love of God most dear to man suld be;
That him, of nought, wrought like his own
figour,
And died himself, fro' dead him to succour,
O, whether was kyth that there true love or none?
He is most true and steadfast paramour,
And love is lost but upon him alone.

The Merle said, Why put God so great beauty
In ladies, with sic womanly having,
But gif he would that they suld lovit be?
To love eke nature gave them inclining,
And He of nature that workor was and king,
Would nothing frustrat put, nor let be seen,
Into his creature of his own making,
A lusty life in Lovis service been

The Nightingale said, Not to that behoof
Put God sic beauty in a lady's face,
That she suld have the thank therefor or love,
But He, the worker, that put in her sic grace;
Of beauty, bounty, riches, tyme, or space,
And every gudeness that been to come or gone
The thank redounds to him in every place
All love is lost, but upon God alone

O Nightingale! it were a story nice,
That love suld not depend on charity,
And, gif that virtue contrar be to vice,
Then love maun be a virtue, as thinks me,
For, aye, to love envy maun contrar' be
God bade eke love thy neighbour fro the
spleen,
And who than ladies sweeter neighbours be?
A lusty life in Lovis service been.

The Nightingale said, Bird, why does thou
rave?
Man may take in his lady sic delight,
Him to forget that her sic virtue gave,
And for his heaven receive her colour white,
Her golden tressit hairs redomite,
Like to Apollo's beamis tho they shone,
Suld not him blind fro' love that is perfit,
All love is lost but upon God alone

The Merle said, Love is cause of honour aye,
Love makis cowards manhood to purchase,
Love makis knichtis hardy at essay,
Love makis wretches full of largeness,
Love makis swair folks full of business,
Love makis sluggards fresh and well be seen,
Love changes vice in virtuous nobleness,
A lusty life in Lovis service been.

The Nightingale said, True is the contrary;
Sic frustis love it blindis men so far,
Into their minds it makis them to vary,
In false vain-glory they so drunken are,
Their wit is went, of woe they are not waur,
While that all worship away be fro' them
gone,
Fame, goods, and strength; wherefore well
say I daur,
All love is lost but upon God alone.

Then said the Merle, Mine error I confoss:
This frustis love is all but vanity.
Blind ignorance me gave sic hardness,
To argue so again' the verity,
Wherefore I counsel every man that he
With love not in the fendis net be tone,
But love the love that did for his love die.
All love is lost but upon God alone

Then sang they both with voices loud and
clear,
The Merle sang, Man, love God that has thee
wrought
The Nightingale sang, Man, love the Lord
most dear,
That thee and all this world made of nought.
The Merle said, Love him that thy love has
sought
Fro' heaven to earth, and here took flesh and
bone.
The Nightingale sang, And with his dead thee
bought:
All love is lost, but upon him alone.

Then flew thir birdis o'er the boughis sheen,
Singing of love amang the leavis small;
Whose edant plead yet made my thoughtis
griev,
Both sleeping, waking, in rest and in travail
Me to recomfort most it does avail,
Again for love, when love I can find none,
To think how sung this Merle and Nightin-
gale,
All love is lost but upon God alone.

William Dunbar—About 1505.

52.—THE VANITY OF EARTHLY THINGS

This wavering world's wretchedness
The failing and fruitless business,
The misspent tyme, the service vain,
For to consider is ane pain.

The shiding joy, the gladness short,
The feigned love, the false comfort,
The sweir abade, the slightful train,
For to consider is ane pain.

The sugared mouths, with minds therefra,
The figured speech, with faces tway,
The pleasing tongues, with hearts unplain.
For to consider is ane pain.

William Dunbar.—About 1505.

53.—NO TREASURE WITHOUT GLAD- NESS.

BE merry, man, and tak nought far in mynd
The wavering of this wretched world of
sorrow,
To God be humble, to thy friend be kind,

And with thy neighbours gladly lend and borrow,
His chance to-night it may be thine to-morrow
Be blythe in heart for ony aventure,
For with wysane it hath been said aforrow,
Without gladness availleth no treasure
Mak the gude cheer of it that God thee sends,
For world's wrack but wellfare nought
 avails,
Na gude is thine, save only but thou spends—
Remenant all, thou bruikis but with bails
Seek to solace when sadness thee assails,
In dolour lang thy life may not endure,
Wherefore of comfort set up all thy sail,
Without gladness availis no treasure

Follow on pty; flee trouble and debate,
With famous folkis hold thy company
Be charitable and humble in thine estate,
For wardly honour lestis but a cry
For trouble in earth take no melancholy;
Be rich in patience, if thou in goods be poor
Who livis merry he lives mightily,
Without gladness availis no treasure

William Dunbar — About 1505

54 —OF DISCRETION IN GIVING

To speak of gifts and almos deeds,
Some gives for merit, and some for meeds,
Some wardly honour to uphe,
Some gives to them that nothing needs.
In Giving sould Discretion be

Some gives for pride and glory vain,
Some gives with grudging and with pain,
Some gives on prattek for supplie,
Some gives for twice as gude again
In Giving sould Discretion be

Some gives for thank, and some for threat,
Some gives money, and some gives meat,
Some givis wordis fair and she,
And gifts fra some may na man treat
In Giving sould Discretion be

Some is for gift sae lang required,
While that the craver be so tired,
That ere the gift delivered be,
The thank is frustrate and expured,
In Giving sould Discretion be.

Some gives so little full wretchedly,
That all his gifts are not set by,
And for a hood-pick halden is he,
That all the world cries on him, Fye!
In Giving sould Discretion be.

Some in his giving is so large,
That all o'erladen is his barge;
Then vice and prodigalthe,
There of his honour does discharge
In Giving sould Discretion be.

Some to the rich gives his gear,
That might his gifas weel forgear,
And, though the pooi for fault sould die,
His cry not enters in his ear
In Giving sould Discretion be

Some gives to strangers with faeces new,
That yesterday fra Flanders flow;
And to auld servants hat not see,
Were they never of sae great virtue:
In Giving sould Discretion be.

Some gives to them can ask and pleynie,
Some gives to them can flatter and foigne;
Some gives to men of honestie,
And halds all janglers at disdonye.
In Giving sould Discretion be

Some gettis gifts and rich arrayis,
To swear all that his maister says,
Though all the contrair weel knaws he;
Are mony sic now in thir days
In Giving sould Discretion be

Some gives to gude men for their thewis;
Some gives to troupours and to shrowis;
Some gives to knaw his authorite,
But in their office gude fund in few is;
In Giving sould Discretion be.

Some givis parochines full wide,
Kirks of St Bernard and St Bride,
The people to teach and to o'ersce,
Though he nae wit has them to guido:
In Giving sould Discretion be

William Dunbar — About 1505.

55 —OF DISCRETION IN TAKING.

After Giving I speak of Taking,
But little of ony gude foraking;
Some takis o'er little authorite,
And some o'er muckle, and that is glanking
In Taking sould Discretion be.

The clerkis takis benefices with brawls,
Some of St Peter and some of St Paul's;
Tak he the rents, no cure has he,
Suppose the devil tak all their souls
In Taking sould Discretion be

Barons takis fra the tenants pair
All fruit that growis on the fur,
In mails and geryouns raunt o'er his;
And gars them beg fra door to door
In Taking sould Discretion be

Some merchandis takis unlesome wine,
Whilk makes their packis oft time full thin,
By their succession us ye may see,
That ill-won gear riches not the kin.
In Taking sould Discretion be

Some takis other monnis tacks,
And on the pur oppression maks,
And never remembers that he maun die,
Till that the gallows gars him rax.
In Taking sould Discretion be.

Some takis by sea, and some by land,
And never fra taking can hald their hand.
Till he be tyit up to ane tree,
And syne they gar him understand,
In Taking sould Discretion be

Some wald tak all his neighbour's gear,
Had he of man as little fear
As he has dread that God him see;
To tak then sould he never forbear:
In Taking sould Discretion be

Some wald tak all this world on breid,
And yet not satisfied of their need,
Through heart unsatiable and greedie:
Some wald tak little, and can not speed:
In Taking sould Discretion be

Great men for taking and oppression,
Are set full famous at the Session
And pur takers are hangit hie,
Shawit for ever, and their succession
In Taking sould Discretion be

William Dunbar — About 1505.

56 — THE SHIPWRECK OF THE CARAVEL OF C'FACE.

PART III STANZA VII

As we bene on the high hill, situate.
"Look down," quoth she, "conceive in what
estate
Thy wretched world thou may consider now"
At her command, with meikle dread God
wait,
Out oure the hill sae hideous, high, and strait
I blent adown, and felt my body grow —
This brukil earth, sae little till allow.
Methought I saw burn in a fiery rage
Of stormy sea whilk might nae manner
's usage

VIII

That terrible tempest's hideous wallis huge
Were maist grislie for to behald or judge,
Where neither rest nor quiet might appear.
There was a perilous place folk for to lodge,
There was nae help, support, nor yet refuge
Innumerable folk I saw flotter and in fear,
Whilk perished on the weltering wallis wear
And secondly I saw a lustie barge
Oureset with seas and many a stormy charge

IX.

Thus goodly Carwell, taikht traist on raw,
With blanchéd sail, milk-white as ony snaw,
Right sower, tight, and wonder strangely
beildit,
Was on the bairdin wallis quite o'erthraw
Contrariously the blustering winds dirl blaw
In bubbis thick, that nae ship's sail might
wield it.
Now sank she low, now high to heaven up-
heildit;

At every part sae (the) sea windis draif,
While on ane sand the ship did burst and
claf.

X

It was a piteous thing,—alaik, alaik!
To hear the doleful cry when that she straik,
Maist lamentable the perished folk to see!
Sae famist, drowkit, maist, forwrought, and
waik,
Some on ane plank of fir-tree, and some of
aik,
Some hang upon a takill, some on ane tree;
Some frae their grip soon washen by the sea.
Part drownit, part to the rock flat or swam
On raps or burds, syne up the hill they clam

XI

Tho at my nymph briefly I did enquire.
What signified that fearful wonders seir,
"Yon mulattade," said she, "of people
drownit,
Are faithless folk. whilkis, while they are hero,
Misknawis God, and follows their pleisir,
Wherefore they shall in endless fire be brint,
Yon lusty ship thou sees perished and tint,
In whom yon people made ane perilous race,
She hecht the Carwell of the state of Grace"

XII

Ye bene all born the sons of ire, I guess,
Syne through baptis-m gets grace and faith-
fulness,
Then in yon Carwell surely ye remain,
Oft stormésted with this wald's bruckleness,
While that ye fall in sin and wretchedness
pain.
Then ship-broke shall ye drown in endless
Except by faith ye find the plank again,
By Christ working good works, I understand,
Remain therewith, thir shall you bring to
land.

Gawain Douglas.—About 1510

57.—MORNING IN MAY.

As fresh Aurora, to mighty Tithon spouse,
Ished of her saffron bed and ivor house,
In cram'sy clad and grained violat,
With sanguine cape, and selvage purp mate,
Unshet the windows of her large hall,
Spread all with roses, and full of balm royal,
And eke the heavenly portis chrystalline
Unwarps braid, the world till illumine,
The twinkling streamers of the orment
Shed purpours sprangs, with gold and azure
ment
Eous, the steed, with ruby harness red,
Above the seas lifts furth his head,
Of colour sore, and some deal brown as berry,
For to alchten and glad our emispery,
The flame out-bursten at the neisthirls,
So fast Phaeton with the whip him whirls. * *

While shortly, with the bleezand torch of day,
 Ablyit in his lemand fresh array,
 Furth of his palace royal ishit Phoebus,
 With golden crown and visage glorious,
 Crisp hairs, bricht as chrysolite or topaz,
 For whase hne might nane behald his face. * *
 The sumate vanes of his throne soverane
 With glitterand glauce o'erspread the oceane;
 The largé fludes, lemand all of licht,
 But with ane blink of his supernal sicht.
 For to behald, it was ane glore to see
 The stabled windis, and the calmed sea,
 The soft season, the firmament serene,
 The loune illuminate air and firth amene * *
 And lusty Flora did her bloomis spread
 Under the feet of Phoebus' sulyart-steed,
 The swarded soil embrode with selcouth hues,
 Wood and forest, obnumbrate with bews * *
 Towers, turrets, karnals, and pinnacles hie,
 Of kirks, castles, and ilk fair orte,
 Stude painted, every fane, phiol, and stage,
 Upon the plain ground by their awn umbrage.
 Of Eolus' north blasts havand no dreid,
 The soil spread her braid bosom on-bred,
 The corn-crops and the bar new-brand
 With gladsome garment revesting the yerd. *
 The prai besprent with springand sprouts
 dispers

For caller humours on the dewy nicht
 Bending some place the gerse-piles their
 licht;

As far as cattie the lang summer's day
 Had in their pasture eat and nip away,
 And blussful blossoms in the bloomed yerd,
 Submits their heads to the young sun's safe-
 guard.

Ivy leaves rank o'erspread the barnkin wall,
 The bloomed hawthorn clad his pikis all,
 Furth of fresh bourgeons the wine grapes
 ying

Endland the trellis did on twistis hung;
 The lounk buttons on the gemmed trees
 O'erspreadand leaves of nature's tapestries,
 Soft grassy verdure after balmy shours,
 On curland stalks smiland to their flours * *
 The daisy did on-bred her crownal small,
 And every flouer unlappit in the dale. * *

Sere downs small on denthoun sprang,
 The young green bloomed strawberry leaves
 amang,

Jimp jeryflouris thereon leaves unshet,
 Fresh primrose and the purpoure violet; * *
 Heavenly lilies, with lockerand toppis white,
 Opened and shew their crests redemite * *
 Ane paradise it seemed to draw near
 Thir galyard gardens and each green herbere
 Maist amiable wax the emerant meads;
 Swarnis souchis through out the respannd
 reeds.

Over the lochis and the fludis gray,
 Searchand by kind ane place where they should
 lay.

Phoebus' red fowl, his cural crest can steer,
 Oft streakand furth his heekle, crawand cleer
 Amid the wortis and the rutis gent
 Pickand his meat in alleys where he went,

His wivis Toppa and Partolet him by—
 A bird all-time that hauntas bigamy
 The painted powne pascand with plumys gym,
 Kest up his tail ane proud plesand wheel-rini,
 Ishrouded in his feathering bright and sheen,
 Shapand the prent of Argus' hundred eon
 Among the bowis of the olve twists,
 Sere small fowls, workand crafty nests,
 Endlang the hedges thick, and on rank aiks
 Ilk bird rejoicand with their mirthful makes.
 In corners and clear fenestres of glass,
 Full busly Arachne weavand was,
 To knit her nettis and her wobbis slie,
 Therewith to catch the litle mudge or flie.
 So dusty powder upstours in every street,
 While corby gaspit for the fervent heat
 Under the bowis bene in lufely vales,
 Within fermance and parkis close of pales,
 The busteous buckis rakis furth on raw,
 Herdis of hartis through the thick wood-shaw
 The young fawns followand the dun daes,
 Kids, skipband through, runnis after raes.
 In leisurs and on leyis, litle lambs
 Full tait and trig socht bleband to their dams
 On salt streams wolk Dorida and Thetis,
 By runnand strandis, Nymphis and Naadis,
 Sic as we clepe wenches and damysels,
 In gersy graves wanderand by spring wells,
 Of bloomed branches and flowers white and
 red,

Plettand their lusty chaplets for their head
 Some sang ring-songes, dances, leids, and
 rounds.

With voices shrill, while all the dale resounds
 Whereso they walk into their caroling,
 For amorous lays does all the rockis ring.

Ane sang, "The ship sails over the salt faom,
 Will bring the merchants and my leman hame"
 Some other sings, "I will be blythe and licht,
 My heart is lent upon so goodly wicht"
 And thoughtful lovers rounis to and fro,
 To les their pain, and plen their jolly woe
 After their guise, now singand, now in sorrow,
 With heartis pensave the lang summer's mor-
 row

Some ballads list indite of his ivy;
 Some livis in hope, and some all utterly
 Despairit is, and sae quite out of grace,
 His purgatory he finds in every place * *
 Dame Nature's menstrals, on that other part
 Their blissfull lay intoning every art, * *
 And all small fowls sings on the spray,
 Welcome the lord of licht, and lampe of day,
 Welcome fosterer of tender herbis green,
 Welcome quickener of flourist flours shoen,
 Welcome support of every rute and vein,
 Welcome comfort of all kind fruit and grain,
 Welcome the birdis beid upon the brier,
 Welcome master and ruler of the year,
 Welcome weelfare of husbands at the plews,
 Welcome reparrer of woods, trees, and bews,
 Welcome depanter of the bloomit meads,
 Welcome the life of every thing that spreads,
 Welcome storer of all kind bestial,
 Welcome be thy bricht beamin gladdand all * *

Gawain Douglas — About 1510.

58 —GRIEVANCES OF A SCOTTISH PEASANT OF THE SIXTEENTH CENTURY.

Pauper

My father was an auld man and ane hoar,
And was of age four score (of) years or more
And Mald, my mother, was four score and
fifteen,
And with my labour I did them bath sustene
We had ane meir that carryt salt and coal,
And ever ilk year she brought us hame ane
foal.

We had three ky, that was bath fat and fair,
Name tidier into the town of Ayr
My father was sae wauk of blund and bane
That he deit, wherefore my mother made
great mane;

Then she deit within ane day or two,
And there began my poverty and wo
Our gude gray meir was baitand on the field,
And our land's laird took her for his heryield
The vicar took the best cow by the head
Incontinent, when my father was deid
And when the vicar heard tell how that my
mother

Was deid, fra hand, he took till him the other
Then Meg, my wife, did murn bath even and
morrow,

Till at the last she deit for verie sorrow.
And when the vicar heard tell my wife was
deid,

The thrid cow he cleiket by the head
Their upmost clais, that was of raploch grey,
The vicar gart his clark bear them away
When all was gane, I mocht mak nae debate,
But with my barns passed for till beg my
meat

Now have I tauld you the black verities,
How I am brocht into this misery

Diligence.

How did the parson? was he not thy gude
freend?

Pauper

— he cursit me for my tiend
And holds me yet under that same process,
That gart me want the sacrament at Pasche.
In gude faith, Sir, thoct he wad cut my
throat,
I have nae gear except ane English groat,
Whilk I purpose to give ane man of law.

Diligence.

Thou art the daftest fule that e'er I saw
Trows thou, man, by the law to get remeid
Of men of kirk? Na, nocht till thou be deil

Pauper.

Sir, by what law, tell me, wherefore or why?
That ane vicar should tak fra me three ky?

Diligence

They have nae law excepting consuetude,
Whilk law to them is sufficient and gude.

Pauper.

Ane consuetude aganes the common weil,
Should be nae law, I think, by sweet Sanct
Geill.

Whaur will ye find that law, tell gif ye can,
To tak three ky fra ane puir husband man?
Ane for my father, and for my wife ane other,
An the thrid cow he took for Mald, my
mother

Diligence.

It is their law, all that they have in use,
Thocht it be cow, sow, ganer, gryce, or guse.

Pauper

Su I wad speir at you ane question,
Behald some prelates of this region—

Diligence.

Hald thy tongue, man, it seems that thou
were mangit
Speak thou of priests, but doubt, thou will be
hangt

Sir David Lindsay —About 1520

59 —THE EXACTIONS AND DELAY OF
THE LAW*Pauper*

I lent my gossop my meir to fetch hame coals,
And he her droun'd into the querrel holes
And I ran to the consistory for to plenyé,
And there I happened amang ane greedy
menyé

They gave me first ane thing they call ci-
trindum,

Within ancht days I gat but libellandum;
Within ane month I gat *ad opponendum*;
In ane half year I gat *inter loquendum*;
An syne I gat—how call ye it?—*ad repli-*
candum;

But, I could never ane word yet understand
him.

An then, they gart me cast out mony placks,
And gart me pay for four and twenty acts,
But or they came half gate to *concludendum*,
The fiend a plack was left for to defend him.
Thus they postpon'd me twa year, with their
train,

Syne, *hodie ad octo*, bade me come again.
An then thur rooks they roupit wonder fast,
For sentence silver they cryt at the last
Of *pronunciandum* they made me wonder
fain;

But I gat ne'er my gude grey meir again

Su David Lindsay.—About 1520.

60 —DESCRIPTION OF SQUIRE MEL-
DRUM

He was bot twintie yeiris of age,
Quehen he began his vassalage
Proportionat weil, of mid stature:
Feir and wicht and might endure

Ovirset with travell both nicht and day,
 Richt hardie baith in ernst and play
 Blyth in countenance, richt fair of face,
 And stude weill ay in his ladies grace
 For he was wonder amairill,
 And in all deidis honourabill,
 And ay his honour did advance,
 In Ingland first and syne in France
 And thare his manheid did assaul
 Under the kingis great admirall,
 Quhen the great navy of Scotland
 Passit to the sea againis Ingland

Sir David Lyndsay — About 1520

61 — MELDRUM'S DUEL WITH THE ENGLISH CHAMPION TALBART.

Then clariouns and trumpets blew.
 And weirours many luther drew,
 On evry side come mony man
 To behald wha the battel wan
 The field was in the meadow green,
 Quhare everie man micht weill be seen
 The heraldis put tham so in order,
 That na man past withun the border,
 Nor preassit to com withun the green,
 Bot heraldis and the campouns keen;
 The order and the circumstance
 Wer lang to put in remembrance
 Quhen thir twa nobill men of weir
 Wer weill accoutent in their gear,
 And in thair handis strong bourdounis,
 Than trumpetis blew and clariounis,
 And heraldis cryit he on hicht,
 Now let thame go—God shaw the richt

Than trumpetis blew triumphantly,
 And thay twa campouns eagerlie,
 Theyspurrit their hors with speiron breist,
 Pertly to prief thair pith they preist.
 That round rink-room was at utterance,
 Bot Talbart's hors with ane mischance
 H contrent, and to run was laith,
 Quharof Talbart was wonder wraith
 The Squyer furth his rink he ran,
 Commandit weill with every man,
 And him dischargit of his speir
 Honestlie, like ane man of weir

* * * * *
 The trenchour of the Squyres spair
 Stak still into Sir Talbart's gear,
 Than everie man into that steid
 Did all beleve that he was dede
 The Squyer lap richt hastilie
 IFrom his coursour deliveilie,
 And to Sir Talbart made support,
 And humillie did him comfort
 When Talbart saw into his schield
 Ane otter in ane silver field,
 This race, said he, I sar may rew,
 For I see weill my dreame was true,
 Methocht yon otter gart me bleid,
 And buir me backward from my sted,
 But heir I vow to God soverane,
 That I sall never just agane

And swenthe to the Squyre said,
 Thou knawis the cunning that we made,
 Quhilk of us twa suld tyne the field,
 He suld barth hors and armour yield
 Till him that wan, quhairfore I will
 My hors and harness geve the till.
 Then said the Squyer, courteouslie,
 Brother, I thank you hartfulhe;
 Of you, forsooth, nothing I crave,
 For I have gotten that I would have

Sir David Lyndsay.—About 1520.

62 — CHRIST COMING TO JUDGMENT.

As fireflaucht hastily glancing,
 Descend shall the maist heavenly King.
 As Phoebus in the orient
 Lightens in haste the occident,
 Sae pleasandly he shall appear
 Among the heavenly cluddis clear,
 With great power and majesty,
 Above the country of Judie,
 As clerkis doth conclude in haill,
 Direct above the lusty vale
 Of Josaphat and Mount Olivet
 All prophecy there shall complete
 The angels of the orders nine
 Environ shall that throne Divine
 With heavenly consolation,
 Making him ministration
 In his presence there shall be borne
 The signs of cross and crown of thorn,
 Pillar, naillis, scourgis, and spear,
 With everilk thing that did him dear,
 The tyme of his grim passon,
 And, for our consolation,
 Appear shall, in his hands and feet
 And in his side, the print complete
 Of his five woundis precious,
 Shining like rubies radious.

Sir David Lyndsay — About 1520.

63 — TO MISTRESS MARGARET HUSSEY.

Merry Margaret,
 As midsummer flower,
 Gentle as falcon,
 Or hawk of the tower,
 With solace and gladness,
 Much murth and no madness
 All good and no badness,
 So joyously,
 So maidenly,
 So womanly,
 Her demeaning,
 In everything,
 Far, far passing
 That I can indite,
 Or suffice to write,
 Of merry Margaret,
 As midsummer flower,
 Gentle as falcon
 Or hawk of the tower,

As patient and as still,
And as full of goodwill,
As fair Iaphil,
Coliander
Sweet Pomander,
Good Cassander;
Stedfast of thought.
Well made, well wrought
Far may be sought,
Ere you can find
So courteous, so kind,
As merry Margaret,
This midsummer flower,
Gentle as falcon,
Or hawk of the tower.

John Skelton — About 1520.

64.—IMPRISONED IN WINDSOR, HE RE-
COUNTETH HIS PLEASURE THERE
PASSED.

So cruel prison how could betide, alas !
As proud Windsor ? Where I in lust and joy,
With a king's son, my childish years did pass,
In greater feast than Priam's sons of Troy ;
Where each sweet place returns a taste full sour
The large green courts, where we were wont to
rove,
With eyes upcast unto the maiden's tower,
And easy sighs, such as folk draw in love
The stately seats the ladies bright of hue,
The dances short, long tales of great delight,
With words and looks that tigers could but rue,
When each of us did plead the other's right
The palm play, where despoiled for the game,
With dazed eyes oft we, by gleams of love,
Have miss'd the ball, and got sight of our dame,
To bait her eyes, which kept the leads above
The gravell'd ground, with sleeves tied on the
helm,
On foaming horse with swords and friendly
hearts ;
With cheer as though one should another whelm,
Where we have fought, and chased oft with
darts.
With silver drops the meads yet spread for ruth ;
In active games of nimbleness and strength,
Where we did strain, trained with swarms of
youth,
Our tender limbs that yet shot up in length
The secret groves, which oft we made resound
Of pleasant plaint, and of our ladies' praise,
Recording oft what grace each one had found,
What hope of speed, what dread of long delays
The wild forest, the clothed holts with green,
With reins aaval'd, and swift ybreathed horse,
With cry of hounds, and merry blasts between,
Where we did chase the fearful hart of force.
The void walls eke that harbour'd us each
night :
Wherewith, alas ! revive within my breast
The sweet accord, such sleeps as yet delight,
The pleasant dreams, the quiet bed of rest ;

The secret thoughts, imparted with such trust ;
The wanton talk, the divers change of play,
The friendshipsworn, each promise kept so just,
Wherewith we past the winter nights away
And with this thought the blood forsakes the
face ;

The tears besein my cheeks of deadly hue
The which, as soon as sobbing sighs, alas !
Upsupped have, thus I my plaint renew :
O place of bliss ! renewer of my woes !
Gave me account, where is my noble fere ?
Whom in thy walls thou didst each night
enclose ;

To other lief but unto me most dear.
Echo, alas ! that doth my sorrow rue,
Returns thereto a hollow sound of plaint.
Thus I alone, where all my freedom grew,
In prison pine, with bondage and restraint
And with remembrance of the greater grief,
To banish the less, I find my chief relief.

Howard, Earl of Surrey. — About 1535.

65.—NO AGE CONTENT WITH HIS
OWN ESTATE.

Laid in my quiet bed,
In study as I were,
I saw within my troubled head,
A heap of thoughts appear.

And every thought did show
So hvely in mine eyes,
That now I sighed, and then I smiled,
As cause of thoughts did rise.

I saw the little boy,
In thought how oft that he
Did wish of God, to scape the rod,
A tall young man to be.

The young man eke that feels
His bones with pains oppress,
How he would be a rich old man,
To live and lie at rest.

The rich old man that sees
His end draw on so sore,
How he would be a boy again,
To live so much the more

Whereat full oft I smiled,
To see how all these three,
From boy to man, from man to boy,
Would chop and change degree.

And musing thus, I think,
The case is very strange,
That man from wealth, to live in woe,
Doth ever seek to change.

Thus thoughtful as I lay,
I saw my withered skin,
How it doth show my dented thews,
The flesh was worn so thin ;

And eke my toothless chaps,
The gates of my right way,
That opes and shuts as I do speak,
Do thus unto me say

The white and hoarish hairs,
The messengers of age,
That show, like lines of true bolief,
That thus life doth assuage ;

Bids thee lay hand, and feel
Them hanging on my chin.
The which do write two ages past,
The third now coming in.

Hang up, therefore, the bit
Of thy young wanton tume ,
And thou that therein beaten art,
The happiest life define

Whereat I sighed, and said,
Farewell my wonted joy,
Truss up thy pack, and trudge from me,
To every little boy ,

And tell them thus from me,
Their tume most happy is,
If to their time they reason had,
To know the truth of this

Howard, Earl of Surrey — About 1535

66 — THE MEANS, TO ATTAIN HAPPY LIFE

Martial, the things that do attain
The happy life, be these, I find,
The riches left, not got with pain ,
The fruitful ground, the quiet mind,

The equal friend , no grudge, no strife,
No charge of rule, nor governance ;
Without disease, the healthful life ,
The household of continuance :

The mean diet, no delicate fare ;
True wisdom joined with simpleness ,
The night discharged of all care ,
Where wine the wit may not oppress

The faithful wife, without debate ,
Such sleeps as may beguile the night ,
Contented with thine own estate,
Ne wish for death, ne fear his might.

Howard, Earl of Surrey. — About 1535

67 — DESCRIPTION OF SPRING.

The soote season, that bud and bloom forth
brings,
With green hath clad the hill, and eke the vale,
The nightingale with feathers new she sings ,
The turtle to her make hath told her tale
Summer is come, for every spray now springs
The hart hath hung his old head on the pale ,
The buok in brake his winter coat he flings ,
The fishes fleet with new repaired scale .

The adder all her slough away she flings ,
The swift swallow pursueth the flies small ,
The busy bee her honey now she mungs ,
Winter is worn that was the flower's bale
And thus I see among these pleasant things
Each care decays, and yet my sorrow springs.

Howard, Earl of Surrey — About 1535.

68 — HOW EACH THING, SAVE THE LOVER, IN SPRING REVIVETH TO PLEASURE

When Windsor walls sustain'd my wearied arm ;
My hand my chin, to ease my restless head ,
The pleasant plot revested green with warm ,
The blossom'd boughs with lusty ver yspread ;
The flower'd meads, the wedded birds so late
Mine eyes discover, and to my mind resort
The jolly woes, the hateless short debate,
The rakehall life that longs to love's disport
Wherewith, alas ! the heavy charge of care
Heap'd in my breast, breaks forth against my
will

In smoky sighs that overcast the air
My vapour'd eye such dreary tears distil,
The tender green they quoken where they fall ;
And I half bend to throw me down withal

Howard, Earl of Surrey — About 1535.

69 — DESCRIPTION AND PRAISE OF HIS LOUE GERALDINE.

From Tuskanie came my ladies worthy race .
Faure Florence was sometime her aunient
seate

The western yle, whose plesant shore doth face
Wilde Cambers cliffs, did gyve her luely
heate

Fostred she was with milke of Irish breast ;
Her sire, an Erle , her dame of princes blood ,
From tender yeres, in Britain she doth rest
With k rages childe, where she tasteth costly
fool

Howdon did first present her to mine yien ,
Bright is her hewe, and Geraldine she hight ,
Hampton me taught to wishe her first for
mine

And Windsor, alas, doth chaso me from her
sight

Her beauty of kind, her vertues from above .
Happy is he, that can obtaine her loue !

Howard, Earl of Surrey — About 1535.

70 — A VOW TO LOUE

Set me whereas the sunne doth parche the
grene,
Or where his beames do not dissolue the yse :
In temperate heate where he is felt and sene :
In presence prest of people madde or wise ;

Set me in hie, or yet in low degree,
In longest night, or in the shortest daye.
In clearest skie, or where cloudes thickest be,
In lusty youth, or when my heeres are graye.
Set me in heauen, in earth, or els in hell,
In hyll or dale, or in the foming flood,
Thrall, or at large, aloue whereso I dwell,
Sicke or in health, in sull fame or good.
Hers will I be, and onely with this thought
Content my self, although my chauce be
nought

Howard, Earl of Surrey — About 1535

71 — A LOVER'S COMPLAINT.

I never sawe my Ladye laye apart,
Her cornet blacke, in colde nor yet in heate.
Sith fyrst she knew my grieve was growen so
greate,
Whiche other fannes drineth from my hart
That to my self I do the thought reserve,
The which unware did wound my woeful
breast.

But on her face mine eyes mought neuer rest
Yet sith she knew I did her lone and serve,
Her golden tresses cladde alway with blacke,
Her smyling lokes that had thus evermore,
And that restraines whiche I desyre so sore
So dothe thys cornet gouerne me alacke;
In somer, sunne in winters breathe, a froste
Wherby the light of her faire lokes I lost

Howard, Earl of Surrey. — About 1535

72 — THE LOVER COMPLAINEETH OF THE UNKINDNESS OF HIS LOVE

My lute, awake! perform the last
Labour that thou and I shall waste,
And end that I have now begun,
For when this song is sung and past,
My lute be still, for I have done.

As to be heard where ear is none,
As lead to grave in marble stone,
My song may pierce her heart as soon.
Should we then sing, or sigh, or moan?
No, no, my lute! for I have done

The rocks do not so cruelly
Repulse the waves continually,
As she my suit and affection;
So that I am past remedy,
Whereby my lute and I have done.

Proud of the spoil that thou hast got
Of simple hearts, thorough Love's shot,
By whom, unkind! thou hast them won
Think not he hath his bow forgot,
Although my lute and I have done.

Vengeance shall fall on thy disdain,
That mak'st but game of earnest payne.
Think not alone under the sun,
Unquit the cause thy lovers plaine,
Although my lute and I have done.

May chance thee lye withred and old,
In winter nights that are so cold,
Playing in vain unto the moon,
Thy wishes then dare not be told,
Care then who list! for I have done.

And then may chauce thee to repent
The tyme that thou hast lost and spent,
To cause thy lovers sigh and swoon;
Then shalt thou know beauty but lent,
And wish and want, as I have done

Now cease, my lute! this is the last
Labour that thou and I shall waste,
And ended is that I begun;
Now is this song both sung and past;
My lute! be still, for I have done

Sir Thomas Wyatt — About 1535.

73 — THE LOVER'S LUTE CANNOT BE BLAMED, THOUGH IT SING OF HIS LADY'S UNKINDNESS

Blame not my Lute! for he must sound
Of this or that as liketh me,
For lack of wit the Lute is bound
To give such tunes as pleaseth me;
Though my songs be somewhat strange,
And speak such words as touch my change,
Blame not my Lute!

My Lute, alas! doth not offend,
Though that per force he must agree
To sound such tunes as I intend,
To sung to them that heareth me,
Then though my songs be somewhat plain,
And toucheth some that use to feign,
Blame not my Lute!

My Lute and strings may not deny,
But as I strike they must obey;
Break not them then so wrongfully,
But wreak thyself some other way;
And though the songs which I indite,
Do quit thy change with rightful spite,
Blame not my Lute!

Spite asketh spite, and changing change,
And falsed faith, must needs be known;
The faults so great, the case so strange;
Of right it must abroad be blown.
Then since that by thine own desert
My songs do tell how true thou art,
Blame not my Lute!

Blame but thyself that hast misdane,
And well deserved to have blame;
Change thou thy way, so evil begone,
And then my Lute shall sound that same,
But if till then my fingers play,
By thy desert their wonted way,
Blame not my Lute!

Farewell ' unknown, for though thou break
 My strings in spite with great disdain,
 Yet have I found out for thy sake,
 Strings for to string my Lute again.
 And if perchance thus silly rhyme,
 Do make thee blush at any time,
 Blame not my Lute !

Sir Thomas Wyatt—About 1535

74—THE RE-CURED LOVER EXULTETH
 IN HIS FREEDOM, AND VOWETH TO
 REMAIN FREE UNTIL DEATH.

I am as I am, and so will I be ;
 But how that I am none knoweth truly.
 Be it ill, be it well, be I bond, be I free,
 I am as I am, and so will I be.

I lead my life indifferently,
 I mean nothing but honesty ;
 And though folks judge full diversely,
 I am as I am, and so will I die.

I do not rejoice, nor yet complain,
 Both mirth and sadness I do refrain,
 And use the means since folks will feign ;
 Yet I am as I am, be it pleasant or pain

Divers do judge as they do trow,
 Some of pleasure and some of woe,
 Yet for all that nothing they know,
 But I am as I am, wheresoever I go

But sir- judges do thus decay,
 Let every man his judgment say ;
 I will it take in sport and play,
 For I am as I am, whosoever say nay.

Who judgeth well, well God them send ;
 Who judgeth evil, God them amend ;
 To judge the best therefore intend,
 For I am as I am, and so will I end.

Yet some there be that take delight,
 To judge folk's thought for envy and spite ;
 But whether they judge me wrong or right,
 I am as I am, and so do I write

Praying you all that this do read,
 To trust it as you do your creed,
 And not to think I change my weed,
 For I am as I am, however I speed.

But how that is I leave to you,
 Judge as ye list, false or true,
 Ye know no more than afore ye knew,
 Yet I am as I am, whatever ensue.

And from this mind I will not flee,
 But to you all that misjudge me,
 I do protest, as ye may see,
 That I am as I am, and so will be.

Sir Thomas Wyatt.—About 1535

75—THAT PLEASURE IS MIXED WITH
 EVERY PAIN

Venomous thorns that are so sharp and keen
 Bear flowers, we see, full fresh and fair of
 hue,
 Poison is also put in medicine,
 And unto man his health doth oft renew.
 The fire that all things eke consumeth clean,
 May hurt and heal then if that this be
 true,
 I trust some time my harm may be my health,
 Since every woe is joined with some wealth

Sir Thomas Wyatt.—About 1535

76—A DESCRIPTION OF SUCH A ONE
 AS HE WOULD LOVE

A face that should content me wondrous well,
 Should not be fair, but lovely to behold
 With gladsome cheer, all grief for to expell ;
 With sober looks so would I that it should
 Speak without words, such words as none can
 tell,

The tress also should be of crisped gold
 With wit and these, might chance I might be
 tied,
 And knit again with knot that should not slide.

Sir Thomas Wyatt—About 1535.

77—AN EARNEST SUIT TO HIS UNKIND
 MISTRESS NOT TO FORSAKE HIM.

And wilt thou leave me thus ?
 Say nay ! say nay ! for shame !
 To save thee from the blame
 Of all my grief and grame
 And wilt thou leave me thus ?
 Say nay ! say nay !

And wilt thou leave me thus ?
 That hath lov'd thee so long ?
 In wealth and woe among
 And is thy heart so strong
 As for to leave me thus ?
 Say nay ! say nay !

And wilt thou leave me thus ?
 That hath given thee my heart,
 Never for to depart,
 Neither for pain nor smart,
 And wilt thou leave me thus ?
 Say nay ! say nay !

And wilt thou leave me thus ?
 And have no more pity
 Of him that loveth thee,
 Alas ! thy cruelty !
 And wilt thou leave me thus ?
 Say nay ! say nay !

Sir Thomas Wyatt.—About 1535.

78—TO HIS MISTRESS.

Forget not yet the tried intent
Of such a truth as I have meant ;
My great travail so gladly spent,
Forget not yet !

Forget not yet when first began
The weary life, ye know since whan,
The suit, the service, none tell can ,
Forget not yet !

Forget not yet the great assays,
The cruel wrong, the scornful ways,
The painful patience in delays,
Forget not yet !

Forget not '—Oh ! forget not this,
How long ago hath been, and is
The mind that never meant amiss,
Forget not yet !

Forget not then thine own approved,
The which so long hath thee so loved,
Whose steadfast faith yet never moved,
Forget not this !

Sir Thomas Wyatt—About 1535

79—HE LAMENTETH THAT HE HAD
EVER CAUSE TO DOUBT HIS LADY'S
FAITH

Deem as ye list upon good cause,
I may or think of this or that ,
But what or why myself best knows,
Whereby I think and fear not
But thereunto I may well think
The doubtful sentence of this clause ,
I would it were not as I think ,
I would I thought it were not

For if I thought it were not so,
Though it were so, it gnev'd me not ;
Unto my thought it were as thò
I hearkened though I hear not
At that I see I cannot wink,
Nor from my thought so let it go
I would it were not as I think ,
I would I thought it were not.

Lo ! how my thought might make me free,
Of that perchance it needs not .
Perchance none doubt the dread I see ,
I shrink at that I bear not
But in my heart this word shall sink,
Until the proof may better be
I would it were not as I think ,
I would I thought it were not

If it be not, shew no cause why
I should so think, then care I not ,
For I shall so myself apply
To be that I appear not.
That is, as one that shall not shrink
To be your own until I die ,
And if that be not as I think,
Likewise to think it is not.

Sir Thomas Wyatt—About 1535

80.—CHARACTERISTIC OF AN
ENGLISHMAN.

I am an Engleishman, and naked I stand here,
Musing in my mind what garment I shall wear,

For now I will wear this, and now I will wear that,

Now I will wear I cannot tell what
All new fashions be pleasant to me,
I will have them whether I thrive or thee .

Now I am a fisher, all men on me look
What should I do but set cock on the hoop !

What do I care if all the world me fail,
I will have a garment reach to my tail.

Then I am a minion, for I wear the new guise,
The next year after I hope to be wise—

Not only in wearing my gorgeous array,
For I will go to learning a whole summer's day ;

I will learn Latin, Hebrew, Greek, and French,
And I will learn Dutch sitting on my bench.

I do fear no man, each man feareth me ;

I overcome my adversaries by land and by sea:
I had no peer if to myself I were true ;

Because I am not so, diverse times do I rue :
Yet I lack nothing, I have all things at will,

If I were wise and would hold myself still,
And meddle with no matters but to me per-
taining,

But ever to be true to God and my king

But I have such matters rolling in my pate,
That I will and do—I cannot tell what

No man shall let me, but I will have my mind,
And to father, mother, and friend, I'll be
unkind.

I will follow mine own mind and mine old
trade

Who shall let me ? The devil's nails are un-
pared.

Yet above all things new fashions I love well,
And to wear them my thrift I will sell

In all this world I shall have but a time
Hold the cup, good fellow, here is thine and
mine !

Andrew Bourd—About 1537

81—AN INTRODUCTION TO THE BOOK
OF HUSBANDRY

CHAP. IV

Good husbandmen must mow and toil,
To lay to live, by laboured field .

Their wives, at home, must keep such coil,
As their like acts may profit yield

For well they know,

As shaft from bow,

Or chalk from snow,

A good round rent their lords they give,

And must keep touch in all their pay ,

With credit crackt, else for to live,

Or trust to legs, and run away.

Though fence, well kept, is one good point,
 And tilth well done, in season due,
 Yet needling salve, in time t'amount,
 Is all in all, and needfull true
 As for the rest,
 Thus think I best,
 As friend doth guest,
 With hand in hand to lead thee forth,
 To Ceres camp, there to behold
 A thousand things, as richly worth,
 As any pearl is worthy gold.

Thomas Tusser.—About 1557.

82.—A PREFACE TO THE BUYER OF HIS BOOK ON HUSBANDRY.

CHAP. V.

What lookest thou herein to have ?
 Fine verses thy fancy to please ?
 Of many my betters *that* crave .
 Look nothing but rudeness in these.

What other thing lookest thou then ?
 Grave sentences many to find ?
 Such, poets have, twenty and ten,
 Yea thousands, contenting thy mind.

What look ye, I pray you shew what ?
 Terms painted with rhetoric fine !
 Good husbandry seeketh not that,
 Nor is't any meaning of mine

What lookest thou, speak at the last ?
 Good lessons for thee and thy wife ?
 Then keep them in memory fast,
 To help as a comfort to life.

What look ye for more in my book ?
 Points needfull and meet to be known ?
 Then daily be suer to look,
 To save to be suer thine own.

Thomas Tusser —About 1557.

83.—THE LADDER TO THRIFT.

CHAP. IX.

1. To take thy calling thankfully,
 And shun the path to beggary
2. To grudge in youth no drudgery,
 To come by knowledge perfectly.
3. To count no travell slavery,
 That brings in penny savorly.
4. To follow profit, earnestly,
 But meddle not with pilfery.
5. To get by honest practisay,
 And keep thy gettings covertly.
6. To lash not out, too lashingly,
 For fear of pinching penury.
7. To get good plot, to occupy,
 And store and use it, husbandly.
8. To shew to landlord courtesy,
 And keep thy covenants orderly

9. To hold that thine is lawfully,
 For stoutness, or for flattery.
10. To wed good wife for company,
 And live in wedlock honestly.
11. To furnish house with householdry,
 And make provision skilfully
12. To join to wife good family,
 And none to keep for bravery
13. To suffer none live idely,
 For fear of idle knavery.
14. To courage wife in huswifery,
 And use well doers gently.
15. To keep no more but needfully,
 And count excess unsavoury
16. To raise betimes the lubberly,
 Both snorting *Hob* and *Maryery*.
17. To walk thy pastures usually,
 To spy ill neighbour's subtilty.
18. To hate revengement hastily,
 For losing love and amity
19. To love thy neighbour, neighbourly,
 And shew him no discourtesy.
20. To answer stranger civilly,
 But shew him not thy secrecy.
21. To use no man deceitfully,
 To offer no man villainy.
22. To learn how foe to pacify,
 But trust him not too hastily
23. To keep thy touch substantially,
 And in thy word use constancy.
24. To make thy hands advisedly,
 And come not bound through suerty.
25. To meddle not with usury,
 Nor lend thy money foolishly.
26. To hate to live in infamy,
 Through craft, and living shiftingly.
27. To shun all kind of treachery,
 For treason endeth, horribly.
28. To learn to shun ill company,
 And such as live dishonestly.
29. To banish house of blasphemy,
 Lest crosses cross, unluckly
30. To stop mischance through policy
 For changing too unhappily
31. To bear thy crosses, patiently,
 For worldly things are slippery.
32. To lay to keep from misery,
 Age coming on, so creepingly.
33. To pray to God, continually,
 For aid against thine enemy
34. To spend thy Sabbath holily,
 And help the needy poverty
35. To live in conscience quietly,
 And keep thyself from malady.
36. To ease thy sickness speedily,
 Ere help be past recovery.
37. To seek to God for remedy,
 For witches prove unluckly.

These be the steps, unfaignedly,
 To climb to thrift by husbandry.

These steps both reach, and teach thee shall,
 To come by thrift, to shift withall.

Thomas Tusser —About 1557

84.—DIRECTIONS FOR CULTIVATING A HOP-GARDEN.

Whom fancy persuadeth, among other crops,
To have for his spending sufficient of hops,
Must willingly follow, of choices to choose,
Such lessons approved, as skilful do use

Ground gravelly, sandy, and mixed with clay,
Is naughty for hops, any manner of way.
Or if it be mingled with rubbish and stone,
For dryness and barrenness let it alone

Choose soil for the hop of the rottenest mould,
Well dugged and wrought, as a garden-plot
should,

Not far from the water, but not overflown,
This lesson, well noted, is meet to be known

The sun in the south, or else southly and
west,

Is joy to the hop, as a welcomed guest ;
But wind in the north, or else northerly
east,

To the hop is as ill as a fay in a feast.

Meet plot for a hop-yard once found as is told,
Make thereof account, as of jewel of gold,
Now dig it, and leave it, the sun for to burn,
And afterwards fence it, to serve for that turn.

The hop for his profit I thus do exalt,
It strengtheneth drink, and it favoureth malt,
And being well brewed, long kept it will last,
And drawing abide—if ye draw not too fast

Thomas Tusser.—About 1557.

85.—HOUSEWIFERY PHYSIC.

Good huswife provides, ere a sickness do come,
Of sundry good things in her house to have
some

Good *aqua composita*, and vinegar tart,
Rose-water, and treacle, to comfort thine
heart

Cold herbs in her garden, for agues that burn,
That over-strong heat to good temper may
turn

White endive, and succory, with spinach enow;
All such with good pot-herbs, should follow
the plough

Get water of fumitory, liver to cool,
And others the like, or else be like a fool.

Conserves of barbary, quinces, and such,
With sirops, that easeth the sickly so much
Ask *Medicus'* counsel, ere medicine ye take,
And honour that man for necessity's sake
Though thousands hate physic, because of the
cost,

Yet thousands it helpeth, that else should be
lost

Good broth, and good keeping, do much now
and then

Good diet, with wisdom, best comforteth man
In health, to be sturring shall profit thee best,
In sickness, hate trouble. seek quiet and rest.

Remember thy soul ; let no fancy prevail ;
Make ready to God-ward ; let faith never quail :
The sooner thyself thou submittest to God,
The sooner he ceaseth to scourge with his rod.

Thomas Tusser.—About 1557.

86—GOOD HUSBANDLY LESSONS,
Worthy to be followed of such as would thrive.

CHAP. X.

1. God sendeth and giveth, both mouth and
the meat,
And blesseth us all with his benefits great :
Then serve we the God, who so richly doth
give,
Shew love to our neighbours, and lay for
to live
- 2 As bud, by appearing, betok'neth the
spring,
And leaf, by her falling, the contrary
thing,
So youth bids us labour, to get as we can,
For age is a burden to labouring man.
- 3 A competent living, and honestly had,
Makes such as are godly, both thankful
and glad.
Life, never contented, with honest estate,
Lamented is oft, and repented too late.
- 4 Count never well gotten, what naughty is
got,
Nor well to account of, which honest is not.
Look long not to prosper, that weightest
not thus,
Lest prospering faileth, and all go amiss.
5. True wedlock is best, for avoiding of sin ;
The bed undefiled, much honour doth win.
Though love be in choosing, far better
than gold,
Let love come with somewhat, the better
to hold.
- 6 Where couples agree not, is rancour and
strife,
Where such be together, is seldom good
life,
Where couples in wedlock do lovely agree,
There fouson remaineth, if wisdom there be.
- 7 Who looketh to marry, must lay to keep
house,
For love may not alway be playing with
douse.
If children increase, and no stay of thine
own,
What afterward follows is soon to be
known.
8. Once charged with children, or likely to
be,
Give over to sojourn, that thinkest to
thee ;

- Lest grudging of hostess, and craving of nurse,
Be costly and noisome to thee and thy purse.
- 9 Good husbands that loveth good houses to keep,
Are oftentimes careful when others do sleep
To spend as they may, or to stop at the first,
For running in danger, or fear of the worst
10. Go count with thy coffers, when harvest is in,
Which way for thy profit to save or to win
Of t'one or them both, if a savour we smell,
House-keeping is godly, wherever we dwell
11. Son, think not thy money, purse bottom to burn,
But keep it for profit, to serve thine own turn
A fool and his money be soon at debate,
Which after, with sorrow, repents him too late.
- 12 Good bargain adorning, make privy but few,
In selling, refrain not, abroad it to shew :
In making, make haste, and away to thy pouch,
In selling, no haste, if ye dare it avouch
13. Good landlord, who findeth, is blessed of God,—
A cumbersome landlord is husbandman's rod ;
He noyeth, destroyeth, and all to this drift,
To strip his poor tenant of farm and of thrift
- 14 Rent-corn, whoso payeth, (as worldlings would have,
So much for an acre) must live like a slave ;
Rent-corn to be paid, for a reasonable rent,
At reasonable prices, is not to lament.
15. Once placed for profit, look never for ease,
Except ye beware of such michers as these,—
Unthriftiness, Slothfulness, Careless and Rash,
That thrusteth thee headlong, to run in the lash.
16. Make Money thy drudge, for to follow thy work,
Make Wisdom comptroller, and Order thy clerk
Provision cater, and Skill to be cook,
Make Steward of all, pen, ink, and thy book.
17. Make hunger thy sauce, as a med'cine for health,
Make thirst to be butler, as physic for wealth :
Make eye to be usher, good usage to have,
Make bolt to be porter, to keep out a knave.
18. Make husbandry bailiff, abroad to provide,
Make huswifery daily, at home for to guide
Make coffer, fast locked, thy treasure to keep,
Make house to be suer, the safer to sleep
19. Make bandog thy scoutwatch, to bark at a thief,
Make courage for life, to be capitain chief
Make trap-door thy bulwark, make bell to be gin,
Make gunstone and arrow, shew who is within.
20. The credit of master, to brothel his man,
And also of mistress, to minkin Nan,
Be causes of opening a number of gaps,
That letteth in mischief, and many mishaps.
21. Good husband he trudgeth to bring in the gains,
Good huswife she drudgeth, refusing no pains.
Though husband at home, be to count, ye wot what,
Yet huswife, within, is as needful as that
- 22 What helpeth in store, to have never so much,
Half lost by ill usage, ill huswives and such ?
So, twenty load bushes, cut down at a clap,
Such heed may be taken, shall stop but a gap
23. A retcheless servant, a mistress that scowls,
A ravening mastiff, and hogs that eat fowls,
A giddy brain master, and stroyall his knave,
Brings ruine to ruin, and thieft to her grave
24. With some upon Sundays, their tables do reek,
And half the week after, their dinner do seek,
Not often exceeding, but always enough,
Is husbandly fare, and the guise of the plough.
25. Each day to be feasted, what husbandry worse,
Each day for to feast, is as ill for the purse,
Yet measurely feasting, with neighbours among,
Shall make thee beloved, and live the more long.
26. Things husbandly handsome, let workman contrive,
But build not for glory, that thinkest to thrive ;
Who fondly in doing, consumeth his stock,
In the end for his folly, doth get but a mock

- 27 Spend none but your own, howsoever ye spend,
For bribing and shifting have seldom good end
In substance although ye have never so much,
Delight not in parasites, harlots, and such.
28. Be suerty seldom, (but never for much)
For fear of purse, pennyless, hanging by such ;
Or *Scarborow* warning, as ill I believe,
When, (Sir, I arrest ye ') gets hold of thy sleeve
29. Use (*legem pone*) to pay at thy day,
But use not (*orenius*) for often delay .
Yet (*proesta questimus*) out of a grate,
Of all other collects, the lender doth hate.
- 30 Be pinched by lending, for kiffe nor for kin,
Nor also by spending, by such as come in ;
Nor put to thine hand, betwixt bark and the tree,
Lest through thine own folly, so pinched thou be.
31. As lending to neighbour, in time of his need,
Wins love of thy neighbour, and credit doth breed ,
So never to crave, but to live of thine own,
Brings comforts a thousand, to many unknown.
- 32 Who living but lends² and be lent to they must
Else buying and selling must lie in the dust
But shameless and crafty that desperate are,
Make many, full honest, the worser to fare.
33. At some time to borrow, account it no shame,
If justly thou keepest thy touch for the same .
Who quick be to borrow, and slow be to pay,
Their credit is naught, go they never so gay.
- 34 By shifting and borrowing, who so as lives,
Not well to be thought on, occasion gives :
Then lay to live warily, and wisely to spend ,
For prodigall livers have seldom good end.
- 35 Some spareth too late, and a number with him,—
The fool at the bottom, the wise at the brim :
Who careth, nor spareth, till spent he hath all,
Of bobbing, not robbing, be fearful he shall.
- 36 Where wealthiness floweth, no friendship can lack,
Whom poverty pincheth, hath freedom as slack
Then happy is he, by example that can
Take heed by the fall, of a mischeved man
37. Who breaketh his credit, or cracketh it twice,
Trust such with a suerty, if ye be wise
Or if he be angry, for asking thy due,
Once even, to him afterward, lend not anew.
38. Account it well sold, that is justly well paid,
And count it well bought, that is never denaid ;
But yet here is t'one, here is t'other doth best,
For buyer and seller, for quiet and rest
39. Leave princes' affaires, undescant on,
And tend to such doings as stands thee upon .
Fear God, and offend not the prince, nor his laws,
And keep thyself out of the magistrate's claws.
40. As interest, or usury playeth the devil,
So hul-back and fil-belly biteth as evil
Put dicing among them, and dooking the dall,
And by and by after, of beggary smell
41. Once weekly, remember thy charges to cast,
Once monthly, see how thy expences may last :
If quarter declareth too much to be spent,
For fear of ill year, take advice of thy rent.
42. Who orderly ent'reth his payments in book,
May orderly find them again, (if he look)
And he that intendeth, but once for to pay,
Shall find this in doing, the quietest way
43. In dealing uprightly, this counsel I teach,
First reckon, then write, ere to purse ye do reach .
Then pay and dispatch him, as soon as ye can,
For ling'ring is hinderance, to many a man.
44. Have weights, I advise thee, for silver and gold,
For some be in knavery, now a-days bold ;
And for to be suer, good money to pay,
Receive that is current, as near as ye may.
45. Delight not, for pleasure, two houses to keep,
Lest charge, without measure, upon thee do creep ,
And *Jankin* and *Jenykin* cozen thee so,
To make thee repent it, ere year about go.

43. The stone that is rolling, can gather no moss,
Who often removeth is suer of loss.
The rich it compelleth, to pay for his pride,
The poor it undoeth, on every side
47. The eye of the master enricheth the hutch,
The eye of the mistress availeth as much,
Which eye, if it govern, with reason and skill,
Hath servant and service, at pleasure and will
48. Who seeketh revengement of every wrong,
In quiet nor safety, continueth long
So be that of wilfulness, triseth the law,
Shall strive for a cockcomb, and thrive as a daw.
49. To hunters and hawkers take heed what ye say,
Mild answer with courtesy, drives them away;
So where a man's better will open a gap,
Resist not with rudeness, for fear of mishap
50. A man in this world, for a churl that is known,
Shall hardly in quiet, keep that is his own.
Where lowly, and such as of courtesy smells,
Finds favour and friendship, wherever he dwells.
51. Keep truly thy Sabbath, the better to speed,
Keep servant from gadding, but when it is need
Keep fish-day and fasting-day, as they do fall,
What custom thou keepest, let others keep all
52. Though some in their tithing, be slack or too bold,
Be thou unto Godward, not that way too cold
Evil conscience grudgeth, and yet we do see,
Ill tithers, ill thrivers most commonly be.
53. Pay weakly thy workman, his household to feed,
Pay quarterly servants, to buy as they need
Give garment to such as deserve, and no mo,
Lest thou and thy wife, without garment do go.
54. Beware *raskabilla*,—slothful to work,
Purloners and filchers, that loveth to lurk:
Away with such lubbers, so loth to take pain,
That rolls in expences, but never no gain.
55. Good wife and good children are worthy to eat,
Good servant, good labourer, earneth their meat,
Good fellow, good neighbour, that fellowly guest,
With heartale welcome, should have of the best
56. Depart not with all that thou hast to thy child,
Much less unto other, for being beguil'd
Lest if thou wouldst gladly possess it again,
Look, for to come by it, thou wottest not when
57. The greatest preformant that child we can give
Is learning and nurture, to train him to live,
Which whoso it wanteth, though left as a squire,
Consumeth to nothing, as block in the fire
58. When God hath so blest thee, as able to live,
And thou hast to rest thee, and able to give;
Lament thy offences, serve God for amend,
Make soul to be ready, when God for it sends.
59. Send fruits of thy faith to heaven, afore-hand,
For mercy here doing, God blesseth thy land;
He maketh thy store with his blessing to swim,
And after, thy soul to be blessed with him
60. Some lay to get riches, by sea and by land,
And vent'reth his life, in his enemies hand.
And setteth his soul upon six or on seven.
Not caring nor fearing, for hell nor for heaven.
61. Some pincheth and spareth, and pineth his life,
To coffer up bags, for to leave to his wife.
And she (when he dieth) sets open the chest,
For such as can soothe her, and all away wrest.
62. Good husband preventing the frailness of some,
Takes part of God's benefits, as they do come
And leaveth to wife and his children the rest,
Each one his own part, as he thinketh it best.
63. These lessons approved, if wisely ye note,
May save and advantage ye, many a groat,
Which if ye can follow, occasion found,
Then every lesson may save ye a pound

87.—THE WINDS.

CHAP. XIII.

North winds send hail, South winds bring
rain,
East winds we bewail, West winds blow
amain
North-east is too cold, South-east not too
warm,
North-west is too bold, South-west doth no
harm

The North is a noyer to grass of all suites,
The East a destroyer to herb and all fruits;
The South, with his showers, refresheth the
corn,
The West, to all flowers, may not be for-
borne

The West, as a father, all goodness doth
bring,
The East, a forbearer no manner of thing
The South, as unkind, draweth sickness too
near,
The North, as a friend, maketh all again
clear

With temperate wind, we be blessed of God,
With tempest we find, we are beat with his
rod
All power, we know, to remain in his hand,
How ever wind blow, by sea or by land.

Though winds do rage, as winds were
wood,
And cause spring tides to raise great flood,
And lofty ships leave anchor in mud
Bereaving many of life, and of blood;
Yet true it is, as cow chews cud,
And trees, at spring, do yield forth bud,
Except wind stands, as never it stood,
It is an ill wind turns none to good

Thomas Tusser.—About 1557.

88.—A CHRISTMAS CAROL.

CHAP. XXXI

- 1 Was not Christ our Saviour,
Sent to us fro God above?
Not for our good behaviour,
But only of his mercy and love.
If this be true, as true it is,
Truly in deed
Great thanks to God to yield for this,
Then had we need
- 2 This did our God, for very troth,
To train to him the soul of man,
And justly to perform his oath,
To Sarah and to Abram than
That through his seed all nations should
Most blessed be
As in due time, perform he would,
As now we see.

3. Which wondrously is brought to pass,
And in our sight already done,
By sending, as his promise was,
(To comfort us) his only Son,
Even Christ, I mean, that virgin's child,
In Bethlem born,
That lamb of God, that prophet mild,
With crowned thorn.

4 Such was his love to save us all,
From dangers of the curse o' God,
That we stood in by Adam's fall,
And by our own deserved rod,
That through his blood and holy name
Who so believes,
And fly from sin, and abhors the same,
Free mercy he gives

5. For these glad news this feast doth bring,
To God the Son and Holy Ghost,
Let man give thanks, rejoice and sing,
From world to world, from coast to coast,
For all good gifts so many ways,
That God doth send,
Let us in Christ give God the praise,
Till life shall end

At Christmas be merry, and thankful withall,
And feast thy poor neighbours, the great with
the small,
Yea all the year long, to the poor let us give,
God's blessing to follow us, whiles we do live

Thomas Tusser.—About 1557

89.—POSIES FOR THINE OWN BED-CHAMBER.

1. What wisdom more, what better life, than
pleaseth God to send,
What worldly goods, what longer use, than
pleaseth God to lend?
- 2 What better fare, than well content, agree-
ing with thy wealth,
What better guest than trusty friend, in
sickness and in health?
3. What better bed than conscience good, to
pass the night with sleep,
What better work, than daily care, from
sin thyself to keep?
4. What better thought, than think on God,
and daily him to serve,
What better gift than to the poor, that
ready be to sterve?
5. What greater praise of God and man, than
mercy for to show,
Who mercelless, shall mercy find, that mercy
shews to few?
6. What worse despair, than loth to die, for
fear to go to hell?
What greater faith than trust in God,
through Christ in heaven to dwell?

Thomas Tusser.—About 1557.

90.—PRINCIPAL POINTS OF RELIGION

- 1 To pray to God continually,
- 2 To learn to know him rightfully,
- 3 To honour God in Trinity,
The Trinity in Unity,
The Father in his majesty,
The Son in his humanity,
The Holy Ghost's benignity,
Three persons, one in Deity.
4. To serve him always, holily,
- 5 To ask him all thing needfully,
- 6 To praise him in all company,
- 7 To love him alway, heartily,
8. To dread him alway christianly,
- 9 To ask him mercy, penitently,
- 10 To trust him alway, faithfully,
- 11 To obey him, alway, willingly,
- 12 To abide him alway, patiently,
- 13 To thank him alway, thankfully,
- 14 To live here alway, virtuously,
- 15 To use thy neighbour, honestly,
16. To look for death still, presently,
17. To help the poor, in misery,
- 18 To hope for Heaven's felicity,
- 19 To have faith, hope, and charity,
20. To count this life but vanity,
Be points of christianity.

Thomas Tusser — About 1557.

91.—AMANTIUM IRÆ AMORIS REDINTEGRATIO EST.

In going to my naked bed, as one that would have slept,
I heard a wife sing to her child, that long before had wept
She sighed sore, and sang full sweet, to bring the babe to rest
That would not cease, but cried still, in sucking at her breast.
She was full weary of her watch, and grieved with her child,
She rocked it, and rated it, until on her it smil'd;
Then did she say, "Now have I found the proverb true to prove,
The falling out of faithful friends renewing is of love"

Then took I paper, pen, and ink, this proverb for to write,
In register for to remain of such a worthy wight.
As she proceeded thus in song unto her little brat,
Much matter utter'd she of weight in place whereas she sat,
And proved plain, there was no beast, nor creature bearing life,
Could well be known to live in love without discórd and strife.

Then kissed she her little babe, and sware by God above,
"The falling out of faithful friends renewing is of love."

* * * * *

"I marvel much, pardie," quoth she, "for to behold the rout,
To see man, woman, boy, and beast, to toss the world about,
Some kneel, some crouch, some beck, some check, and some can smoothly smile,
And some embrace others in arms, and there think many a while
Some stand aloof at cap and knee, some humble, and some stout,
Yet are they never friends indeed until they once fall out."
Thus ended she her song, and said, before she did remove,
"The falling out of faithful friends renewing is of love."

Richard Edwards — About 1557.

92.—THE LOVER REQUESTETH SOME FRIENDLY COMFORT, AFFIRMING HIS CONSTANCY.

The mountains high, whose lofty tops do meet the haughty sky;
The craggy rook, that to the sea free passage doth deny,
The aged oak, that doth resist the force of blustering blast,
The pleasant herb, that everywhere a pleasant smell doth cast,
The lion's force, whose courage stout declares a prince-like might,
The eagle, that for worthiness is born of kings in fight

* * * * *

Then these, I say, and thousands more, by tract of time decay,
And, like to time, do quite consume, and fade from form to clay,
But my true heart and service vow'd shall last time out of mind,
And still remain as thine by doom, as Cupid hath assigned,
My faith, lo here! I vow to thee, my troth thou know'st too well,
My goods, my friends, my life, is thine, what need I more to tell?
I am not mine, but thine, I vow, thy hents I will obey,
And serve thee as a servant ought, in pleasing if I may,
And aith I have no flying wings, to serve thee as I wish,
Ne fins to cut the silver streams, as doth the gliding fish;
Wherefore leave now forgetfulness, and send again to me,
And strain thy azure veins to write, that I may greeting see

And thus farewell' more dear to me than
chiefest friend I have,
Whose love in heart I mind to shrine, till Death
his fee do crave

Richard Edwards — About 1557.

93 — THE LOVE THAT IS REQUITED
WITH DISDAIN.

In search of things that secret are my mated
muse began,
What it might be molested most the head and
mind of man,
The bending brow of prince's face, to wrath
that doth attend,
Or want of parents, wife, or child, or loss of
faithful friend,
The roaring of the cannon shot, that makes
the piece to shake,
Or terror, such as mighty Jove from heaven
above can make.
All these, in fine, may not compare, experience
so doth prove,
Unto the torments, sharp and strange, of such
as be in love
Love looks aloft, and laughs to scorn all such
as griefs annoy,
The more extreme their passions be, the greater
is his joy;
Thus Love, as victor of the field, triumphs
above the rest,
And joys to see his subjects lie with living
death in breast,
But dire Disdain lets drive a shaft, and galls
thus bragging fool,
He plucks his plumes, unbends his bow, and
sets him new to school,
Whereby this boy that bragged late, as con-
queror over all,
Now yields himself unto Disdain, his vassal
and his thrall

William Hunnis — About 1557

94 — THE NUT-BROWN MAID

He. It standeth so, a deed is do',
Whereof great harm shall grow
My destiny is for to die
A shameful death, I trow,
Or else to flee the one must be,
None other way I know,
But to withdraw as an outlaw,
And take me to my bow.
Wherefore adieu, my own heart true!
None other rede I can,
For I must to the green wood go,
Alone, a banished man

She. O Lord, what is this world's bliss,
That changeth as the moon!
My Summer's day in lusty May
Is warked before the noon.
I hear you say, Farewell Nay, nay,
We depart not so soon.

Why say ye so? whither will ye go?
Alas! what have ye done?
All my welfare to sorrow and care
Should change if ye were gone,
For in my mind, of all mankind
I love but you alone.

He. I can believe, it shall you grieve,
And somewhat you distrust:
But afterward, your paines hard
Within a day or twain
Shall soon aslake, and ye shall take
Comfort to you again
Why should ye ought, for to makethought?
Your labour were in vain.
And thus I do, and pray to you,
As heartily as I can;
For I must to the green wood go,
Alone, a banished man

She. Now sith that ye have showed to me
The secret of your mind,
I shall be plain to you again,
Like as ye shall me find.
Sith it is so that ye will go,
I will not live behind,
Shall never be said, the Nut-brown Maid
Was to her love unkind.
Make you ready, for so am I,
Although it were anon;
For in my mind, of all mankind
I love but you alone

He. I counsel you, remember how
It is no maiden's law
Nothing to doubt, but to run out
To wood with an outlaw;
For ye must there in your hand bear
A bow, ready to draw;
And as a thief, thus must you live,
Ever in dread and awe.
Whereby to you great harm might grow.
Yet had I lever than,
That I had to the green wood go,
Alone, a banished man.

She. I think not nay, but, as ye say,
It is no maiden's lore
But love may make me for your sake,
As I have said before,
To come on foot, to hunt and shoot
To get us meat in store,
For so that I your company
May have, I ask no more
From which to part it makes my heart
As cold as any stone,
For, in my mind, of all mankind
I love but you alone

He. Yet take good heed, for ever I dread
That ye could not sustain
The thorny ways, the deep vallèys,
The snow, the frost, the rain,
The cold, the heat, for, dry or wet,
We must lodge on the plain;
And us above, none other roof
But a brake bush or twain.

Which soon should grieve you, I beheve,
And ye would gladly than
That I had to the green wood go,
Alone, a banished man.

She Sith I have here been partnèr
With you of joy and bliss,
I must also part of your wo
Endure, as reason is
Yet I am sure of one pleasùre,
And, shortly, it is this,
That, where ye be, me seemeth, pardie,
I could not fare amiss.
Without more speech, I you beseech
That ye were soon agone,
For, to my mind, of all mankind
I love but you alone

He If ye go thither, ye must consider,
When ye have list to dine,
There shall no meat be for you gete,
Nor drnk, beer, ale, nor wine,
No sheetes clean, to lie between,
Made of thread and twine ;
None other house but leaves and boughs,
To cover your head and mine
Oh mine heart sweet, thus evil diet,
Should make you pale and wan ;
Wherefore I will to the green wood go,
Alone, a banished man

She Among the wild deer, such an archer,
As men say that ye be,
Ye may not fail of good vittail,
Where is so great plantie.
And water clear of the rivér,
Shall be full sweet to me.
With which in heal I shall right weel
Endure, as ye shall see,
And ere we go, a bed or two
I can provide anone,
For, in my mind, of all mankind
I love but you alone.

He Lo yet before, ye must do more,
If ye will go with me ;
As cut your hair up by your ear,
Your kirtle to the knee,
With bow in hand, for to withstand
Your enemies, if need be,
And thus same night, before day-light,
To wood-ward will I flee
If that ye will all this fulfill,
Do't shortly as ye can
Else will I to the green wood go,
Alone, a banished man

She. I shall, as now, do more for you,
Than 'longeth to womanheed,
To short my hair, a bow to bear,
To shoot in time of need.
Oh, my sweet mother, before all other
For you I have most dread,
But now adieu ! I must ensue
Where fortune doth me lead.
All this make ye . Now let us flee ;
The day comes fast upon
For, in my mind, of all mankind
I love but you alone

He. Nay, nay, not so, ye shall not go,
And I shall tell you why .
Your appetite is to be light
Of love, I weel espy
For like as ye have said to me,
In like wise, hardly,
Ye would answer whoever it wore,
In way of company
It is said of old, soon hot, soon cold ;
And so is a woman,
Wherefore I to the wood will go,
Alone, a banished man

She If ye take heed, it is no need
Such words to say by me,
For oft ye prayed and me assayed,
Ere I loved you, pardie
And though that I, of ancestry,
A baron's daughter be,
Yet have you proved how I you loved,
A squire of low degree ;
And ever shall, whatso befall ;
To die therefore anon,
For, in my mind, of all mankind
I love but you alone

He. A baron's child to be beguiled,
It were a cursed deed !
To be fellaw with an outlaw,
Almighty God forbid !
It better were, the poor squèr
Alone to forest yede,
Than I should say, another day,
That, by my cursed deed,
We were betrayed - wherefore, good maid,
The best rede that I can,
Is, that I to the green wood go,
Alone, a banished man.

She. Whatever befall, I never shall,
Of this thing you upbraid,
But, if ye go, and leave me so,
Then have ye me betrayed
Remember weel, how that you deal ;
For if ye, as ye said,
Be so unkind to leave behind,
Your love, the Nut-Brown Maid,
Trust me truly, that I shall die
Soon after ye be gone,
For, in my mind, of all mankind
I love but you alone

He. If that ye went, ye should repcnt ;
For in the forest now
I have purveyed me of a maid,
Whom I love more than you ;
Another fairer than ever ye were,
I dare it weel avow,
And of you both each should be wroth
With other, as I trow
It were mine ease to live in peace ;
So will I, if I can,
Wherefore I to the wood will go,
Alone, a banished man.

She. Though in the wood I understood
Ye had a paramour,
All this may not remove my thought,
But that I will be your.

And she shall find me soft and kind
 And courteous every hour,
 Glad to fulfill all that she will
 Command me to my power.
 For had ye, lo, an hundred mo,
 Of them I would be one;
 For, in my mind, of all mankind
 I love but you alone.

He. Mine own dear love, I see thee prove
 That ye be kind and true,
 Of maid and wife, in all my life,
 The best that ever I knew.
 Be merry and glad; no more be sad;
 The case is changed now,
 For it were ruth, that, for your truth,
 Ye should have cause to rue.
 Be not dismayed, whatever I said
 To you, when I began,
 I will not to the greenwood go,
 I am no banished man.

She. These tidings be more glad to me,
 Than to be made a queen,
 If I were sure they would endure -
 But it is often seen,
 When men will break promise, they speak
 The wordes on the spleen
 Ye shape some wile me to beguile,
 And steal from me, I woen
 Than were the case worse than it was,
 And I more woe-begone
 For, in my mind, of all mankind
 I love but you alone.

He. Ye shall not need further to dread:
 I will not disparage,
 You (God defend!) with ye descend
 Of so great a lineage
 Now understand, to Westmoreland,
 Which is mine heritage,
 I will you bring, and with a ring,
 By way of marriage,
 I will you take, and lady make,
 As shortly as I can
 Thus have you won an erly's son,
 And not a banished man.

Anonymous — About 1502.

95 — KING ARTHUR'S DEATH.

On Trinity Monday in the morn,
 This sore battayle was doome'd to be;
 Where many a knight cried, "Well-awaye!"
 Alack, it was the more pity
 Ere the first crowing of the cock,
 When as the king in his bed lay,
 He thought Sir Gawaine to him came,
 And there to him these words did say.
 "Now, as ye are mine uncle dear,
 And as you prize your life, this day
 O meet not with your foe in fight,
 Put off the battayle, if ye may,

For Sir Lancelot is now in France,
 And with him many a hardy knight,
 Who will within this month be back,
 And will assaist ye in the fight."

The king then called his nobles all,
 Before the breaking of the day;
 And told them how Sir Gawaine came
 And there to him these words did say.

His nobles all this counsel gave,
 That, early in the morning, he
 Should send away an herald at arms
 To ask a parley fair and free.

Then twelve good knights King Arthur chose,
 The best of all that with him were,
 To parley with the foe in field,
 And make with him agreement fair.

The king he charg'd all his host,
 In readiness there for to be.
 But no man should no weapon stir,
 Unless a sword drawn they should see.

And Mordred on the other part,
 Twelve of his knights did likewise bring;
 The best of all his company,
 To hold the parley with the king.

Sir Mordred also charged his host,
 In readiness there for to be;
 But no man should no weapon stir,
 But if a sword drawn they should see.

For he durst not his uncle trust,
 Nor he his nephew, sooth to tell
 Alack! it was a woeful case,
 As e'er in Christentie befel.

But when they were together met,
 And both to fair accordance brought;
 And a month's league between them set,
 Before the battayle should be fought;
 An adder crept forth of a bush,
 Stung one o' the king's knights on the knee:
 Alack! it was a woeful chance,
 As ever was in Christentie.

When the knight found him wounded sore,
 And saw the wild-worm hanging there,
 His sword he from his scabbard drew,
 A piteous case as ye shall hear

For when the two hosts saw the sword,
 They join'd battayle instantly
 Till of so many noble knights,
 On one side there were left but three.

For all were slain that durst abide,
 And but some few that fled away:
 Ay me! it was a bloody field,
 As e'er was fought on summer's day.

Upon King Arthur's own party,
 Only himself escap'd there,
 And Lukyn, Duke of Gloster, free,
 And the king's butler, Bedevere.

And when the king beheld his knights,
 All dead and scattered on the mould;
 The tears fast trickled down his face.
 That manly face in fight so bold.

‘ Now rest ye all, brave knights,” he said,
 “ So true and faithful to your trust ;
 And must ye then, ye valiant hearts,
 Be left to moulder into dust ”

“ Most loyal have ye been to me,
 Most true and faithful unto death
 And, oh ! to raise ye up again,
 How freely could I yield my breath ”

“ But see the traitor’s yet alive.
 Lo, where he stalks among the dead !
 Now bitterly he shall abide,
 And vengeance fall upon his head ”

“ Oh, stay, my liege,” then said the duke,
 “ O stay for love and charitie .
 Remember what the vision spake,
 Nor meet your foe, if it may be

“ O, stay me not, thou worthy wight,
 Thus debt my loyal knights I owe
 Betide me life, betide me death,
 I will avenge them of their foe ”

Then straight he grasped his trusty spear,
 And on his horse then mounted he :
 As his butler holpe him to his horse,
 His bowels gushed to his knee.

“ Alas ! ” then said the noble king,
 “ That I should live this sight to see !
 To see this good knight here be slain,
 All for his love in helping me ”

He put his spear into his rest,
 And to Sir Mordred loud gan cry—
 “ Now set thyself upon thy guard,
 For, traitor, now thy death is nigh ”

Sir Mordred lifted up his sword,
 And fierce to meet the king ran he
 The king his spear he through him thrust ;
 A fathom thorow his bodie

When Mordred felt the stroke of death,
 And found that he was wounded so ;
 He thrust himself upon the spear,
 And struck the king a deadly blow

Then grimly died Sir Mordred,
 Presently upon that tree,
 And bloody streams ran from the king—
 Ere to the duke returned he

Sir Lukyn then he thus bespake,—
 “ Sir knight, thou hast been faithful tried,
 Now take my sword Excalbar,
 That hangs so freely by my side

“ O take my sword Excalbar,
 And there unto the river throw
 For here, henceforth, beneath this tree
 All use of weapons I forego

“ And fare thee well, thou trusty sword,
 A better ne’er had valiant knight,
 With thee full oft, and many a day,
 Have I withstood my foe in fight.

“ With this good falchion in my hand,
 Oft have I reaped the bloody field .
 But now the fatal hour is come,
 That never more I may thee wield.”

The duke to the river side he went,
 And there his own sword in threw he,
 But he kept back Excalbar,
 He kept it back in privitie

For all of Cologne was the blade,
 And all the hilt of precious stone,
 “ And ever alack ! ” then said the knight,
 “ Must such a sword away be thrown ? ”

Then back he came unto the king,
 Who said, “ Sir Lukyn, what did you see ? ”
 “ Nothing, my liege, save that the wind
 Blew o’er the waters fair and free ”

“ O go again,” then said the king,
 “ O good Sir Lukyn go again,
 Into the river throw my sword,
 Nor keep me lingering here in pain.”

The duke then to the river went,
 And the king’s scabbard in threw he,
 But he kept back Excalbar,
 And hid it underneath a tree.

Then back he came to tell the king,
 Who said, “ Sir Lukyn, saw ye aught ? ”
 “ Nothing, my liege, save that the wind
 Now with the angry waters fought ”

“ O Lukyn, Lukyn,” said the king,
 “ Twice hast thou dealt deceitfully,
 Alack, whom may we ever trust,
 When such a knight so false can be ?

“ Say, wouldst thou have thy master dead,
 All for a sword that wins thine eye ?
 Now go again, and throw it in,
 Or here the one of us shall die ”

The duke, all shent with this rebuke,
 No answer made unto the king,
 But to the river took the sword,
 And threw it far as he could fling

A hand and an arm did meet the sword,
 And flourished three times in the air,
 Then sunk beneath the running stream,
 And of the duke was seen nae mair

All sore astonished stood the duke,
 He stood as still, as still mote be
 Then hastened back to tell the king .
 But he was gone from under the tree.

But to what place he could not tell,
 For never after he did him spy,
 But he saw a barge go from the land,
 And he heard ladies howl and cry

And whether the king was there, or not,
 He never knew, nor ever colde,
 For from that sad and dreiful day,
 He never more was seen on mould

Anonymous — About 1550.

THE THIRD PERIOD,

FROM 1558 TO 1649.

THIS period has been termed the glorious age of English literature. The greatest names will be found in clusters, whether it be in poetry, or philosophy, or politics, Shakspeare, Bacon, Spenser, Sydney, Hooker, Taylor, Barrow, Raleigh, Napier, and Hobbes, and many others adorn its annals. In all probability the Reformation tended, with other causes, to produce this. Through printing, the treasures of Greece and Rome were laid open to the public. Then came translations from many of the highest works of Spain and Italy. Tasso was translated by Fairfax; Amos by Harrington, Homer and Hesiod by Chapman. Boccaccio, Petrarch, Dante, Arsetano, Machiavel, Castiglione, all were opened up to the English reader in his own tongue. Sir Thomas North's translation of Plutarch did much to give incidents and facts to the dramatic writers, who used them freely, but, above all, the Bible, for the first time placed within the power of the poorest to read, was doubtless the greatest means of quickening the hearts and intellects of the great and glorious writers of the age. Hazlitt, in one of his own eloquent passages, says:—

“The translation of the Bible was the chief engine in the great work. It threw open, by a secret spring, the rich treasures of religion and morality, which had been there locked up as in a shrine. It revealed the visions of the prophets, and conveyed the lessons of inspired teachers (such they were thought) to the meanest of the people. It gave them a common interest in the common cause. Their hearts burned within them as they read. It gave a *mind* to the people by giving them common subjects of thought and feeling. It cemented their union of character and sentiment: it created endless diversity and collision of opinion. They found objects to employ their faculties, and a motive in the magnitude of the consequences attaching to them, to exert the utmost eagerness in the pursuit of truth, and the most daring intrepidity in maintaining it. Religious controversy sharpens the understanding by the subtlety and remoteness of the topics it discusses, and braces the will by their infinite importance. We perceive in the history of this period a nervous masculine intellect. No levity, no feebleness, no indifference, or if there were, it is a relaxation from the intense anxiety which gives a tone to its general character. But there is a gravity approaching to piety; a seriousness of impression, a conscientious severity of argument, an habitual fervour and enthusiasm in their mode of handling almost every subject. The debates of the schoolmen were sharp and subtle enough; but they wanted interest and grandeur, and were besides confined to a few: they did not affect the general mass of the community. But the Bible was thrown open to all ranks and conditions, ‘to run and read,’ with its wonderful table of contents from Genesis to the Revelations. Every village in England would present the scene so well described in Burns’s ‘Cotter’s Saturday Night.’ I cannot think that all this variety and knowledge could be thrown in all at once upon the mind of a people and not make some impression upon it, the traces of which might be discerned in the manners and literature of the age. For to leave more disputable points, and take only the historical parts of the Old Testament, or the moral sentiments of the New, there is nothing like them in the power of exciting awe and admiration or of riveting sympathy. We see what Milton has made of the account of the ‘Creation,’ from the manner in which he has treated it, imbued and impregnated with the spirit of the time of which we speak. Or what is there equal (in that romantic interest and patriarchal simplicity which goes to the heart of a country and rouses it, as it were, from its lairs and wildernesses) equal to the story of Joseph and his Brethren, of Rachel and Laban, of Jacob’s dream, of Ruth and Boaz, the descriptions in the book of Job, the deliverance of the Jews out of Egypt, or the account of their captivity and return from Babylon? There is in all these parts of the Scripture, and numberless more of the same kind, to pass over the Orphic hymns of David, the prophetic denunciations of Isaiah, or the gorgeous visions of Ezekiel, an originality, a vastness of conception, a depth and tenderness of feeling, and a touching simplicity in the mode of narration, which he who does not feel, need be made of no ‘penetrable stuff.’ There is something in the character of Christ too, (leaving religious faith quite out of the question), of more sweetness and majesty, and more likely to work a change in the mind of man, by the contemplation of its idea alone, than any to be found in history, whether actual or feigned. This character is that of a sublime

THE THIRD PERIOD —FROM 1558—1649.

humanity, such as was never seen on earth before, nor since. This shone manifestly both in his words and actions. We see it in his washing the Disciples' feet the night before His death, that unspeakable instance of humility and love, above all art, all meanness, and all pride, and in the leave He took of them on that occasion: 'My peace I give unto you, that peace which the world cannot give, give I unto you,' and in His last commandment, that 'they should love one another.' Who can read the account of His behaviour on the cross, when turning to his mother, He said, 'Woman, behold thy son,' and to the disciple John, 'Behold thy mother,' and 'from that hour that disciple took her to his own home,' without having his heart smote within him? We see it in His treatment of the woman taken in adultery, and in His excuse for the woman who poured precious ointment on His garment as an offering of devotion and love, which is here all in all. His religion was the religion of the heart. We see it in His discourse with the Disciples as they walked together towards Emmaus, when their hearts burned within them, in His sermon from the mount, in His parable of the Good Samaritan, and in that of the Prodigal Son—in every act and word of His life, a grace, a mildness, a dignity and love, a patience and wisdom worthy of the Son of God. His whole life and being were imbued, steeped in this word, *charity*, it was the spring, the well-head from which every thought and feeling gushed into act, and it was this that breathed a mild glory from His face in that last agony upon the cross, when the meek Saviour bowed His head and died, praying for His enemies. He was the first true teacher of morality, for He alone conceived the idea of a pure humanity. He redeemed man from the worship of that idol, self; and instructed him, by precept and example, to love his neighbour as himself, to forgive our enemies, to do good to those that curse us and spitefully use us. He taught the love of good for the sake of good, without regard to personal or sinister views, and made the affections of the heart the sole seat of morality, instead of the pride of the understanding or the sternness of the will. In answering the question, 'Who is our neighbour?' as one who stands in need of our assistance, and whose wounds we can bind up, He has done more to humanize the thoughts and tame the unruly passions, than all who have tried to reform and benefit mankind. The very idea of abstract benevolence, of the desire to do good because another wants our services, and of regarding the human race as one family, the offspring of one common parent, is hardly to be found in any other code or system. It was to the Jews a stumbling-block, and to the Greeks foolishness. The Greeks and Romans never thought of considering others; but as they were Greeks or Romans, as they were bound to them by certain positive ties; or, on the other hand, as separated from them by fiercer antipathies. Their virtues were the virtues of political machines; their vices were the vices of demons, ready to inflict or to endure pain with obdurate and remorseless inflexibility of purpose. But in the Christian religion 'we perceive a softness coming over the heart of a nation, and the iron scales that fence and harden it, melt and drop off.' It becomes malleable, capable of pity, of forgiveness, of relaxing its claims, and remitting its power. We strike it, and it does not hurt us—it is not steel or marble, but flesh and blood, clay tempered with tears, and 'soft as sinews of the new-born babe.' The gospel was first preached to the poor, for it consulted their wants and interests, not its own pride and arrogance. It first promulgated the equality of mankind in the community of duties and benefits. It denounced the iniquities of the chief Priests and Pharisees, and declared itself at variance with principalities and powers, for it sympathizes not with the oppressor, but the oppressed. It first abolished slavery, for it did not consider the power of the will to inflict injury, as clothing it with a right to do so. Its law is good, not power. It at the same time tended to wean the mind from the grossness of sense, and a particle of its divine flame was lent to brighten and purify the lamp of love."

There have been persons who, being sceptics as to the divine mission of Christ, have taken an unaccountable prejudice to His doctrines, and have been disposed to deny the merit of His character, but this was not the feeling of the great men in the age of Elizabeth (whatever might be their belief), one of whom says of Him, with a boldness equal to its piety—

"The best of men
That e'er wore earth about him, was a sufferer;
A soft, meek, patient, humble, tranquil spirit;
The first true gentleman that ever breathed."

This was old honest Decker, and the lines ought to embalm his memory to every one who has a sense either of religion, or philosophy, or true genius. Nor can I help thinking that we may discern the traces of the influence exerted by religious faith in the spirit of the poetry of the age of Elizabeth, in the means of exciting terror and pity, in the delineation of the passions of grief, remorse, love, sympathy, the sense of shame, in the fond desires, the longings after immortality, in the heaven of hope, and the abyss of despair it lays open to us.

The literature of this age then, I would say, was strongly influenced (among other causes) first, by the spirit of Christianity, and secondly, by the spirit of Protestantism.

BIOGRAPHICAL NOTICES.

THOMAS SACKVILLE

Thomas Sackville, Earl of Dorset, born 1536, died 1608, was distinguished both by high official position, Lord High Treasurer of England, and poetical eminence. He was one of the commissioners who tried Mary Queen of Scots, and it was he who was deputed to announce her sentence to that much-to-be-pitied lady. When a student at the Inner Temple he wrote a tragedy, "*Gorboduc*," which was performed by the students in a Christmas entertainment and afterwards before Queen Elizabeth at Whitehall, in 1561. He contributed the Induction and Legend of the Duke of Buckingham to the "*Mirror for Magistrates*." Campbell says, "He carried taste and elegance even into his formal political functions, and for his eloquence was styled the bell of the Star Chamber. As a poet, his attempt to unite allegory with heroic narrative and his giving our language its earliest regular tragedy, evince the views and enterprise of no ordinary mind; but, though the induction to the '*Mirror for Magistrates*' displays some potent sketches, it bears the complexion of a saturnine genius, and resembles a bold and gloomy landscape on which the sun never shines. As to '*Gorboduc*,' it is a piece of monotonous recitals, and cold and heavy accumulation of incidents. As an imitation of classical tragedy it is peculiarly unfortunate, in being without even the unities of place and time, to circumscribe its dulness." Sir Philip Sydney, in his "*Defence of Poesie*," speaks, however, in much more favourable strains. "*Gorboduc*" is full of stately speeches and well-sounding phrases, clyming to the height of Seneca his style, and as full of notable moralite, which it doth most delightfully teach and so obtayne the very end of poesie", and Warton referring to the "*Complaint*" of Henry Duke of Buckingham says, it is written "with a force and even elegance of expression, a copiousness of phraseology, and an exactness of versification, not to be found in any other part of the collection." See Warton's "*Hist of Eng. Poetry*," Hor Walpole's "*Royal and Noble Authors*," Collins's "*Peerage*" by Brydges

JOHN HARRINGTON.

John Harrington, born 1534, died 1582. He was imprisoned by Queen Mary for his suspected attachment to Queen Elizabeth, by whom he was afterwards rewarded with a grant of lands. He wrote but little, but that little causes us to regret that he did not write more. "His love verses," says Campbell, "have an elegance and terseness more modern, by an hundred years, than those of his contemporaries." Hallam adds, "they are as polished as any written at the close of the Queen's reign." See "*Nugæ Antiquæ*," Ellis's "*Specimens*"; Hallam's "*Lat. Hist. of Europe*."

GEORGE GASCOIGNE.

George Gascoigne, born 1537, died 1577, after studying for some time at Cambridge, removed to Gray's Inn, which he left for the army, and served in Holland, where he received a captain's commission from the Prince of Orange. Returning to England, he became a courtier, and contributed to the festivities which enlivened the business of statesmen and the progress of the queen. The name of the princely pleasures of "Kemilworth Castle," one of Gascoigne's masques, will remind many of our readers of Amy Robsart and Sir Richard Varney, of the ambitious Earl and his imperious mistress. Among Gascoigne's best-known pieces are "*The Glasse of Government*, a Tragicall Comedie, Lon., 1575", "*The Steele Glas*, a Satyre, 1576"; "*A Delicate Diet for daintie mouthed Droonkards*, wherein the fowle abuse of common carousing and quaffing with heartie draughtes is honestly admonished, 1576", "*The Droome of Doomes Day*; wherein the frailties and miseries of man's life are lively portrayed and learnedly set forth, 1586"; "*The Comedie of Supposes*, and the Tragedie of *Jocasta*, in the collective edition of his whole woorkes, 1587." Warton says, that the comedy of "*Supposes*" was the first comedy written in English prose, and Dr Farmer in his Essay on Shakspeare says that the latter borrowed part of the

plot and of the phraseology of this play, and transferred it into his "Taming of the Shrew." This was the opinion of Chalmers, Warton, and Gifford. Phillips in his "Theat. Poet." says, that the poetical works of Gascoigne have been thought worthy to be quoted among the chief of that time, and Sir S. E. Brydges in his edition of Phillips's book says, "From what I have seen of his works, his fancy seems to have been sparkling and elegant, and he always writes with the powers of a poet." Hallam deems his minor poems, especially one called "The Arraignment of a Lover," as having much spirit and gaiety. Headley, in his "Select Beauties of Ancient English Poetry," speaks of him as a writer whose mind, though it exhibits few marks of strength, is not destitute of delicacy, he is smooth, sentimental, and harmonious. See Allibone's "Crit. Dict. of Eng. Lit.", "Athen. Oxon."; Whetstone's "Remembrance of Gascoigne"; "Censura Literaria"; Ratson's "Bibl. Poetica"; Watts's "Bibl. Brit."; Chalmers's "British Poets."

SIR PHILIP SYDNEY

Sir Philip Sydney was born at Penhurst, in Kent, in 1554. He was a chivalrous English soldier and poet. In his fifteenth year he was sent to Christ Church, Oxford, and at the age of seventeen he went on his travels. He was in Paris during the massacre of St. Bartholomew, and was obliged to take refuge in the abode of Sir Francis Walsingham, the English ambassador. After visiting various cities in Hungary, Italy, and Germany, he in 1575 returned to England, and in the following year Queen Elizabeth appointed him ambassador to the Emperor Rudolph, at whose court he contracted an infamy with the famous Don John of Austria. On account of his declaring his sentiments freely against the queen's marriage with the Duke of Anjou, in 1580, in his remonstrance to her majesty, he retired from court, and in his retreat wrote his celebrated romance "Arcadia," and his "Defence of Poesie." In 1582 he received the honour of knighthood, and in 1585 was appointed governor of Flushing, and general of the troops sent to the assistance of the United Provinces. About this time his reputation for wisdom and valour stood so high, that he was thought a fit person to be a candidate for the crown of Poland; but the queen would not consent to the loss of "the jewel of her dominions." In September, 1586, Sir Philip displayed extraordinary bravery at the battle of Zutphen, but received a mortal wound in the thigh as he was mounting his third horse, having had two slain under him. His conduct whilst leaving the battle-field illustrates his noble character. "In which sad progress," says his biographer, Lord Brook, "passing along by the rest of the army

where his uncle the general, the Earl of Leicester, was, and being thirsty with excess of bleeding, he called for some drink, which was presently brought him, but as he was putting the bottle to his mouth, he saw a poor soldier carried along, who had eaten his last at the same feast, ghastly casting up his eyes at the bottle, which, Sir Philip perceiving, took it from his head before he drank and delivered it to the poor man with these words, 'Thy necessity is yet greater than mine.' This wound proved fatal twenty-five days afterwards. His body was brought home and buried in St. Paul's Cathedral. In addition to the works already mentioned, Sir Philip wrote sonnets, "Ourania," a poem, and several other pieces — (Beeton's *Dict. Universal Biog.*) Campbell speaks in the following terms of our poet — "The contemporaries of Sydney knew the man, and foreigners, no less than his own countrymen, seem to have felt from his personal influence and conversation, an homage for him, that could only be paid to a commanding intellect guiding the principles of a noble heart. The variety of his ambition, perhaps, unfavourably divided the force of his genius, feeling that he could take different paths to reputation, he did not confine himself to one, but was successively occupied in the punctilious duties of a courtier, the studies and pursuits of a scholar and traveller, and in the life of a soldier, of which the chivalrous accomplishments could not be learnt without diligence and fatigue. All his excellence in those pursuits, and all the celebrity that would have placed him among the competitors for a crown, was gained in a life of thirty-two years. His sagacity and independence are recorded in the advice which he gave to his own sovereign. In the quarrel with Lord Oxford, he opposed the rights of an English commoner to the prejudices of aristocracy and of royalty itself. At home he was the patron of literature. All England wore mourning for his death. Perhaps the well-known anecdote of his generosity to the dying soldier speaks more powerfully to the heart than the whole volumes of elegies, in Hebrew, Greek and Latin, that were published at his death by the Universities."

ROBERT SOUTHWELL

Robert Southwell, born 1500, died 1595. He was descended from an ancient family in Norfolk, but educated at the English college in Douay, after which he became a Jesuit at Rome. He was appointed prefect of studies there in 1585, but soon afterwards he was sent as a missionary to England. The Countess of Arundel, who appointed him her chaplain, proved a generous and faithful friend. He resided much with her. In July, 1592, he was apprehended as being implicated in secret

conspiracies against the government. He was kept in prison nearly three years, and was during that period often subjected to the torture of the rack. He thus suffered no less than ten times. He acknowledged that he was a priest and a Jesuit, that he came to England to preach the Catholic religion, and that for this he was ready to lay down his life, but he would never admit any knowledge of the conspiracies. He was at last brought to trial at the King's Bench, condemned and executed according to the barbarous custom of the period, the next day, at Tyburn. In the 67th volume of the "*Gentleman's Magazine*" there is given a list of his writings and a sketch of his life. Robert Ainsworth says "One of the least known, though certainly not the least deserving writers of the age of Elizabeth, was Robert Southwell. His poetical compositions do not entitle him to an elevated rank either by their fancy or their power, yet they contain many thoughts that often 'he too deep for tears,' and as 'a wambler of poetic prose' he will be found to have few rivals, of all our early poets, Southwell recalls most freshly the manner of Goldsmith, not that he ever opened the same vein of pleasantness, or acquired the art of making a history of animals as amusing as a Persian tale, the resemblance is to be traced in the naturalness of the sentiment, the propriety of the expression, and the easy harmony of the verse." In his own times Southwell's works were very popular.

SIR WALTER RALEIGH

Sir Walter Raleigh was born at Hayes, Devonshire, in 1552. In 1568 he was sent to Oriel College, Oxford, where "he was worthily esteemed a proficient in oratory and philosophy," but did not long remain. He entered the troop of gentlemen volunteers who went to the assistance of the Protestants of France, and in which he remained five or six years. He subsequently joined the expedition of General Norris in the Netherlands, in aid of the Prince of Orange. Soon after his return, he engaged with his brother-in-law, Sir Humphrey Gilbert, in a voyage to America, whence they returned in 1579. The next year he was in Ireland, and distinguished himself against the rebels of Munster. On his return to England, he gained the favour of Queen Elizabeth by a romantic piece of gallantry. Her Majesty, while taking a walk, stopped at a muddy place, hesitating whether to proceed or not, on which Raleigh took off his new plush cloak, and spread it on the ground. The queen trod gently over the foot-cloth and soon rewarded the sacrifice of a cloak. In 1584 he fitted out a squadron and endeavoured to establish the colony, named in honour of Elizabeth, Virginia. After spending £40,000,

he abandoned the attempt to a mercantile corporation. The expedition brought home the tobacco-plant and the potato. Sir Walter bore a distinguished part in the defeat of the Spanish Armada in 1588. In 1595 he sailed to Guiana and destroyed the capital of Trinidad. He was one of those who brought about the fall of Essex, and remained in the favour of the queen till her death. In the succeeding reign his fortunes changed. He was stripped of his preferments, tried and condemned for high treason, on a charge the most frivolous and without the least evidence. He remained in the Tower thirteen years, during which he wrote several works on various subjects of great importance, the best of which was the "*History of the World*," which was published in 1614. The year following he was released, in consequence of the flattering account which he had given of some rich mines in Guiana. On gaining his liberty, he sailed to that country, in search of those pretended mines, instead of discovering which, he burnt the Spanish town of St. Thomas, and returned to England, where on the complaint of Gondomar, the Spanish ambassador, he was apprehended, and, in a most unprecedented manner, beheaded at Westminster, 1618, on his former sentence. His works are historical, philosophical, poetical and political. As an author, Hume declares him to be the "best model of our ancient style," and Hallam speaks of him as "less pedantic than most of his contemporaries, seldom low, and never affected."

NICHOLAS BRETON.

Nicholas Breton, born 1555, died 1624. He is supposed to have been of a Staffordshire family. He published a number of poetical pieces. Sir Egerton Brydges writes "The ballad of Philida and Coridon, reprinted by Percy, is a delicious little poem, and if we are to judge from this specimen, his poetical powers—for surely he must have had the powers of a poet—were distinguished by simplicity, at once easy and elegant." "Nicholas Breton," says Phillips, in his "*Theatrum Poetarum*," "a writer of pastorals, sonnets, canzons and madrigals, in which kind of writing he keeps company with several other contemporary emulators of Spenser and Sir Philip Sidney in a published collection of selected odes of the chief pastoral sonnetters, &c of that age." "His happiest vein," remarks Campbell, "is in little pastoral pieces"—See Ratson's "*Bibliotheca Poetica*," Lowndes's "*Brit Bibliographer*," Bohn's edit.

CHRISTOPHER MARLOWE

Christopher Marlowe was born about the year 1565. He studied at Cambridge, and

took the M. A. degree in 1587. He became a writer for the stage and probably an actor. His life was disgraceful. At the early age of thirty he was killed in a disreputable quarrel, his own sword being turned against him in a house of ill-fame. He translated several of the classics. He also wrote "Dr Faustus"; "Edward the Second"; "The Jew of Malta"; "Tamberlaine the Great"; "Lust's Dominion"; "Dido, Queen of Carthage"; and the "Massacre at Paris". They convey abundant proof of the great power their author possessed of drawing characters more than human in their intense malignity and terrible depth of villany. The bishops ordered his translations of "Ovid's Love Elegies" to be burnt in public for their licentiousness, although Campbell justly adds, that if all the licentious poems of that period had been included in the martyrdom, Shakspeare's "Venus and Adonis" would have hardly escaped.—See Beeton's "Dict. Univ. Biog."; Campbell's "Specimens of the British Poets."

JOSHUA SYLVESTER

Joshua Sylvester, born 1563, died in Holland 1613. He was a merchant adventurer, and was in great favour with Queen Elizabeth and King James. Prince Henry, son of the latter monarch, appointed him his poet pensioner. He wrote several poems, and translated into English verse, Du Bartas's "Divine Weeks and Works," and some pieces from Fracastorius. He was called by his contemporaries, Silver-tongued.—Beeton's "Dict. Univ. Biog."; Campbell's "Specimens."

RICHARD BARNFIELD

Richard Barnfield was born in 1574, and entered at Brasenose College, Oxford, in 1589. He wrote "The Affectionate Shepherd", "The Encomium of Lady Pecunia, or the Praise of Money", "The Complaint of Poetrie for the Death of Liberahite"; "The Combat between Conscience and Covetousness in the Minds of Men", and "Poems in divers Humours". In what year he died is unknown.—See Rose's "Biog. Dict."; Ellis's "Specimens"; Ritson's "Bib. Poet."; Warton's "Hist. of Eng. Poetry"; Alibone's "Cmt. Dict. of Eng. Lit."

THOMAS WATSON

Thomas Watson, born 1560, died about 1592. He was a native of London, and studied the common law. Stevens preferred his sonnets to Shakspeare's, but Campbell withily remarks, "Watson's sonnets are all

of eighteen lines; and perhaps in their superfluity of four, Stevens thought their excellence to consist, for as he loved *quantity* in Shakspeare, he would like *bulk* in another."—Campbell's *Specimens*

EDMUND SPENSER

This eminent poet was born in 1553, and educated at Pembroke College, Cambridge, where he took his degree, but not obtaining his fellowship, he quitted the university. His earliest poem was the "Shepherd's Calendar," first published in 1579, which he dedicated to Sir Philip Sydney, who became his patron, and introduced him at court. In 1580 he was appointed by the Earl of Leicester, Secretary to Lord Grey, Viceroy of Ireland, and obtained a grant of lands at Kilcolman, in the county of Cork, where he built a house, and finished his celebrated poem, "The Faerie Queen." In the rebellion begun by the Earl of Tyrone, his house was fired, and one of his children perished in the conflagration, upon which he retired to London. He died in 1599, and was buried near Chancer in Westminster Abbey. Pope says "There is something in Spenser which pleases us as strongly in one's old age as it did in one's youth. I read the 'Faerie Queen' when I was about twelve with a vast deal of delight," and Professor Craik, in his admirable "Sketches of Literature and Learning in England," observes "Without calling Spenser the greatest of all poets, we may still say that his poetry is the most poetical of all poetry."—See Beeton's "Dict. Univ. Biog."; Campbell's "Specimens"; Chambers's "Cyclo. English Lit." vol. 1.

SAMUEL DANIEL

Samuel Daniel was born at Taunton, Somersetshire in 1562. He was educated at Magdalen Hall, Oxford, and was subsequently tutor to the celebrated Anne Clifford, daughter of George, Earl of Cumberland, and afterwards Countess of Pembroke. We know little of his history. He resided for some years, it seems, in a small house in the parish of St Luke, London, associated with Shakspeare, Marlowe, Chapman and others, and towards the close of his life, retired to a farm at Beckington, near Philips-Norton, in Somersetshire. He wrote a number of works. Drummond says of him, "for sweetness and rhyming, second to none," and Bolton remarks of his writings that they "containe somewhat a flat, yet withal a very pure and copious English, and words as warrantable as any man's, and fitter perhaps for prose than measure." Gabriel Harvey admires Daniel for his efforts

to enrich and improve his native tongue. Langbaine, in his "Dramatic Poets," speaks of him as "one whose memory will ever be fresh in the minds of those who favour history or poetry." Fuller, in his "Worthies," calls him "an exquisite poet." Headley says, "he has skill in the pathetic, and his pages are disgraced with neither pedantry nor conceit," in which opinion he is confirmed by the illustrious author of the "Introduction to the Literature of Europe," who writes, "It is the chief praise of Daniel, and must have contributed to what popularity he enjoyed in his own age, that his English is eminently pure, free from affectation, archaism, and from pedantic innovation, with very little that is now obsolete."—See Alibone's "Crit Dict. of Eng Lit"; Chambers's "Cycl." vol 1; Campbell's "Specimens", Drake's "Shakspeare and his Times."

MICHAEL DRAYTON

Michael Drayton is said to have been born at Hartshill, Warwickshire, in 1553. He studied some time at Oxford, and was indebted to Sir Henry Goodeve, the Countess of Bedford, and Sir Walter Aston. To the hospitality of the last-mentioned patron he refers, when complaining of his want of success in gaining the smiles of the court, upon the accession of James I. "All my long-nourished hopes (wore) even buried alive before my face, so uncertain in this world be the end of our dearest endeavours! And whatever is herein (the "Poly-Olbion") that tastes of a free spirit, I thankfully confess to proceed from the continued bounty of my truly noble friend, Sir Walter Aston, which hath given me the best of those hours, whose leisure hath effected this which now I publish;" and again:

"Trent, by Tixall graced, the Astons' ancient seat,
Which oft the Muse hath found her safe and sweet retreat"

The Earl of Dorset proved as kind to his age as Sir Walter Aston had to his earlier years, and under the roof of this generous nobleman he spent his declining days in repose and comfort, beloved by his associates and admired by his countrymen at large. In 1613 appeared the first of his principal work, the "Poly-Olbion," containing eighteen songs, thus he reprinted in 1622 with the addition of twelve songs, making thirty in the whole, or thirty thousand lines, written in Alexandrian couplets. He wrote the "Shepherd's Garland", the "Barrons' Warres", "England's Heroical Epistles", the "Downfall of Robert of Normandy", "Holy Hymnes", "Nymphidia", the "Court of Fayre", "Elegies",

and other works. It is said of the "Nymphidia," that it "can never become obsolete until the spirit of true poetry shall have lost its charms." Burton, the antiquary of Leicestershire, considers that the name alone of Drayton exalted the poetical eminence of England to an equality with Italy itself. Bishop Nicolson, in his English "Hist Lib," commends the accuracy of the "Poly-Olbion". "It affords a much truer account of this kingdom, and the dominion of Wales, than could well be expected from the pen of a poet." This work is, indeed, a most singular performance. Imagine a poet gravely proposing as the subject of his muse, a chorographical description of all the tracts, rivers, mountains, forests, and other parts of the renowned isle of Great Britain, with intermixture of the most remarkable stories, antiquities, wonders, &c, of the same. Headley remarks, that "his 'Poly-Olbion' is one of the most singular works this country has produced, and seems to me eminently original. The information contained in it is in general so accurate, that he is quoted as an authority by Hearne and Wood. His perpetual allusions to obsolete traditions, remote events, remarkable facts and personages, together with his curious genealogies of rivers, and his taste for natural history, have contributed to render his work very valuable to the antiquary."—See Alibone's "Crit Dict Eng Lit", Hallam's "Introduction to Lit His", Brydges' "Imaginative Biog.", Disraeli's "Amenities of Lit.", Drake's "Shakspeare and his Times".

EDWARD FAIRFAX, B.D.

Edward Fairfax, B.D., was the second son of Sir Thomas Fairfax, of Denton, in Yorkshire, and passed his days in lettered ease at his seat at Fyningstone. He wrote a poetical history of Edward the Black Prince, twelve eclogues, a "Discourse of Witchcraft," some letters against the Church of Rome, and a translation of Tasso's "Recovery of Jerusalem." Few translators have been honoured with commendations from so many distinguished authorities. The names of King James, King Charles, Dryden, Waller, Collins, Milton, Hume, Charles Lamb, by no means exhaust the list. Its ease, elegance, and exactness, for the age in which it was translated, is surprising.—See Alibone's "Crit Dict Eng Lit", Dryden's preface to his "Fables", Hume's "History of England"; "London Quarterly Review"; Phillips's "Theat. Poet."

SIR JOHN HARRINGTON.

Sir John Harrington, born 1561, died 1612. He was the son of John Harrington, the poet

we have already noticed, and was a great favourite with his godmother, Queen Elizabeth, although temporarily banished from court for writing a witty work upon an objectionable theme, entitled "The Metamorphosis of Ajax" Lon 1596, 8vo. A licence was refused for printing this work, yet it nevertheless went through three impressions. Sir John also published "Orlando Furioso," translated into English verse, which was the first version of *Amos* in our language. The first fifty stanzas of Book XXXII. were translated by Francis Harrington, Sir John's youngest brother. Ellis says of this work, "that although much admired at the time, it is now found to be inaccurate and feeble," yet, notwithstanding this, Warton remarks, that "it enriched our poetry by a communication of new stories of fiction and imagination, both of the romantic and comic species of Gothic machinery and familiar manners." Campbell speaks in higher terms. "The translation of the 'Jerusalem' was published when he was a young man, was inscribed to Queen Elizabeth, and forms one of the glories of her reign." Sir John published a number of works, among which was the "Nugæ Antiquæ," being a miscellaneous collection of original papers in prose and verse, of the times of Henry VIII., Edward VI., Mary, Elizabeth, and James, by Sir J. H. and others who lived in those times. These volumes should be in the library of every historical student. "Sir John Harrington appears to have been a gentleman of great pleasantry and humour, his fortune was easy, the court his element, and wit, not his business, but diversion."—See Campbell's "Specimens", Allibone's "Crit Dict Eng Lit"; Hallam's "Lit Hist of Europe", "Censura Literaria", Cooper's "Muses' Library," p. 297, Bishop Nicolson's "English Hist Lib.", Park's Advert to his edition of "Nugæ Antiquæ."

FULKE GREVILLE.

Fulke Greville, Lord Brooke, born 1554, died 1628, was the son of Sir Fulke Greville, of Beauchamp Court, in Warwickshire. He entered at Trinity College, Cambridge, and afterwards completed his studies at Oxford. After attaining distinction at court, and being honoured by a seat at the Privy Council, he was assassinated by one of his domestics, named Ralph Heywood. He ordered the following inscription to be placed on his own grave: "Servant to Queen Elizabeth, Councillor to King James, and friend to Sir Philip Sydney." He wrote a variety of works, among which are: "A Treatise of Human Learning," in fifteen stanzas; "An Inquisition upon Fame and Honour," in eighty-six stanzas, the "Life of the renowned Sir Philip Sydney"; "Alaham," a tragedy; "Mustapha," a tragedy, a "Letter of Travell."

Richard Baxter, the celebrated nonconformist, speaks highly of one of his works. Hallam in his "Literary History of Europe," says "Lord Brooke's poetry is chiefly worth notice as an indication of that thinking spirit upon political science, which was to produce the riper speculation of Hobbes and Harrington and Locke."—See Walpole's "Royal and Noble Authors", Langhorne's "Dramatical Poets", Baxter's "Poetical Fragments", Charles Lamb, Hazlitt's "Table Talk of Persons one would wish to have seen", Allibone's "Crit Dict Eng Lit", Campbell's "Specimens."

SIR HENRY WOTTON.

Sir Henry Wotton, born at Booton-Malherbe, in Kent, in 1568. Foreseeing the fall of Essex, to whom he was secretary, he left the kingdom, but returned on the accession of James, and was appointed ambassador to the court of Venice. Towards the close of his life, he took deacon's orders, and was nominated Provost of Eton. He wrote the "Elements of Architecture", "Parallel between the Earl of Essex and the Duke of Buckingham", "Characters of some Kings of England", "Essay on Education", and "Poems," printed in the *Reliquæ Wottonianæ*, by good old Isaac Walton. He died in 1639. If the reader has not seen the "Life of Wotton," by Walton, let him by all means get it, a greater treat is not in the whole language of biography than this life by the quaint and delightful angler.—See Campbell's "Specimens", Beeton's "Dict Univ Biog", Chambers's "Cyc Eng Lit."

HENRY CONSTABLE

Henry Constable was educated at Oxford, but took his B.A. degree at St John's College, Cambridge, in 1579. He published "Duana, or the Excellent Conceitful Sonnets of H. C. &c.," in 1584. Ellis thinks he was born in 1568, but it is quite uncertain, as also is the time of his death. Dr Burch, in his "Memoirs of Queen Elizabeth," supposes that he was the same Henry Constable who, for his zeal in the Catholic religion, was long obliged to live in a state of banishment. He returned to England, however, about the beginning of James's reign.—See Edmund Bolton's "Hypercritica", Ellis's "Specimens", Malone's "Shakspeare," x. 74, Todd's "Milton", Warton's "English Poetry"; Campbell's "Specimens", Allibone's "Crit Dict Eng Lit."

WILLIAM SHAKSPERE

William Shakspeare, born 1564, died 1616. The neglect of Shakspeare by his countrymen,

immediately after his own age, or rather the little attention then paid to the personal history of poets, has left to the anxious curiosity of modern admiration slight materials for the construction of his biography. Official documents, tradition, and scattered notices in various writers, have been carefully gleaned to procure a few meagre facts from which we may trace the great poet's living career. He was born at Stratford-on-Avon, in Warwickshire, in April, 1564. His father, a wool-comber or glover, seems to have been descended from a family of yeomen settled at Smutterfield, near Warwick, and, marrying a rustic heiress, Mary Arden (who inherited a farm of some value), he went to Stratford to reside as a tradesman. He became high-bailiff of the town, and possessed several houses in Stratford; but his circumstances declined. It is conjectured that a short course in the Stratford grammar-school was all the regular education Shakspeare ever received. The necessity of assistance in his business forced his father to withdraw him early from school. The traditionary anecdotes of his youth indicate anything but the earnest student anxiously expanding the rudimentary acquirements received from a village pedagogue, and yet the question of his learning has employed the elaborate, and often sarcastic and angry erudition of hostile critics. But Shakspeare's "wit" was "made of Atalanta's heels" — an hour of a mind like his could extract the honey, the acquisition of which employed the days and nights of less vigorous intellects. If we cannot believe, in all its circumstances, the traditionary tale of the deer-stealing in Charleotte Park, the angry vengeance of Sir Thomas Lucy, and the forced flight of the poet from his native place, we can yet discern in the compelled hurry of his marriage, that the ardour of his temperament had involved him in irregularities and imprudences. He married, at the age of eighteen, Anne Hathaway, a young woman seven years older than himself, the daughter of a "substantial yeoman" in the neighbourhood. Three or four years after his marriage he removed to London, having possibly perceived the incipient tendencies of his genius during the occasional visits of the metropolitan players to Stratford. In London we soon find the poet in comparative opulence. He rapidly acquired a large property in more than one theatre. The order in which he produced his dramatic compositions has been a subject of keen inquiry, but the minute researches of editors elicit few satisfactory results. In whatever order his dramas were produced, he soon vindicated the immense superiority of his genius by universal popularity. He was the companion of the nobles and the wits of the time, and a favourite of Elizabeth herself, at whose request some of his pieces were written. The wealth which his genius realized enabled him, comparatively early in

life, to retire from his professional career. He had purchased an estate in the vicinity of his native town; but his tranquil retirement was of no long duration: he enjoyed it only four years. He died April 23rd (St George's day), 1616, and was buried "on the north side of the chancel in the great church of Stratford." His bust is placed in the wall over his grave. On the stone beneath is the following epitaph:—

"Good friend, for Jesus' sake, forbear

To dig the dust inclosed here.

Blest be the man that spares these stones,
And curst be he that moves my bones"

His only son had died early, all the children of his married daughters died without issue.

The works of Shakspeare consist of thirty-seven plays, tragedies, comedies, and histories; the poems "Venus and Adonis," and "Tairgun and Lucrece," with a collection of sonnets. Of the thirty-seven plays, "Titus Andronicus," "Pericles," and "Henry VI," with portions of some others, have been doubted by critics to be authentically Shakspeare's; and some have claimed for him other authorless pieces of the period. The total want of care to preserve and to authenticate the productions of his genius before his death, has been supposed to indicate the poet's perfect indifference to fame.

The worship with which Shakspeare is universally regarded in this country disposes us to love him on trust. The estimation of his contemporaries and rivals proves him not undeserving of this regard. The "gentle Shakspeare" was universally beloved. Gifford has extracted the gall even from expressions that were esteemed as the sarcasm of Ben Jonson's surly ingratitude.

The subject of Shakspeare's dramatic and poetical character is so vast, that it would be idle here to attempt its analysis. The variety of its attributes has, as might have been expected, drawn both censure and applause from different tastes and ages. Voltane could see in "Hamlet" only the work of a "drunken savage." The mechanical pedantry of Rymer sees in "Othello" only "a bloody face," "a tragedy of a pocket-handkerchief." We shall quote the celebrated passage of Dryden, eulogized by Johnson as "a perpetual model of encomiastic criticism; exact without minuteness, and lofty without exaggeration."—"He (Shakspeare) was the man, who of all modern, and, perhaps, ancient poets, had the largest and most comprehensive soul. All the images of nature were still present to him, and he drew them, not laboriously, but luckily. When he describes anything, you more than see it, you feel it too. Those who accuse him to have wanted learning gave him the greater commendation. he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards and found her there. I cannot say he is everywhere alike,

were he so, I should do him injury to compare him with the greatest of mankind. He is many times flat, insipid, his comic wit degenerating into clunches, his serious into bombast. But he is always great, when great occasion is presented to him, no man can say he ever had a fit subject for his wit, and did not then raise himself as high above the rest of poets—

Quantum lenta solent inter viburna cupressi."

This "epitome of excellence," as Johnson terms the above criticism, must constitute our sole tribute to Shakspeare's merits. The voluminous admiration of more modern times does not contain a very great deal more than is compressed into the vigour of Dryden's remarks. We would simply invite attention to the higher views of the philosophy of Shakspeare's literature, suggested by the fine imagination of Coleridge. Poets have always been Shakspeare's best critics.

See the "Poetry and Poets of Britain," by Daniel Scrymgeour, pp 83—85, Chambers's "Cyc Eng Lit," vol 1, Beeton's "Dict. Univ Biog."

BEAUMONT AND FLETCHER

Beaumont and Fletcher, born 1586, died 1616, born 1576, died 1625. Those names, united by friendship and confederate genius, ought not to be disjoined. Francis Beaumont was the son of Judge Beaumont of the Common Pleas, and was born at Grace-Dieu, in Leicestershire, in 1586. He studied at Oxford, and passed from thence to the Inner Temple, but his application to the law cannot be supposed to have been intense, as his first play, in conjunction with Fletcher, was acted in his twenty-first year, and the short remainder of his life was devoted to the drama. He married Ursula, daughter and co-heiress of Sir Henry Isley, of Kent, by whom he had two daughters one of whom was alive, at a great age, in the year 1700. He died in 1616, and was buried at the entrance of St Benedict's chapel, near the Earl of Middlesex's monument, in the collegiate church of St Peter, Westminster. As a lyrical poet, F. Beaumont would be entitled to some remembrance, independent of his niche in the drama.

John Fletcher was the son of Dr E Fletcher, bishop of London. He was born, probably, in the metropolis, in 1576, and was admitted a pensioner of Bennet College about the age of fifteen. His time and progress at the university have not been traced, and only a few anecdotes have been gleaned about the manner of his life and death. Before the marriage of Beaumont, we are told by Aubrey, that Fletcher and he lived together in London, near the Bankside, not far from the theatre,

had one * * * in the same house between them, the same clothes, cloak, &c. Fletcher died in the great plague of 1625. A friend had invited him to the country, and he unfortunately stayed in town to get a suit of clothes for the visit, during which time he caught the fatal infection. He was interred in St Saviour's, Southwark, where his grave, like that of Beaumont's in Westminster, is without an inscription.

Fletcher survived his dramatic associate ten years, so that their share in the drama that passes by their joint names was far from equal in quantity, Fletcher having written between thirty and forty after the death of his companion. Respecting those which appeared in their common lifetime, the general account is, that Fletcher chiefly supplied the fancy and invention of their pieces, and that Beaumont, though he was the younger, dictated the cooler touches of taste and accuracy. This tradition is supported, or rather exaggerated, in the verses of Cartwright to Fletcher, in which he says,

"Beaumont was fain

To bid thee be more dull, that's wite
again,

And bade some of thy fire which from thee
came

In a clear, bright, full, but too large a
flame"

Many verses to the same effect might be quoted, but this tradition, so derogatory to Beaumont's genius, is contradicted by other testimonies of rather an earlier date, and coming from writers who must have known the great dramatists themselves much better than Cartwright. Ben Jonson speaks of Beaumont's originality with the emphasis peculiar to the expression of all his opinions; and Earle, the intimate friend of Beaumont, ascribed to him, while Fletcher was still alive, the exclusive claim to those three distinguished plays, the "Maid's Tragedy," "Philaster," and "King and No King", a statement which Fletcher's friends were likely to have contradicted, if it had been untrue. If Beaumont had the sole or chief merit of those pieces, he could not have been what Cartwright would have us believe, the mere pruner of Fletcher's luxuriances, an assessor, who made him write again and more dully. Indeed, with reverence to their memories, nothing that they have left us has much the appearance of being twice written; and whatever their amiable editor, Mr Seward, may say about the correctness of their plots, the management of their stories would lead us to suspect, that neither of the dramaturge troubled themselves much about correctness. Their charm is vigour and variety, their defects, a coarseness and grotesqueness that betray no circumspection. There is so much more method than discretion in the arrangement of their scenes, that if Beaumont's taste and judgment

had the disposal of them, he fully proved himself the junior partner. But it is not probable that their departments were so divided.

Still, however, the scanty lights that enable us to guess at what they respectively wrote, seem to warrant that distinction in the cast of their genius which is made in the poet's allusion to

"Fletcher's keen treble, and deep Beaumont's base."

Beaumont was the deeper scholar. Fletcher is said to have been more a man of the world. Beaumont's vein was more pathetic and solemn, but he was not without humour, for the mock-heroic scenes, that are excellent in some of their plays, are universally ascribed to him. Fletcher's muse, except where she sleeps in pastorals, seems to have been a nymph of boundless unblushing pleasantry. Fletcher's admirers warmly complimented his originality at the expense of Beaumont, on the strength of his superior gaiety, as if gay thoughts must necessarily be more original than serious ones, or depth of sensibility be allied to shallowness of invention. We are told also, that Beaumont's taste leaned to the hard and abstract school of Jonson, while his coadjutor followed the wilder graces of Shakspeare. But if Earle can be credited for Beaumont's having written "Phylaster," we shall discover him in that tragedy to be the very opposite of an abstract painter of character, it has the spirit of individual life. The piece owes much less to art than it loses by negligence. Its forms and passions are those of romance, and its graces, evidently imitated from Shakspeare, want only the fillet and zone of art to consummate their beauty.

On the whole, while it is generally allowed that Fletcher was the gayer, and Beaumont the graver genius of their amusing theatre, it is unnecessary to depreciate either, for they were both original and creative, or to draw invidious comparisons between men, who, themselves, disdained to be rivals.

See Campbell's "Specimens", Fuller's "Worthies", Cunningham's "Biog Hist of Eng", Schlegel's "Dramatic Literature", General Biog Dict, "Lord Macaulay", Shaw's "Outlines of English Literature", Spalding's "Hist"

SIR JOHN DAVIES

Sir John Davies, born 1570, died 1626. He was a native of Wiltshire, educated at Queen's College, Oxford, and afterwards studied law. In 1603, he was sent as Solicitor-General to Ireland, soon rose to be Attorney-General, and subsequently was appointed one of the Judges of Assize. In 1607 he was knighted, and after filling several offices with great credit, he was in 1626 ap-

pointed Lord Chief Justice of England, but died suddenly, before the ceremony of settlement or installation could be performed. Campbell says that Sir John was expelled from the Temple for beating Richard Martin, who was afterwards Recorder of London. His "Poeme of Dauncing," which he wrote in fifteen days, appeared in 1596, and, curious enough, with a dedicatory sonnet "To his very Friend, Ma. Rich Martin." In 1599, although the dedication to Queen Elizabeth bears date 1592, appeared his "Nosce Teipsum. this Oracle expounded in two Elegies. 1st Of Human Knowledge 2nd Of the Soul of Man and the Immortality thereof." Richard Baxter calls it "an excellent Poem, in opening the nature, faculties, and certain immortality of man's soul," and Hallam says, "Perhaps no language can produce a poem, extending to so great a length, of more condensation of thought, or in which fewer languid verses will be found."

"Sir John Davies and Sir William Davenant," writes Southey, "avoiding equally the opposite faults of too artificial and too careless a style, wrote in numbers, which for precision and clearness, and felicity and strength, have never been surpassed."

He published a number of law books, among which are "Reports of Cases in the Law in the King's Courts in Ireland," 2 Jac I, 10 Jac I, 1604-12, with a learned preface. These were the first reports of Irish judgments which had ever been made public during the 400 years that the laws of England had existed in that kingdom. "An Abridgement of Coke's Reports." The great Earl of Chatham, Bishop Nicolson, and other eminent men, speak in the highest terms of Sir John. Indeed, in versatility of talent, brilliancy of imagination, political wisdom, and literary taste, he has been equalled but by few Englishmen—See Campbell's "Specimens", Allibone's "Crit. Dict Eng Lit"; "Athen Oxon", Johnson and Chalmers's "English Poets"; Marvin's "Legal Bibl"; Wallace's "Reporters". "Retrospect Review," vol xlv, 1822

JOHN DONNE D D

John Donne, D D, born 1573, died 1631. The life of Donne is more interesting than his poetry. He was descended from an ancient family, his mother was related to Sir Thomas More, and to Heywood, the epigrammatist. A prodigy of youthful learning, he was entered of Hart Hall, now Hertford College, at the unprecedented age of eleven; he studied afterwards with an extraordinary thirst for general knowledge, and seems to have consumed a considerable patrimony on his education and travels. Having accompanied the Earl of Essex in his expedition to Cadix, he purposed to have set out on an

extensive course of travels, and to have visited the holy sepulchre at Jerusalem. Though compelled to give up his design by the insuperable dangers and difficulties of the journey, he did not come home till his mind had been stored with an extensive knowledge of foreign languages and manners, by a residence in the south of Europe. On his return to England, the Lord Chancellor Ellesmere made him his secretary, and took him to his house. There he formed a mutual attachment to the niece of Lady Ellesmere, and without the means or prospect of support, the lovers thought proper to marry. The lady's father, Sir George More, on the declaration of this step, was so transported with rage, that he insisted on the chancellor's driving Donne from his protection, and even got him imprisoned, together with the witnesses of the marriage. He was soon released from prison, but the chancellor would not again take him into his service, and the brutal father-in-law would not support the unfortunate pair. In their distress, however, they were sheltered by Sir Francis Wolley, a son of Lady Ellesmere by a former marriage, with whom they resided for several years, and were treated with a kindness that mitigated their sense of dependence.

Donne had been bred a Catholic, but on mature reflection had made a conscientious renunciation of that faith. One of his warm friends, Dr. Morton, afterwards bishop of Durham, wished to have provided for him, by generously surrendering one of his benefices; he therefore pressed him to take holy orders, and to return to him the third day with his answer to the proposal. "At hearing of this," says his biographer, "Mr. Donne's faint breath and perplexed countenance gave visible testimony of an inward conflict. He did not, however, return his answer till the third day, when, with fervid thanks, he declined the offer, telling the bishop that there were some evils of his life which, though long repented of, and pardoned, as he trusted, by God, might yet be not forgotten by some men, and which might cast a dishonour on the sacred office." We are not told what those irregularities were, but the conscience which could dictate such an answer was not likely to require great offences for a stumbling-block. This occurred in the poet's thirty-fourth year.

After the death of Sir F. Wolley, his next protector was Sir Robert Drury, whom he accompanied on an embassy to France. His wife, with an attachment as romantic as poet could wish for, had formed the design of accompanying him as a page. It was on this occasion, and to dissuade her from the design, that he addressed to her the verses beginning, "By our first strange and fatal interview" Isaak Walton relates, with great simplicity, how the poet, one evening, as he sat alone in his chamber in Paris, saw the vision of his

beloved wife appear to him with a dead infant in her arms, a story which wants only credibility to be interesting. He had at last the good fortune to attract the regard of King James, and, at his majesty's instance, as he might now consider that he had outlived the remembrance of his former follies, he was persuaded to become a clergyman. In this capacity he was successively appointed chaplain to the king, lecturer of Lincoln's Inn, vicar of St. Dunstan's, Fleet Street, and Dean of St. Paul's. His death, at a late age, was occasioned by consumption. He was buried in St. Paul's, where his figure yet remains in the vault of St. Faith's, carved from a painting for which he sat a few days before his death, dressed in his winding-sheet.—See Campbell's "Specimens", Scrymgeour's "Poetry and Poets of Britain", "London Quarterly Review," lxx 6, 1837, Isaak Walton's "Life of Donne", Walton's "Life," by Zouch, Drake's "Shakspeare and his Times"; "Retros. Rev.," viii 31, 1823, Allibone's "Crit. Dict. Eng. Lit."

BEN JONSON.

Ben Jonson, born 1574, died 1637. Benjamin, or, according to his own abbreviation of signature, Ben Jonson, was born in Westminster. His family is said to have been originally from Annandale. Losing his father, a preacher in Westminster, before his birth, the benevolence of a friend placed him at Westminster School, where he attracted the notice of the celebrated Camden, at that period second master in that establishment. His mother having married a bricklayer, Ben was taken from school and made to work at his stepfather's business. From this disagreeable occupation he escaped by enlisting into the army. He served one campaign in the Low Countries, and on his return he is said to have been a short time at St. John's College, Cambridge, but this wants confirmation. He took to the stage, fought a duel with a brother actor, whom he killed, and was thrown into prison. In prison he became a convert to the Roman Catholic religion, which he professed for a number of years afterwards.

On his release he resumed his efforts to procure a subsistence from a connection with the theatres. Slender as were his resources and prospects, at the age of twenty he married, and pursued with indomitable perseverance, under great disadvantages, those studies which ultimately rendered him one of the most learned men of his time. Although his talents procured him notice and distinction, his circumstances continued still straitened. Gifford disproves satisfactorily the frequently alleged generous patronage of Jonson, in his

necessity, by Shakspeare, and, equally satisfactorily, the alleged ingratitude and malignity of Jonson. His early efforts, as was the custom of the time, were made in joint works with Marston, Decker, and others. His first acknowledged piece that has descended to us is "Every Man in his Humour." Its success, if not materially improving his finances, prodigiously increased his reputation. A rapid succession of pieces of great excellence placed him in the first rank of dramatic writers. Farther prospects of emolument opened to him on the accession of James I. From that period he almost abandoned the stage, and employed himself in the production of his series of beautiful masques for the amusement of the Court and of the nobility. This species of writing Jonson may claim the credit of having brought to perfection, and it may almost be said to have died with him.

It was during these happier years that he acquired those habits of conviviality to which his enemies have given a less gentle name. His company was courted by all the talent of the time, and the suppress of the "Mermaid" are mentioned with enthusiasm by those who had enjoyed their keen encounters of contending wits. Much of the obloquy against Jonson has arisen from a result of a journey he undertook to Scotland in 1618. He had visited the poet Drummond of Hawthornden. Drummond's notes of their conversations were published partially, under the sanction of his son, in 1711, long after his own and Jonson's death. They contained strictures, reckoned to be malignant, on many of Jonson's contemporaries and on some of his patrons. Jonson's biographer, Gifford, falls furiously on Drummond for the treachery implied in the noting down of confidential conversations, as these have been the foundation of aspersions of the worst kind on Jonson's character.

The death of James deprived Jonson of a kind and indulgent patron. He had succeeded Daniel in the hitherto honorary office of laureate, and received for it a small pension; but he was neglected by Charles I., and the concluding years of his life were spent under the pressure of poverty and disease, during which, however, his indefatigable pen was seldom unemployed. He died in 1637, and was buried in Westminster Abbey. The flagstone over his grave was inscribed by some familiar friend with the words "Oh, rare Ben Jonson."

Gifford heroically defends Jonson from the calumnies heaped on his memory, especially by the commentators of Shakspeare, and vindicates for him author the possession of qualities that commanded the affection and respect of the first men of the time, and caused his death to be felt as a public loss. He seems to have been a man of strong and independent character; somewhat rough and

arrogant in manner, but liberal and kind-hearted in temper, with the frankness and bluntness of a true Englishman. His works display a veneration for all that is high-minded and virtuous; his learning is so prodigious that his commentators pant with difficulty after his footsteps. He has not been popular since his own age; Gifford assigns for this various reasons—See vol. 1 p 135, *et seq*. His characters want individuality, and illustrate humours rather than minds. His wit is brilliant, "but does not make the heart laugh." His two tragedies, "Sejanus" and "Cataline," lofty, ornate, and correct in the costume of Roman manners, are frigid and passionless. "In the plots of his comedies he is deserving of undisputed praise." Aristophanes, Terence, and Plautus are his models. At the head of his comedies in reputation stand

"The Fox, the Alchemist, and Silent Woman,
Done by Ben Jonson, and outdone by no man."

His language is nervous and masculine, "perhaps," says Dryden, "he did a little too much Romanize our tongue." His masques abound in passages of the most airy and animated beauty.

Lough Hunt in his "Men, Women, and Books," says, "I do not think that his poetical merits are yet properly appreciated. I cannot consent that the palm of humour alone shall be given to him while in wit, feeling, pathos, and poetical diction he is to be sunk fathoms below Fletcher and Massinger. In the last particular I think that he excels them both and, indeed, all his contemporaries except Shakspeare." See Scrymgeour's "Poetry and Poets of Britain", Schlegel's "Dramat. Art and Lit", Hazlitt's "Lect on the English Comic Writers", Disraeli's "Amenities of Literature", the "Humours of Jonson", Austin and Ralph's "Lives of the Poets-Laureats", Mary Russell Mitford's "Recollections of a Literary Life."

JOSEPH HALL, D D.

Joseph Hall, D D, born 1574, died 1656. one of the most eminent English divines and scholars, was a native of Ashby-de-la-Zouch, and educated at Emanuel College, Cambridge, where, for a short time, he read the Rhetoric Lecture in the Schools. He became Rector of Halstead, was subsequently presented by Lord Denny to Waltham Holy Cross, and next made a Prebendary of the Collegiate Church of Wolverhampton. In 1618 he was sent to the Synod of Dort, was made Bishop of Exeter in 1627, and translated to Norwich in 1641. On the occurrence of the rebellion, after suffering imprisonment and enduring various

other hardships, he was sequestered and reduced to great poverty. He retired to Higham, near Norwich, where he spent the rest of his days on a straitened income, but in the active discharge of ministerial duty. As a man of profound learning, fervent piety, and practical philanthropy, his name should be had in everlasting remembrance. He was distinguished as a poet and as a prose writer, and wrote many sermons, controversial tracts against Romanism, and other theological treatises. The Rev. John Whitefoote, in his funeral sermon, says "He was noted for a singular wit from his youth, a most acute rhetorician and an elegant poet. He understood many tongues, and in the rhetoric of his own he was second to none that lived in his time." See Allibone's "Crit Dict Eng Lit", "Selections of Hall's Works," by Rev Josiah Pratt, 1808, Orme's "Bibl Bib", Dibdin's "Lit Comp", Buckersteth's "Christian Student", Hallam's "Lit Hist of Europe", Fuller's "Worthies of Leicestershire"; Rev Chas Bridges's "Memor of Miss M J Graham", Campbell's "Specimens"

RICHARD CORBET

This witty and good-natured bishop was born in 1582. He was the son of a gardener, who, however, had the honour to be known to and sung by Ben Jonson. He was educated at Westminster and Oxford, and having received orders, was made successively Bishop of Oxford and of Norwich. He was a most facetious and rather too convivial person, and a collection of anecdotes about him might be made, little inferior, in point of wit and coarseness, to that famous one, once so popular in Scotland, relating to the sayings and doings of George Buchanan. He is said, on one occasion, to have aided an unfortunate ballad-singer in his professional duty by arraying himself in his leathern jacket and vending the stock, being possessed of a fine presence and a clear, full, ringing voice. Occasionally doffing his clerical costume, he adjourned with his chaplain, Dr Lushington, to the wine-cellar, where care and ceremony were both speedily drowned, the one of the pair exclaiming, "Here's to thee, Lushington," and the other, "Here's to thee, Corbet." Men winked at these irregularities, probably on the principle mentioned by Scott, in reference to Prior Aymer, in "Ivanhoe,"—"If Prior Aymer rode hard in the chase, or remained late at the banquet, men only shrugged up their shoulders by recollecting that the same irregularities were practised by many of his brethren, who had no redeeming qualities whatsoever to atone for them." Corbet, on the other hand, was a kind as well as a convivial—a warm-hearted as well as an eccentric man. He was tolerant to the Puritans and sectaries, his attention to his duties was re-

spectable, his talents were of a high order, and he had in him a vein of genius of no ordinary kind. He died in 1635, but his poems were not published till 1647. They are of various merit, and treat of various subjects. In his "Journey to France," you see the humourist, who, on one occasion, when the country people were flocking to be confirmed, cried, "Bear off, there, or I'll confirm ye with my staff." In his lines to his son Vincent, we see, notwithstanding all his foibles, the good man, and in his "Farewell to the Fannies," the fine and fanciful poet. See Gilfillan's "Memoirs of the Less Known British Poets", Aubrey's "Letters"; "Life," by Gilchrist, "Athen Oxon"

DR. HENRY KING

Dr Henry King, born 1592, died 1669. He was chaplain to James I and Bishop of Chichester. His poems, elegies, paradoxes, and sonnets have a neatness, elegance, and even a tenderness which entitle them to more attention than they now obtain. To this testimony of Peter Cunningham, Robert Chambers says, "His language and imagery are chaste and refined." See Campbell's "Specimens", Chambers's "Cycl Eng Lit." vol 1 118

DR. WILDE

Dr. Wilde was a dissenting minister. We know not the dates of his birth and death. He wrote "Iter Boreale" a poem, and a comedy, entitled "The Benefice"

THOMAS CAREW

This delectable versifier was born in 1589, in Gloucestershire, from an old family in which he sprung. He was educated at Corpus Christi College, Oxford, but neither matriculated nor took a degree. After finishing his travels, he returned to England, and became soon highly distinguished, in the Court of Charles I., for his manners, accomplishments, and wit. He was appointed Gentleman of the Privy Chamber and Sewer Ordinary to the King. He spent the rest of his life as a gay and gallant courtier, and in the intervals of pleasure produced some light but exquisite poetry. He is said, ere his death, which took place in 1639, to have become very devout, and bitterly to have deplored the licentiousness of some of his verses.

Indelicate choice of subject is often, in Carew, combined with great delicacy of execution. No one touches dangerous themes with

so light and glove-guarded a hand. His pieces are all fugitive, but they suggest great possibilities, which his mode of life and his premature removal did not permit to be realized. Had he, at an earlier period, renounced, like George Herbert, "the painted pleasures of a court," and, like Prospero, dedicated himself to "closeness," with his marvellous facility of verse, his laboured levity of style, and his nice exuberance of fancy, he might have produced some work of Horatian merit and classic permanence. See Gilfillan's "Specimens and Memoirs of the Less-known British Poets", "Athen Oxon", Lloyd's "Worthies", Langbaine's "Dramatic Poetry"; "Bishop Percy", Headley's "Beauties of Ancient English Poetry", also Hallam's "Introduction to Literary History"

GEORGE WITHER.

George Wither, born 1588, died 1667, was a voluminous author, in the midst of disasters and sufferings that would have damped the spirit of any but the most adventurous and untiring enthusiast. Some of his happiest strains were composed in prison: his limbs were incarcerated within stone walls and iron bars, but his fancy was among the hills and plains, with shepherds hunting, or loitering with Poesy, by rustling boughs and murmuring springs. There is a freshness and natural vivacity in the poetry of Wither, that render his early works a "perpetual feast." We cannot say that it is a feast "where no crude surfeit reigns," for he is often harsh, obscure, and affected, but he has an endless diversity of style and subjects, and true poetical feeling and expression. Wither was a native of Hampshire, and received his education at Magdalen College, Oxford. He first appeared as an author in the year 1619, when he published a satire, entitled "Abuses Stript and Whipt." For this he was thrown into the Marshalsea, where he composed his fine poem, "The Shepherds' Hunting." When the abuses satirised by the poet had accumulated and brought on the civil war, Wither took the popular side, and sold his paternal estate to raise a troop of horse for the parliament. He rose to the rank of a major, and in 1642 was made governor of Farnham Castle, afterwards held by Denham. Wither was accused of deserting his appointment, and the castle was ceded the same year to Sir William Waller. During the struggles of that period, the poet was made prisoner by the royalists, and stood in danger of capital punishment, when Denham interfered for his brother bard, alleging, that as long as Wither lived, he (Denham) would not be considered the worst poet in England. The joke was a good one, if it saved Wither's life, but George was not frightened from the perilous contentions of the times. He was afterwards one of Crom-

well's majors-general, and kept watch and ward over the royalists of Surrey. From the sequestered estates of these gentlemen, Wither obtained a considerable fortune, but the Restoration came, and he was stripped of all his possessions. He remonstrated loudly and angrily, his remonstrances were voted libels, and the unlucky poet was again thrown into prison. He published various treatises, satires, and poems, during this period, though he was treated with great rigour. He was released, under bond for good behaviour, in 1663, and survived nearly four years afterwards, dying in London on the 2nd of May 1667.

Wither's fame as a poet is derived chiefly from his early productions, written before he had imbibed the sectarian gloom of the Puritans, or become embroiled in the struggles of the civil war. A collection of his poems was published by himself in 1622, with the title, "Mistress of Philaete," his "Shepherds' Hunting," being certain Eclogues written during the time of the author's imprisonment in the Marshalsea, appeared in 1633. His "Collection of Emblems, Ancient and Modern, Quickened with Metrical Illustrations," made their appearance in 1635. His satirical and controversial works were numerous, but are now forgotten. Some authors of our own day (Mr. Southey in particular) have helped to popularise Wither, by frequent quotation and eulogy, but Mr. Ellis, in his "Specimens of Early English Poets," was the first to point out "that playful fancy, pure taste, and artless delicacy of sentiment, which distinguish the poetry of his early youth." His poem on Christmas affords a lively picture of the manners of the times. His "Address to Poetry," the sole yet cheering companion of his prison solitude, is worthy of the theme, and superior to most of the effusions of that period. The pleasure with which he recounts the various charms and the "divine skill" of his Muse, that had derived nourishment and delight from the "meanest objects" of external nature—a daisy, a bush, or a tree, and which, when these picturesque and beloved scenes of the country were denied him, could gladden even the vaults and shades of a prison, is one of the richest offerings that has yet been made to the pure and hallowed shrine of poesy. The superiority of intellectual pursuits over the gratifications of sense, and all the malice of fortune, has never been more touchingly or finely illustrated. See Chambers's "Cyclopædia of English Literature" vol. i. 125, Campbell's "Specimens". R. A. Willmott's "Lives of the Sacred Poets," a delightful work.

WILLIAM BROWNE.

William Browne, born 1590, died 1645. He was a native of Tavistock, in Devonshire, and

educated at Exeter College, Oxford, about the beginning of the reign of James I. He wrote "Britannia's Pastoralls", "The Shepherd's Pipe", and other poems. His poetry was very popular in his own day, but fell afterwards into neglect. Yet Thomas Miller, one of the most delicious writers on country scenes of the present day, says, "He carries with him the true aroma of old forests, his lines are mottled with mosses, and there is a gnarled ruggedness upon the stems of his trees. His waters have a wet look and splashing sound about them, and you feel the fresh air play around you while you read. His birds are the free denizens of the fields, and they send their songs so life-like through the covert, that their music rings upon the ear, and you are carried away with his sweet pipings." See Alibone's "Crit. Dict. Eng. Lit.", "London Monthly Rev.," 1772, Sir Egerton Brydges's ed. of Browne's "Poems."

FRANCIS QUARLES

Francis Quarles, born 1592, died 1644. His writings are more like those of a divine, or contemplative recluse, than of a busy man of the world, who held various public situations, and died at the age of fifty-two. Quarles was a native of Essex, educated at Cambridge, and afterwards a student of Lincoln's Inn. He was successively cup-bearer to Elizabeth, Queen of Bohemia, secretary to Archbishop Usher, and chronologer to the city of London. He espoused the cause of Charles I., and was so harassed by the opposite party, who injured his property, and plundered him of his books and rare manuscripts, that his death was attributed to the affliction and ill-health caused by these disasters. Notwithstanding his loyalty, the works of Quarles have a tinge of Puritanism and ascetic piety that might have mollified the rage of his persecutors. His poems consist of various pieces—*"Job Militant," "Sion's Elegies," "The History of Queen Esther," "Aragalus and Parthenia," "The Morning Muse," "The Feast of Worms,"* and *"The Divine Emblems."* The latter were published in 1645, and were so popular, that Philips, Milton's nephew, styles Quarles "the darling of our plebeian judgments." The eulogium still holds good to some extent, for the *Divine Emblems*, with their quaint and grotesque illustrations, are still found in the cottages of our peasants. After the Restoration, when everything sacred and serious was either neglected or made the subject of ribald jests, Quarles seems to have been entirely lost to the public. Even Pope, who, had he read him, must have relished his lively fancy and poetical expression, notices only his bathos and absurdity. The better and more tolerant taste of modern times has admitted the divine emblemist into the "laurelled frater-

mity of poets," where, if he does not occupy a conspicuous place, he is at least sure of his due measure of homage and attention. Emblems, or the union of the graphic and poetic arts, to inculcate lessons of morality and religion, had been tried with success by Peacham and Wither. Quarles, however, made Herman Hugo, a Jesuit, his model, and from the "*Pa. Desideria*" of this author copied a great part of his prints and mottoes. His style is that of his age—studded with conceits, often extravagant in conception, and presenting the most *outré* and ridiculous combinations. There is strength, however, amidst his contortions, and true wit mixed up with the false. His epigrammatic point, uniting wit and devotion, has been considered the precursor of Young's "*Night Thoughts*." The fastidious and elegant taste of Campbell evidently influenced him in giving judgment on Quarles, and although there is much truth in what he says, still he treats unjustly the various good qualities of this poet. See Chambers's "*Cycl. Eng. Lit.*" i. 129, Campbell's "*Specimens*"; R. A. Willmott's "*Lives of the Sacred Poets*," "*Retrospect Rev.*" v. 180.

RICHARD CRASHAW.

Richard Crashaw, born 1615 (?), died 1650. His father was a preacher at the Temple Church in London. The time of the poet's birth is uncertain. In 1637 he is found in possession of a fellowship in Cambridge, from which he was ejected by the Parliamentary army for non-compliance with the covenant. He went to France, and became a Roman Catholic. By the patronage of the exiled English queen, Henrietta Maria, he obtained an ecclesiastical situation in Italy, and became a canon of the Church of Loretto, where he died.

Crashaw's poetry is of a fervid religious character. He "formed his style on the most quaint and concerted school of Italian poetry, that of Marino" (Campbell), whose "*Scoppetto d'Herode*" he partly translated. It is chiefly in translation that the strength of Crashaw is visible. His pieces are never tedious, but full of the strained and exaggerated conceits of the school of Donne, he had a rich warm fancy, and a delicate ear for music. The Roman Catholic cast of his religious poetry may have contributed to its neglect in this country. See Scrymgeour's "*Poetry and Poets of Britain*," Alibone's "*Crit. Dict. Eng. Lit.*," Dr. Johnson's "*Life of Cowley*"; Ellis's "*Specimens*," Campbell's "*Specimens*."

GEORGE HERBERT.

George Herbert, born 1593, died 1633, was a descendant of the Earls of Pembroke, and a

younger brother of Lord Herbert of Cheshire. He was born at Montgomery Castle in Wales, educated at Westminster School, and there elected to Trinity College, Cambridge, of which he was elected fellow, University Orator 1619, took holy orders and was made Prebendary of Layton Ecclesiae, in the diocese of Lincoln, by Archbishop Williams, and in 1630 was presented by Charles I to the living of Bemerton. For the deeply interesting account of this good man's life our readers must turn to the charming pages of Izaak Walton. He published several works in prose and poetry; one of the best is "The Temple, Sacred Poems and Private Ejaculations." Within a few weeks of its issue from the press, twenty thousand copies were sold. The "Prest to the Temple, or the Country Parson, his Character and Rule of Holy Life" is much admired. Coleridge thus speaks of our poet: "Having mentioned the name of Herbert, that model of a man, a gentleman, and a clergyman, let me add, that the quaintness of some of his thoughts—not his diction, than which nothing can be more pure, manly, and unaffected, has blinded modern readers to the general merits of his poems, which are for the most part exquisite in their kind." Cowper, in his melancholy, when neither nature nor the classics had any charms for him, found pleasure in reading Herbert. He says, "At length I met with Herbert's Poems, and gothic and uncouth as they were, I yet found in them a strain of piety which I could not but admire. This was the only author I had any delight in reading. I pored over him all day long, and though I found not here what I might have found—a cure for my malady—yet it never seemed so much alleviated as while I was reading him." There is an exquisite sketch of Herbert's life and critique on his poems in Gilfillan's "Introduction to the Poet's Works." See Preface to "Silex Scintillans, or Sacred Poems and Private Ejaculations", Baxter's "Poetical Fragments", R. A. Willmott's "Lives of the Sacred Poets", Alibone's "Cmt Dict Eng Lit."

GILES FLETCHER

Giles Fletcher, born 1588, died 1623. He was the younger brother of Phineas, and died twenty-three years before him. He was a cousin of Fletcher the dramatist, and the son of Dr Giles Fletcher, who was employed in many important missions in the reign of Queen Elizabeth, and, among others, negotiated a commercial treaty with Russia greatly in the favour of his own country. Giles is supposed to have been born in 1588. He studied at Cambridge, published his noble poem, "Christ's Victory and Triumph," in 1610, when he was twenty-three years of age, was appointed to the living of Alderston, in Suffolk, where he

died, in 1623, at the early age of thirty-five, "equally loved," says old Wood, "of the Muses and the Graces."

The poem, in four cantos, entitled "Christ's Victory and Triumph," is one of almost Miltonic magnificence. With a wing as easy as it is strong, he soars to heaven, and fills the austere mouth of Justice and the golden lips of Mercy with language worthy of both. He then stoops down on the Wilderness of the Temptation, and paints the Saviour and Satan in colours admirably contrasted, and which in their brightness and blackness can never decay. Nor does he fear, in fine, to pierce the gloom of Calvary, and to mingle his note with the harps of angels, saluting the Redeemer, as He sprang from the grave, with the song, "He is risen, He is risen—and shall die no more." The style is steeped in Spenser—equally mellifluous, figurative, and majestic. In allegory the author of the "Fairy Queen" is hardly superior, and in the enthusiasm of devotion Fletcher surpasses him far. From the great light thus early kindled and early quenched, Milton did not disdain to draw with his "golden urn" "Paradise Regained" owes much more than the suggestion of its subject to "Christ's Victory," and is it too much to say that, had Fletcher lived, he might have shone in the same constellation with the bard of the "Paradise Lost"? The plan of our "Specimens" permits only a few extracts. Let those who wish more, along with a lengthened and glowing tribute to the author's genius, consult *Blackwood* for November, 1835. The reading of a single sentence will convince them that the author of the paper was Christopher North—(Gilfillan's *Specimens of the Less-known British Poets*, vol. 1. 160.) Antony Wood tells us that Giles was "equally beloved of the Muses and the Graces." See Headley's "Beauties Anc. Eng. Poet"; Campbell's "Specimens", Hallam's "Introduction to Lit of Europe", Alibone

PHINEAS FLETCHER.

We have already spoken of Giles Fletcher, the brother of Phineas. Of Phineas we know nothing except that he was born in 1584, educated at Eton and Cambridge, became Rector at Hilgay, in Norfolk, where he remained for twenty-nine years, surviving his brother, that he wrote an account of the founders and learned men of his university, that in 1633 he published "The Purple Island", and that in 1650 he died.

His "Purple Island" (with which we first became acquainted in the writings of James Hervey, author of the "Meditations," who was its fervent admirer) is a curious complex, and highly ingenious allegory, forming an

elaborate picture of *Man*, in his body and soul, and for subtlety and infinite flexibility, both of fancy and reise, deserves great praise, although it cannot for a moment be compared with his brother's 'Christ's Victory and Triumph,' either in interest of subject or in splendour of genius — (Gilfillan's *Specimens of Less-known British Poets*, vol. 1 315) The great Milton is said to have ingenuously confessed that he owed his immortal work of "Paradise Lost" to Mr Fletcher's "Locustæ" See "Retrospect" u 342, 120, Headley, Hallam, Pref to Rev. J Sterling's Poems, Warton.

WILLIAM HABINGTON

William Habington, born 1605, died 1654 This amiable man and irreproachable poet was born at Hindlip, in Worcestershire, on the 5th of November, 1605,—a most memorable day in the history of the Habington family, for they were Papists The discovery of the gunpowder plot is believed to have come from his mother, and his father, who had been six years imprisoned for his supposed concern in Babington's conspiracy, was condemned to die for concealing some of the gunpowder traitors in his house. Whether or not he had actually been so far implicated in their legal guilt is not certain, but he owed his pardon to the intercession of his brother-in-law, Lord Morley

They were a wealthy family. William was educated in the Jesuit College at St Omer, and afterwards at Paris, in the hope that he might enter into that society. But he preferred a wiser, and better, and happier course of life, and returning to his own country, married Lucy, daughter of William Herbert, first Lord Powis, the Castara of his poems He died when he had just completed his fortieth year, and was buried in the family vault at Hindlip The poems were introduced, for the first time, into a general collection, by Mr Chalmers, most properly. He appears in them to have thoroughly deserved the happiness which during his short life he enjoyed — (Southey's *Brit. Poet* 975) The Laureate was mistaken in saying "fortieth year" it was in his forty-ninth year that Habington died See Gilfillan's "Spec with Mem of Less-known Brit Poets", Allibone's "Crit Dict Eng Lit"; "Cens Lit" viii 227-233, also pp 387-396, Headley's "Anc Eng Poet"

SIR JOHN SUCKLING.

Sir John Suckling, born 1608, died 1641 This poet, who gives levity its gayest expression, was the son of the comptroller of the household to Charles I. Langbaine tells

us that he spoke Latin at five years of age; but with what correctness or fluency we are not informed His versatile mind certainly acquired many accomplishments, and filled a short life with many pursuits, for he was a traveller, a soldier, a lyric and dramatic poet, and a musician After serving a campaign under Gustavus Adolphus, he returned to England, was favoured by Charles I, and wrote some pieces, which were exhibited for the amusement of the court with sumptuous splendour When the civil wars broke out he expended £1200 on the equipment of a regiment for the king, which was distinguished, however, only by its finery and cowardice A brother poet crowned his disgrace with a ludicrous song The event is said to have affected him deeply with shame, but he did not live long to experience that most incurable of the heart's diseases Having learnt that his servant had robbed him, he drew on his boots in great haste, a rusty nail, that was concealed in one of them, pierced his heel, and produced a mortification, of which he died His poems, his five plays, together with his letters, speeches, and tracts, have been collected into one volume — (Campbell's *Specimens*, p 181)

JOHN CHALKHILL.

John Chalkhill is a name prefixed by Izaak Walton to a work published by him in 1683, entitled "Thealma and Clearchus a Pastoral History in Smooth and Easy Verse" Some have supposed the work written by the genial angler himself, but this can scarcely be, when he describes Chalkhill as a man in his time "generally known and as well beloved, for he was humble and obliging in his behaviour, a gentleman, a scholar, very innocent and prudent, and indeed his whole life was useful, quiet, and virtuous" The "Lond Retrospect" 1821, pronounces "the versification extremely sweet and equable Occasionally harsh lines and unlicensed rhymes occur, but they are only exceptions to the general style of the poem—the errors of haste or negligence" Gilfillan writes in his highest style of eloquence about this poem — "Thealma and Clearchus" may be called the "Arcadia" in rhyme It resembles that work of Sir Philip Sidney, not only in subject, but in execution Its plot is dark and puzzling, its descriptions are rich to luxuriance, its narrative is tedious, and its characters are mere shadows But although a dream, it is a dream of genius, and brings beautifully before our imagination that early period in the world's history, in which poets and painters have taught us to believe, when the heavens were nearer, the skies clearer, the fat of the earth richer, the foam of the sea brighter, than in our degenerate days,—when

shepherds, reposing under broad, umbrageous oaks, saw, or thought they saw, in the groves the shadows of angels, and on the mountain-summits the descending footsteps of God. Chalkhill resembles, of all our modern poets, perhaps Shelley most, in the ideality of his conception, the enthusiasm of his spirit, and the unmitigated gorgeousness of his imagination.

WILLIAM CARTWRIGHT.

William Cartwright, born 1611, died 1643. He was a native of Northway, Gloucestershire, educated at Westminster, and Christchurch, Oxford. He was ordained in 1638. In 1643 he was chosen Proctor of the University of Oxford and Reader in Metaphysics, and died the same year of malignant fever. He wrote "The Royal Slave," a Tragi-Comedy, "Tragi-Comedies, with other Poems"; "Poemata Græca et Latina", and other pieces. Cartwright was held in high estimation by his contemporaries. Dr. Fell, Bishop of Oxford, says "Cartwright is the utmost man can come to." Ben Jonson writes "My son Cartwright writes like a man." Anthony Wood declares, that "he was another Tully and Virgil, as being most excellent for oratory and poetry." Gerard Langbaine confines all this eulogium by "He was extremely remarkable both for his outward and inward endowments, his body being as handsome as his soul. He was an excellent orator, and yet an admirable poet—a quality which Cicero, with all his pains, could not attain to." The king, who was at Oxford when he died, went in mourning for him. Gilfillan says "One is reminded of the description given of Jeremy Taylor, who, when he first began to preach, by his young and florid beauty, and his sublime and raised discourses, made men take him for an angel newly descended from the chimes of Paradise." See Alibone's "Crit Dict. Eng. Lat."

ROBERT HERRICK.

Robert Herrick, born 1591, died 1633 (?). He is said to have been descended from Eric, a Danish chief who lived in the time of Alfred the Great. He was born in Chesham, London, studied at Cambridge, presented to the living of Dean Prior, Devonshire, in 1629, was deprived by Cromwell in 1648, and reinstated in his living by Charles II. in 1660. At the age of fifty-six he published his "Noble Numbers, or Pious Pieces," and soon after his "Hesperides, or Works both Human and Divine, of Robert Herrick, Esq.," his ministerial prefix being now laid aside. Many of

these poems were very licentious; but underneath all there can be discerned a higher nature, which, had it fallen on different times, might have gained the love and respect of all good men. Gilfillan calls him "a bird with tropical plumage and norland sweetness of song." Drake, in his "Literary Hours," did much towards reviving the poems of Herrick, which had all but sunk into oblivion. Yet even he, with all his admiration, had to speak in strong language of the unclerical and immoral nature of many poems. So injudiciously are the contents of his volume disposed, and so totally divested of order and propriety, that it would almost seem the poet wished to pollute and bury his best effusions in a mass of nonsense and obscenity. Alibone says, "Herrick is a most exquisite poet, but unfortunately delighted with the wanderings of a libertine muse." Mary Russell Mitford, in her charming "Recollections of a Literary Life," tells us that "his real delight was among flowers and bees, and nymphs and cupids; and certainly these graceful subjects were never handled more gracefully." Campbell says, whilst admitting, as every one must, the sad licentiousness of Herrick, that "where the ore is pure, it is of high value." In the forty-fifth volume of *Blackwood's Magazine* the writer remarks that our poet displays considerable facility of simple diction and considerable variety of lyrical versification. He is successful in imitating the sprightliness of Anacreontic gaiety and the lucid neatness of the ancient anthologists. And the "London Retrospective Review," v. 156-180, adds, "his poems resemble a luxuriant meadow, full of king-cups and wild flowers, or a July firmament, sparkling with a myriad stars. But let our poet in his more thoughtful moments speak."

"For these my unbaptized rhymes—
Writ in my wild unhallowed times,—
For every sentence, clause, and word,
That's not inlaid with thee, O Lord!
Forgive me, God, and blot each line
Out of my book that is not thine.
But if 'mongst all thou findest one
Worthy thy benediction,
That one of all the rest shall be
The glory of my work and me."

Peace be to his ashes!

RICHARD LOVELACE.

Richard Lovelace, born 1618, died 1658. Gilfillan, in an admirable article on this writer, says: "This unlucky cavalier and bard was born in 1618. He was the son of Sir William Lovelace, of Woolwich, in Kent. He was educated, some say at Oxford, and others at Cambridge—took a master's degree,

and was afterwards presented at Court. Anthony Wood thus describes his personal appearance at the age of sixteen — "He was the most amiable and beautiful person that eye ever beheld—a person also of innate modesty, virtue, and courtly deportment, which made him then, but especially after when he retired to the great city, much admired and adored by the fair sex." Soon after this, he was chosen by the county of Kent to deliver a petition from the inhabitants to the House of Commons, praying them to restore the king to his rights, and to settle the government. Such offence was given by this to the Long Parliament, that Lovelace was thrown into prison, and only liberated on heavy bail. His paternal estate, which amounted to £500 a-year, was soon exhausted in his efforts to promote the royal cause. In 1646, he formed a regiment for the service of the King of France, became its colonel, and was wounded at Dunkirk. Ere leaving England, he had formed a strong attachment to a Miss Lucy Sacheverell, and had written much poetry in her praise, designating her as *Lux-Casta*. Unfortunately, hearing a report that Lovelace had died at Dunkirk of his wounds, she married another, so that, on his return home in 1648, he met a deep disappointment, and to complete his misery, the ruling powers cast him again into prison, where he lay till the death of Charles. Like some other men of genius, he beguiled his confinement by literary employment, and in 1649, he published a book under the title of '*Lucasta*,' consisting of odes, sonnets, songs, and miscellaneous poems, most of which had been previously composed. After the execution of the king, he was liberated, but his funds were exhausted, his heart broken, and his constitution probably injured. He gradually sunk, and Wood says that he became very poor in body and purse, was the object of charity, 'went in ragged clothes, and mostly lodged in obscure and dirty places.' Alas for the Adonis of sixteen, the beloved of *Lucasta*, and the envied of all! Some have doubted these stories about his extreme poverty; and one of his biographers asserts, that his daughter and sole heir (but who, pray, was his wife and her mother?) married the son of Lord Chief Justice Coke, and brought to her husband the estates of her father at Kingsdown, in Kent. Aubrey, however, corroborates the statements of Wood; and, at all events, Lovelace seems to have died, in 1658, in a wretched alley near Shoe Lane.

There is not much to be said about his poetry. It may be compared to his person—beautiful, but dressed in a stuff mode. We do not, in every point, homologate the opinions of Prynne, as to the 'unloveliness of love-locks;' but we do certainly look with a mixture of contempt and pity on the self-imposed trammels of affectation in style and

manner which bound many of the poets of that period. The wits of Charles II were more disgustingly licentious, but their very carelessness saved them from the conceits of their predecessors, and, while lowering the tone of morality, they raised unwittingly the standard of taste. Some of the songs of Lovelace, however, such as 'To Althea, from Prison,' are exquisitely simple, as well as pure. Sir Egerton Brydges has found out that Byron, in one of his bepraised paradoxical beauties, either copied, or comended with, our poet. In the '*Bride of Abydos*,' he says of Zuleika—

'The mind, the music breathing from her face'

Lovelace had, long before, in the song of '*Orpheus Mourning for his Wife*,' employed the words—

'Oh, could you view the melody
Of every grace,
And music of her face,
You'd drop a tear,
Seeing more harmony
In her bright eye
Than now you hear'

While many have praised, others have called this idea nonsense, although, if we are permitted to speak of the harmony of the tones of a cloud, why not of the harmony produced by the consenting lines of a countenance, where every grace melts into another, and the various features and expressions fluctuate into a fine whole? Whatever, whether it be the beauty of the human face, or the quiet lustre of statuary, or the mild glory of moonlight, gives the effect of music, and, like that divine art,

'Pours on mortals a beautiful disdain,'

may surely become music's metaphor and poetic analogy."

To this beautiful critique we may add the words of Thomas B. Shaw, who says — "Some of his most charming lyrics were written in prison, and the beautiful lines to Althea, composed when the author was closely confined in the Gate-house at Westminster, remind us of the caged bird, which learns its sweetest and most plaintive notes, when deprived of its woodland liberty."

THOMAS RANDOLPH

Thomas Randolph, born 1605, died 1634. He was born near Daventry, was a scholar and poet. His pieces are worthy of better treatment than they have received. Through excess, he died at the age of twenty-nine. His chief plays were: "*The Muses' Looking-*

Glass," and "The Jealous Lovers" Campbell says: "His execution is vigorous; his ideal characters are at once distinct and various, and compact with the expression which he purposes to give them."

WILLIAM DRUMMOND.

William Drummond, born 1585, died 1649. Drummond, the first Scotch poet who wrote well in English, was born at Hawthornden (Southey), near Edinburgh. His father, Sir John Drummond, held a situation about the person of James VI. The poet, in his youth, studied law, but relinquishing that profession, he retired to a life of ease and literature on his "delightful" paternal estate. His happiness was suddenly interrupted by the death of a lady to whom he was betrothed, he spent several years in seeking by travel a refuge from his sorrow. He married, late in life, Elizabeth Logan, attracted to her, it is said, by her resemblance to his first love. He was warmly attached to Charles I. grief for the king's death, it is alleged, shortened his life.

Drummond's works consist of sonnets, madrigals, and religious and occasional poems, among the latter is the ludicrous Latin doggerel "Polem-Middnia." His sonnets are estimated by Hazlitt as the finest in the language, and approaching nearest to the Italian model. Drummond's fancy is luxuriant, but tainted with frigid conceits. His versification is flowing and harmonious. Even Ben Jonson's arrogance condescended to "envy" the author of "The Forth Feasting." He is the writer of a forgotten history of the Jameses.

THOMAS MAY

Thomas May, born 1595, died 1650. Campbell, in his "Specimens," writes "Thomas May, whom Dr Johnson has pronounced the best Latin poet of England, was the son of Sir Thomas May, of Mayfield, in Sussex. During the earlier part of his public life he was encouraged at the court of Charles I., inscribed several poems to his majesty, as well as wrote them at his juncture, and received from Charles the appellation of 'his poet.' During this connection with royalty, he wrote his five dramas, translated the Georgics and Pharsalia, continued the latter in English as well as Latin, and, by his imitation of Lucan, acquired the reputation of a modern classic in foreign countries. It were much to be wished, that on siding with the Parliament in the civil wars, he had left a valedictory testimony of regret for the necessity of opposing, on public

grounds, a monarch who had been personally kind to him. The change was stigmatized as ungrateful, and it was both sordid and ungrateful, if the account given by his enemies can be relied on, that it was owing to the king's refusal of the laureateship, or of a pension—for the story is told in different ways. All that can be suggested in May's behalf is, that no complimentary dedications could pledge his principles on a great question of public justice, and that the motives of an action are seldom traced with scrupulous truth, where it is the bias of the narrator to degrade the action itself. Clarendon, the most respectable of his accusers, is exactly in this situation. He begins by praising his epic poetry as among the best in our language, and inconsistently concludes by pronouncing that May deserves to be forgotten.

The Parliament, from whatever motive he embraced their cause, appointed him their secretary and historiographer. In this capacity he wrote his Breviary, which Warburton pronounces 'a just composition according to the rules of history.' It breaks off, much to the loss of the history of that time, just at the period of the Self-denying Ordinance. Soon after this publication he went to bed one night in apparent health, having drank freely, and was found dead in the morning. His death was ascribed to his nightcap being tied too tightly under his chin. Andrew Marvel imputes it to the cheerful bottle. Taken together, they were no bad receipt for suffocation. The vampire revenge of his enemies, in digging him up from his grave, is an event too notorious in the history of the Restoration. They gave him honourable company in this sacrilege, namely, that of Blake.

"He has ventured in narrative poetry on a similar difficulty to that Shakspeare encountered in the historical drama, but it is unnecessary to show with how much less success. Even in that department, he has scarcely equalled Daniel or Drayton."

SIR RICHARD FANSHAWE

Sir Richard Fanshawe, born 1607, died 1666. He was the brother of Lord Fanshawe, and secretary to Prince Rupert appointed ambassador to the court of Spain by Charles II., and died at Madrid in 1666. He translated Camoens' "Lusad," and the "Pastor Fido" of Guarini. He wrote many smaller poems. His song, "The Saints' Encouragement," 1648, is full of clever satire, and all his verse is forcible, with here and there a touch of the true poet's beauty—(Shaw's "Hist Eng Lit," p 187) "He holds," says Giffillan, "altogether a respectable, if not a very high place, among our early translators and minor poets."

SIR WILLIAM DAVENANT.

Sir William Davenant, born 1605, died 1668. By far the best critique on the works of this poet, together with sketch of his life, is by Campbell, who writes "Davenant's personal history is sufficiently curious, without attaching importance to the insinuation of Wood, so gravely taken up by Mr Malone, that he was the son of Shakspeare. He was the son of a vintner at Oxford, at whose house the immortal poet is said to have frequently lodged. Having risen to notice by his tragedy of 'Albion,' he wrote masques for the court of Charles I., and was made governor of the king and queen's company of actors in Drury Lane. In the civil wars, we find the theatrical manager quickly transmuted into a lieutenant-general of ordnance, knighted for his services at the siege of Gloucester, and afterwards negotiating between the king and his advisers at Paris. There he began his poem of 'Gondibert,' which he laid aside for a time for the scheme of carrying a colony from France to Virginia, but his vessel was seized by one of the parliament ships, he was thrown into prison, and owed his life to friendly interference, it is said to that of Milton, whose friendship he returned in kind. On being liberated, his ardent activity was shown in attempting to restore theatrical amusements in the very teeth of bigotry and puritanism, and he actually succeeded so far as to open a theatre in the Charter-house Yard. At the Restoration, he received the patent of the Duke's Theatre, in Lincoln's Inn, which he held till his death.

"Gondibert" has divided the critics. It is undeniable, on the one hand, that he showed a high and independent conception of epic poetry, in wishing to emancipate it from the slavery of ancient authority, and to establish its interest in the dignity of human nature, without incredible and stale machinery. His subject was well chosen from modern romantic story, and he strove to give it the close and compact symmetry of the drama. Ingenious and witty images, and majestic sentiments, are thickly scattered over the poem. But Gondibert, who is so formally described, has certainly more of the cold and abstract air of an historical, than of a poetical portrait, and, unfortunately, the beauties of the poem are those of elegy and epigram, more than of heroic fiction. It wants the charm of free and forcible narration; the life-pulse of interest is incessantly stopped by solemn pauses of reflection, and the story works its way through an intricacy of superfluous fancies, some beautiful and others conceited, but all, as they are united, tending to divert the interest, like a multitude of weeds upon a stream, that entangle its course while they seem to adorn it."

See "Athen Oxon.", Knox's "Essays", Bishop Hurd's "Crit. Com. Notes and Dissert." in 138—144, Biog. and Sketches prefixed to Headley's Collect., vol. 1.

JOHN HALL.

John Hall, born 1627, died 1656. He was born at Durham, and educated at St. John's, Cambridge. In 1646 he published a volume of Poems. he practised at the bar, and died in his twenty-ninth year.

THOMAS NABBES.

Thomas Nabbes, born (unknown), died 1649. He wrote in the reign of Charles I.; was secretary to some noble or prelate, near Worcester. The chief of his dramatic pieces were, for none are extant, "Microcosmus", "Spring's Glory", "Bride", "Charles I.", a tragedy; "Sweetman," a comedy. He wrote also a continuation of Knolles's "History of the Turks." He had also a share in the collection called "Fancy's Theatre," with Tatham, Richard Brome, and others—See Shaw's "Hist. English Hist.", Campbell's "Spec. Brit. Poets."

JOHN CLEVELAND.

John Cleveland, born 1613, died 1658. He was the son of a Leicestershire clergyman, and greatly distinguished himself, on the side of the king, during the civil war, both as soldier and poet. He was educated at Christ's College and St John's College, Cambridge. In 1647 he published a satire on the Scotch, was imprisoned in 1655, released by Cromwell, but soon afterwards died. Some of his writings, though conceited, contain true poetry. Butler is said to have borrowed greatly from him in his "Hudibras."—(Shaw's "Hist. Eng. Lit.") Fuller, in his "Worthies of Leicestershire," writes of him as "a general artist, pure Latinist, exquisite orator, and, which was his master-piece, eminent poet." His epithets were pregnant with metaphors, carrying in them a difficult plainness, difficult at hearing, plain at the consideration thereof. His lofty fancy may seem to stride from the top of one mountain to the top of another, so making to itself a constant level champaign of continued elevations."

JAMES SHIRLEY.

James Shirley, born 1596, died 1666. James Shirley was born in London. He was educated at Cambridge, where he took the degree of A.M., and had a curacy for some time at or near St Albans, but embracing popery, became a schoolmaster (1623) in that town. Leaving this employment, he settled in London as a dramatic writer, and between the years 1625

and 1636 published thirty-nine plays. In the civil wars he followed his patron, the Earl of Newcastle, to the field, but on the decline of the royal cause, returned to London, and, as the theatres were now shut, kept a school in Whitefriars, where he educated many eminent characters. At the reopening of the theatres he must have been too old to have renewed his dramatic labours, and what benefit the Restoration brought him as a royalist, we are not informed. Both he and his wife died on the same day, immediately after the great fire of London, by which they had been driven out of their house and probably owed their deaths to their losses and terror on that occasion.

ALEXANDER BROME

Alexander Brome, born 1620, died 1666. He was an attorney in the Lord Mayor's Court and a poet. He contributed greatly to the promotion of the Restoration by the severity and ridicule with which he treated the Roundheads in the day of their power. He had also a share in the translation of Horace, with Fanshawe, Holdway, Cowley, and others, and published a single comedy, 'The Cunning Lovers' which was acted in 1651, at the private house in Drury Campbell says. "There is a playful variety in his metre, that probably had a better effect in song than in reading. His thoughts on love and the bottle have at least the merit of being decently jovial, though he arrays the trite arguments of convivial invitation in few original images." It seems that Brome had intended to translate Lucretius. Isaac Walton commends him highly.

KATHERINE PHILLIPS

Katherine Phillips, born 1631, died 1664. Very little is known, remarks Giffillan in his "Specimens with Memoirs of the Less-known British Poets," of the life of this lady-poet. She was born in 1631. Her maiden name was Fowler. She married James Phillips, Esq., of the Priory of Cardigan. Her poems, published under the name of "Orinda," were very popular in her lifetime, although it was said they were published without her consent. She translated two of the tragedies of Corneille, and left a volume of letters to Sir Charles Cotterell. These, however, did not appear till after her death. She died of small-pox—then a deadly disease—in 1664. She seems to have been a favourite alike with the wits and the divines of her age. Jeremy Taylor addressed to her his "Measures and Offices of Friendship," Dryden praised her, and Flatman and Cowley, besides imitating

her poems while she was living, paid rhymed tributes to her memory when dead. Her verses are never commonplace, and always sensible, if they hardly attain to the measure and the stature of lofty poetry.

ALEXANDER SCOT.

Alexander Scot flourished about the year 1562. He wrote several short satires and some miscellaneous poems, the prevailing amatory character of which caused him to be called the Scottish Anacreon, though there are many points wanting to complete his resemblance to the Teian bard—Chambers's "Cyc. Eng. Lat.," vol. i. 154; Shaw's "Hist. Eng. Lat."

SIR RICHARD MAITLAND.

Sir Richard Maitland, born 1496, died 1586, is more celebrated as a collector of poems than as an original poet. There is however much good taste displayed in his own productions.

ALEXANDER MONTGOMERY.

Alexander Montgomery was the author of an allegorical poem called "The Cherry and the Sloe," published in 1597, which long continued a favourite, and the metre of which was adopted by Burns—Shaw's "Hist. Eng. Lat."

ALEXANDER HUME.

The time and place of his birth are unknown. He was a clergyman, and published, in 1589, a volume of hymns or sacred songs, he died in 1609.

KING JAMES VI

King James VI published, in 1584, a volume of poetry, "Essays of a Prentice in the Divine Art of Poesie. with the rewlis and cautels to be pursued and avoided."

EARL OF ANCRUM.

Earl of Ancrum, born 1578, died 1654. Wrote some sonnets of considerable merit.

EARL OF STIRLING.

Earl of Stirling, born 1580, died 1640, published, in 1637, "Recreations with the

Muses," of which says Campbell, "there is elegance of expression in a few of his shorter pieces."

THOMAS INGELAND.

Scarcely anything is known of this author, excepting that he wrote "A Prete and Meie New Enterlude, entitled the Disobedient Child."

NICHOLAS UDALL.

Nicholas Udall wrote the earliest comedy in the English language, "Ralph Royster Doyster," which was acted in 1551. He for a long time executed the duties of Master of Eton College.

JOHN HEYWOOD.

John Heywood was a man of considerable attainments, but who seemed to have performed the duties of jester at the court of Henry VIII.

JOHN STILL.

John Still, born 1543, died 1607. He was master of St. John's and Trinity Colleges, Cambridge, and became afterwards bishop of Bath and Wells. He wrote "Gammer Gurton's Needle," which seems to have been the second earliest regular comedy published in our language. The whole intrigue consists in the search instituted after this unfortunate little implement, which is at last discovered by Hodge himself, on suddenly sitting down in the garment which Gammer Gurton had been repairing. The play is included in Dodsley's collection — See Campbell's "Specimens", Shaw's "Hist. Eng. Lit."

JOHN LILY.

John Lily was born in Kent in 1554, and produced nine plays between the years 1579 and 1600. They were mostly written for court entertainments, and performed by the scholars of St. Paul's. He was educated at Oxford, and many of his plays are on mythological subjects, as "Sappho and Phaon," "Endymion," the "Maid's Metamorphosis," &c. His style is affected and unnatural, yet, like his own Niobe, in the "Metamorphosis," "oftentimes he had sweet thoughts, sometimes hard conceits, betwixt both a kind of yielding." By his "Euphues," or the "Ana-

toimy of Wit," Lily exercised a powerful though injurious influence on the fashionable literature of his day, in prose composition as well as in discourse. His plays were not important enough to found a school. Hazlitt was a warm admirer of Lily's "Endymion," but evidently, from the feelings and sentiments it awakened, rather than the poetry. "I know few things more perfect in characteristic painting," he remarks, "than the exclamation of the Phrygian shepherds, who, afraid of betraying the secret of Midas's ears, fancy that 'the very reeds bow down, as though they listened to their talk,' nor more affecting in sentiment, than the apostrophe addressed by his friend Eumenides to Endymion, on waking from his long sleep 'Behold the twig to which thou laydest down thy head is now become a tree.'" There are finer things in the Metamorphosis, as where the prince laments Eurymene lost in the woods—

"Adorned with the presence of my love,
The woods I fear such secret power shall
prove,

As they'll shut up each path, hide every way,
Because they still would have her go astray,
And in that place would always have her
seen,

Only because they would be ever green,
And keep the winged choristers still there,
To banish winter clean out of the year."

Or the song of the faunes—

"By the moon we sport and play,
With the night begins our day
As we dance the dew doth fall,
Tup it, little urchins all,
Lightly as the little bee,
Two by two, and three by three,
And about go we, and about go we."

The genius of Lily was essentially lyrical. The songs in his plays seem to flow freely from nature.

GEORGE PEELE.

George Peele, like Lily, had received a liberal education at Oxford. He was one of Shakspeare's fellow-actors and fellow-shareholders in the Blackfriars Theatre. He was also employed by the city of London in composing and preparing those spectacles and shows which formed so great a portion of ancient civic festivity. His earliest work, "The Arraignment of Paris," was printed anonymously in 1584. His most celebrated dramatic works were the "David and Bethsabe," and "Absalom," in which there is great richness and beauty of language and occasional indications of a high order of pathetic and elevated emotion; but his versification, though sweet, has little variety, and the luxurious and sensuous descriptions in which

Peelo most delighted are so numerous, that they become rather tiresome in the end. It should be remarked that this poet was the first to give an example of the peculiar kind of historical play in which Shakspeare was afterwards so consummate a master. His "Edward I." is, though monotonous, declamatory, and stiff, in some sense the forerunner of such works as "Richard II.," "Richard III.," or "Henry V."—Shaw's "Hist. Eng. Lit." p. 130. See Chambers's "Cyc. Eng. Lit.," vol. i, Campbell's "Spec. Brit. Poets."

THOMAS NASH AND ROBERT GREENE

"Both were Cambridge men, both sharp, and I fear," says Shaw, in his valuable "History of English Literature," "mercenary satirists, and both alike in the profligacy of their lives and the misery of their deaths, though they may have eked out their income by occasionally writing for the stage, were in reality rather pasquinaders and pamphleteers than dramatists—conductors of the press, shamelessly advertising the services of their ready and biting pen to any person or any cause that would pay them. They were both unquestionably men of rare powers, Nash probably the better man and the abler writer of the two. Nash is famous for the bitter controversy with the learned Gabriel Harvey, whom he has caricatured and attacked in numerous pamphlets, in a manner equally humorous and severe. He was concerned with other dramatists in the production of a piece entitled 'Summer's Last Will and Testament,' and in a satirical comedy, 'The Isle of Dogs,' which drew down upon him the anger of the Government, for we know that he was imprisoned for some time in consequence.

Greene was, like Nash, the author of a multitude of tracts and pamphlets on the most miscellaneous subjects. Sometimes they were tales, often translated or expanded from the Italian novelists, sometimes amusing exposures of the various arts of *coney-catching*, which means cheating and swindling, practised at that time in London, and in which, it is feared, Greene was personally not unversed; sometimes moral confessions, like Nash's 'Pierce Pennilesses, his Supplication to the Devil,' or Greene's 'Groat worth of Wit,' purporting to be a warning to others against the consequences of unbridled passion. Some of these confessions are exceedingly pathetic, and would be more so could the reader divest himself of a lurking suspicion that the whole is often a mere trick to catch a penny. The popularity of these tracts, we know, was very great. The only dramatic work we need specify of Greene's was 'George-a-Green,' the legend of an old English popular hero, recounted with much vivacity and humour."—See Alibone's

'Crit. Dict. Eng. Lit.', Chambers's 'Cyc. Eng. Lit.', Campbell's 'Specimens', Wood's 'Fasta Oxon'; Haslewood's 'Censura Litteraria,' n. 288-300. Beloe's 'Anec. of Lib. and Scarce Books'. 'Drake's Shakspeare and his Times', J. Payne Collier's 'Hist. of Eng. Dram. Poets,' in 153-154, Professor Tiedke's Preface to his 'Shakspeare's Vorschule', Hallam's 'Lit. Hist. of Europe,' n. 173, 'British Bibliographer', Dibdin's 'Lib. Comp'; Lowndes's 'Bibl. Man.', Dunlop's 'Hist. of Fiction'.

THOMAS LODGE

Thomas Lodge, born 1556, died 1625 (?), a physician and dramatic poet, he was born in Lincolnshire, educated at Trinity College, Oxford, and first appeared as an author in 1580. Ten of Lodge's poems are contained in the English "Helicon," published in 1600. To his poem entitled "Rosalynde Euphens Golden Legacie" Shakspeare was indebted for the plot and incidents of his drama "As You Like It." He is described by Collier as second to Kyd in vigour and boldness of conception, but as a drawer of character, so essential a part of dramatic poetry, he unquestionably has the advantage. His principal work is a tragedy entitled "The Hounds of Civil War, lively set forth in the two Tragedies of Marius and Sylla." He also composed, in conjunction with Greene, 'A Looking-Glass for London and England,' the object of which is a defence of the stage against the Puritanical party.—See Shaw's "Hist. Eng. Lit."

THOMAS DEKKER

Thomas Dekker was a very industrious author, he was connected with Jonson in writing for the Lord Admiral's theatre, conducted by Henslowe, but Ben and he became bitter enemies, and the former, in his "Poetaster," performed in 1601, has satirized Dekker under the character of Crispinus, representing himself as Horace. Dekker replied by another drama, "Satiromastix, or, the Untrussing the Humorous Poet." The poetic diction of Dekker is choice and elegant, but he often wanders into absurdity. He is supposed to have died about the year 1638. His life seems to have been spent in irregularity and poverty. According to Oldys, he was three years in the King's Bench. In one of his own beautiful lines he says

"We ne'er are angels till our passions die."

But the old dramatists lived in a world of passion and revelry, want and despair—

(Chambers's "Cyclo English Lit" vol n 21) He published the "Gull's Horn Book," of which a new edition was published in 1812, Bristol, 4to, edited by Dr Nott Drake says of this work, "His 'Gul's Horne Booke, or Fashions to please all Sorts of Guls,' first printed in 1609, exhibits a very curious, minute, and interesting picture of the manners and habits of the middle class of society"—See Lowndes's "Bibl Man"; Warton's "Hist Eng Poetry"; "Bibl Anglo-Poet"; Collier's "Hist of Eng Dramatic Poets"

HENRY CHETTLE.

He was a dramatic writer of the age of Elizabeth. He wrote the tragedy of "Hoffman, or a Revenge for a Father," 1631, and was concerned, more or less, according to 'Henslowe's Diary,' in the production of thirty-eight plays, only four of which have been printed, and have come down to us—See Allibone's "Crt Dict Eng Lit", Collier's "Hist. o: English Dramatic Poetry", Shaw's "Hist Eng Lat"

WILLIAM HAUGHTON

William Haughton was the author of a number of dramatic pieces, of which the comedy of "Englahmen for my Money" is one of the best known. He wrote the comedy of "Patient Grissill," in which he was assisted by Chettle and Dekker—See "Biog Dramat": Allibone's "Crt. Dict. Eng Lat"

DABRIDGECOURT BELCHIER

Dabridgecourt Belchier was admitted at Corpus Christi College, Cambridge, in 1508, removed to Christchurch, Oxford, where he took his B A in 1600. He translated into English "Hans Beerport, his Rasible Comedy of See me and See me Not," 1618. Wood ascribes some other pieces to him—See Allibone's "Crt. Dict. Eng Lat.", Campbell's "Specimens"

JOHN WEBSTER.

John Webster, the "noble-minded," as Hazlitt designates him, lived and died about the same time as Dekker, with whom he wrote in the conjunct authorship then so common. His original dramas are the "Duchess of Malfy," "Giuse, or the Massacre

of France," the "Devil's Law Case," "Appius and Virginia," and the "White Devil, or Vittoria Colombona." Webster, it has been said, was clerk of St Andrew's church, Holborn, but Mr. Dyce, his editor and biographer, searched the registers of the parish for his name without success. The "White Devil" and the "Duchess of Malfy" have divided the opinions of critics as to their relative merits. They are both powerful dramas, though filled with "supernumerary horrors." The former was not successful on the stage, and the author published it with a dedication, in which he states, that "most of the people that come to the play-house resemble those ignorant asses who, visiting stationers' shops, their use is not to inquire for good books, but new books." He was accused, like Jonson, of being a slow writer, but he consoles himself with the example of Euripides, and confesses that he did not write with a goose quill winged with two feathers. In this slighted play there are some exquisite touches of pathos and natural feeling. The grief of a group of mourners over a dead body is thus described—

"I found them winding of Marcello's coise,
And there in such a solemn melody,
'Tween doleful songs, tears, and sad elegies,
Such as old grandames watching by the dead
Were wont to outwear the night with, that,
believe me,
I had no eyes to guide me forth the room,
They were so o'ercharged with water"

The funeral dirge for Marcello, sung by his mother, possesses, says Charles Lamb, "that intenseness of feeling which seems to resolve itself into the elements which it contemplates"—

"Call for the robin redbreast and the wren,
Since o'er shady groves they hover,
And with leaves and flowers do cover
The friendless bodies of unburied men
Call unto his funeral dole,
The ant, the field-mouse, and the mole,
To raise him hillocks that shall keep him
warm,
And, when gay tombs are lobb'd, sustain no
harm,
But keep the wolf far thence, that's foe to
men,
For with his nails he'll dig them up again"

The following couplet has been admired—

"Glowers, like glow-worms, afar off shine bright,
But look'd to near, have neither heat nor
light."

The "Duchess of Malfy" abounds more in the terrible graces. It turns on the mortal offence which the lady gives to her two proud brothers, Ferdinand, Duke of Calabria, and a cardinal, by indulging in a generous though infatuated passion for Antonio, her steward.

—(*Chambers*, vol. i pp. 211, 212) Shaw says, "But perhaps the most powerful and original genius among the Shaksperian dramatists of the second order is John Webster. His terrible and funereal Muse on 'Death,' his wild imagination revelled in images and sentiments which breathe, as it were, the odour of the charnel—his plays are full of pictures recalling with fantastic variety all associations of the weakness and futility of human hopes and interests, and dark questionings of our future destinies. His literary physiognomy has something of that dark, bitter, and woeful expression which makes us thrill in the portraits of Dante. In selecting such revolting themes as abounded in the black annals of mediæval Italy, Webster followed the peculiar bent of his great and morbid genius, in the treatment of these subjects, we find a strange mixture of the horrible with the pathetic. In his language there is an extraordinary union of complexity and simplicity—he loves to draw his illustrations not only from skulls and graves and epitaphs, 'but also from the most attractive and picturesque objects in nature,' and his occasional intermingling of the deepest and most innocent emotion of the most exquisite touches of natural beauty produces the effect of the daisy springing up amid the festering mould of the graveyard."

THOMAS MIDDLETON

Thomas Middleton is admired for a wild and fantastic fancy, which delights in portraying scenes of witchcraft and supernatural agency—such is the correct estimate of Shaw, in his excellent work, the "*Hist. of Eng. Lit.*"

JOHN FORD.

John Ford, born 1586, died 1640 (?). "He was born of a respectable family in Devonshire, was bred to the law, and entered of the Middle Temple at the age of seventeen. At the age of twenty he published a poem, entitled '*Fame's Memorial*,' in honour of the deceased Earl of Devonshire, and from the dedication of that piece it appears that he chiefly subsisted upon his professional labours, making poetry the solace of his leisure hours. All his plays were published between the years 1629 and 1639, but before the former period he had for some time been known as a dramatic writer, his works having been printed a considerable time after their appearance on the stage, and, according to the custom of the age, had been associated in several works with other composers. With Dekker he joined in dramatizing a story, which reflects

more disgrace upon the age than all its genius could redeem, namely, the fate of Mother Sawyer, the Witch of Edmonton, an aged woman, who had been recently the victim of legal and superstitious murder—

'Nil adeo fœdum quod non exacta vetustas
Ediderit'

The time of his death is unknown.—(*Campbell's Specimens*, p. 166) See Shaw's "*Hist. Eng. Lit.*," Professor Spalding's "*Hist. Eng. Lit.*," Weber's ed. of Ford's Works, Lord Jeffrey's article '*Edm. Rev.*,' x. 275, 304, John Gifford, "*Quart. Rev.*," vi. 462-487, Lamb's "*Specimens of Eng. Dram. Poets*"

PHILIP MASSINGER.

"Of the personal history of Philip Massinger little is known. This excellent poet was born in 1584, and died, apparently very poor, in 1640. His birth was that of a gentleman, his education good, and even learned; for though his stay in the University of Oxford, which he entered in 1602, was not longer than two years, his works prove, by the uniform elegance and refined dignity of their diction, and by the peculiar fondness with which he dwells on classical allusions, that he was intimately penetrated with the finest essence of the great classical writers of antiquity. His theatrical life, extending from 1604 to his death, appears to have been an uninterrupted succession of struggle, disappointment, and distress, and we possess one touching document, proving how deep and general was that distress in the dramatic profession of the time. It is a letter written to Henslowe, the manager of the Globe Theatre, in the joint names of Massinger, Field, and Daborne, all poets of considerable popularity, imploring the loan of an insignificant sum to liberate them from a debtors' prison. Like most of his fellow-dramatists, Massinger frequently wrote in partnership with other playwrights, the names of Dekker, Field, Rowley, Middleton, and others, being often found in conjunction with his. We possess the titles of about thirty-seven plays, either entirely or partially written by Massinger, of which number, however, only eighteen are now extant, the remainder having been lost or destroyed. These works are tragedies, comedies, and romantic dramas, partaking of both characters. The finest of them are the following: the '*Fatal Dowry*,' the '*Unnatural Combat*,' the '*Roman Actor*,' and the '*Duke of Milan*,' in the first category; the '*Bondman*,' the '*Maid of Honour*,' and the '*Picture*,' in the third; and the '*Old Law*,' and '*A New Way to Pay Old Debts*,' in the second. The qualities which distinguish this noble writer

are, an extraordinary dignity and elevation of moral sentiment, a singular power of delineating the sorrows of pure and lofty minds exposed to unmerited suffering, cast down but not humiliated by misfortune. In these lofty delineations, it is impossible not to trace the reflexion of Massinger's own high but melancholy spirit. Female purity and devotion he has painted with great skill; and his plays exhibit many scenes in which he has ventured to sound the mysteries of the deepest passions, as in the 'Fatal Dowry' and the 'Duke of Milan,' the subject of the latter having some resemblance with the terrible story of 'Marianne.' It was unfortunately indispensable, in order to please the mixed audiences of those days, that comic and farcical scenes should be introduced in every piece, and for comedy and pleasantry Massinger had no aptitude. This portion of his works is in every case contemptible for stupid buffoonery, as well as odious for loathsome indecency, and the coarseness and obscenity of such passages forms so painful a contrast with the general elegance and purity of Massinger's tone and language, that we are driven to the supposition of his having had recourse to other hands to supply this obnoxious matter in obedience to the popular taste. Massinger's style and versification are singularly sweet and noble. No writer of that day is so free from archaisms and obscurities, and perhaps there is none in whom more constantly appears all the force, harmony, and dignity, of which the English language is susceptible. From many passages we may draw the conclusion that Massinger was a fervent Catholic. The 'Virgin Martyr' is indeed a Catholic mystery; and in many plays—as, for example, the 'Renegado'—he has attributed to Romanist confessors, and even to the then unpopular Jesuits, the most amiable and Christian virtues. If we desire to characterize Massinger in one sentence, we may say that dignity, tenderness, and grace, are the qualities in which he excels" (Shaw's "Hist of Eng Lit.," pp. 170, 171)—See Campbell's "Cyc Eng Lit.," vol. 1.

JOHN MARSTON.

Very little is known of this poet. In 1598 he published "Certayne Satires," and in 1599, the "Scourge of Villany." He produced also some comedies. Dr Angus considers the "Satires" decidedly inferior to Hall's, and very poor—"Handbook of English Lit.," 155.

THOMAS GOFFE

Thomas Goffe, born 1592, died 1627. "Thus writer," says Campbell, "left four or five dramatic pieces, of very ordinary merit. He

was bred at Christ Church, Oxford. He held the living of East Clandon, in Surrey, but unfortunately succeeded not only to the living, but to the widow of his predecessor, who, being a Xantippe, contributed, according to Langbaine, to shorten his days by the '*violence of her provoking tongue*.' He had the reputation of an eloquent preacher, and some of his sermons appeared in print."

THOMAS HEYWOOD

The date of birth and death unknown. This poet exhibits a graceful fancy, and one of his plays, "A Woman killed with Kindness," is among the most touching of this period.—Shaw's "Hist Eng Lit."

GEORGE SANDYS

George Sandys, born 1577, died 1643. A traveller and poet. He was the youngest son of the Archbishop of York. His "Travels in the East," and his translation of Ovid's "Metamorphoses," were very popular. Professor Spalding says that these translations "are poetically pleasing, and they have a merit in diction and versification which has been acknowledged thankfully by later writers."—See R. Aris Willmott's "Lives of the Sacred Poets," 1.

SIDNEY GODOLPHIN

Sidney Godolphin, born 1610, died 1642. He was a native of Cornwall, and the brother of the treasurer Godolphin, and flourished and perished in the Civil wars. Lord Clarendon praised him highly. He wrote several original poems and translations of the "Lives of Dido and Æneas," from Virgil, 1358—Campbell's "Specimens," Hobbes's "Leviathan."

WILLIAM WARNER

William Warner, born 1558, died 1609, was a native of Oxfordshire, an attorney of the Common Pleas, and the author of "Albion's England." This poem, published in 1586, is a history of England from the Deluge to the reign of James I. It supplanted in popular favour the "Mirror for Magistrates." The style of the work was much admired in its day, and Meres, in his "Wit's Treasury," says, that by Warner's pen the English tongue was "mightily enriched and gorgeously invested in rare ornaments and resplendent habiliments." The tales are chiefly of a merry cast, and many of them indecent.

GEORGE CHAPMAN

George Chapman, born 1557, died 1634, a native of Hitching Hill, in the county of Hertford, and studied at Oxford. From thence he repaired to London, and became the friend of Shakspeare, Spenser, Daniel, Marlowe, and other contemporary men of genius. He was patronised by Prince Henry, and Carr, Earl of Somerset. The death of the one, and the disgrace of the other, must have injured his prospects, but he is supposed to have had some place at court, either under King James or his consort Anne. He lived to an advanced age, and, according to Wood, was a person of reverend aspect, religious, and temperate. Inigo Jones, with whom he lived on terms of intimate friendship, planned and erected a monument to his memory over his burial-place, on the south side of St Giles's church in the fields, but it was unfortunately destroyed with the ancient church.

Chapman seems to have been a favourite of his own times, and in a subsequent age, his version of Homer excited the raptures of Waller, and was diligently consulted by Pope. The latter speaks of its daring fire, though he owns that it is clouded by fustian. Webster, his fellow dramatist, praises his "full and heightened style," a character which he does not deserve in any favourable sense, for his diction is chiefly marked by barbarous ruggedness, false elevation, and extravagant metaphor. The drama owes him very little, his "Bussy D'Ambois" is a piece of frigid atrociousness, and in the "Widow's Tears," where his heroine Cynthia falls in love with a sentinel guarding the corpse of her husband, whom she was bitterly lamenting, he has dramatised one of the most puerile and disgusting legends ever fabricated for the disparagement of female constancy. See Campbell's "Specimens," p 130; Allibone's "Crit Dict Eng. Lit."; Warton's "Hist Eng Poetry"; Langbaine's "Dramat Poets."

RICHARD ALLISON.

Scarcely anything is known of this writer. He published, in 1590, "A Plaine Confutation of a Treatise of Brownism, entitled, A Description of the Visible Church." "An Houre's Recreation in Musike, apt for Instruments and Voyces," appeared in 1606.

ROBERT BURTON.

Robert Burton, born 1576, died 1640. "In every nation," says Shaw, "there may be found a small number of writers who, in their

life, in the objects of their studies, and in the form and manner of their productions, bear a peculiar stamp of eccentricity. No country has been more prolific in such exceptional individualities than England, and no age than the sixteenth century. There cannot be a more striking example of this small but curious class than old Robert Burton, whose life and writings are equally odd. His personal history was that of a retired and laborious scholar, and his principal work, the 'Anatomy of Melancholy,' is a strange combination of the most extensive and out-of-the-way reading, with just observation and a peculiar kind of grave saturnine humour. The object of the writer was to give a complete monograph of Melancholy, and to point out its causes, its symptoms, its treatment, and its cure; but the descriptions given of the various phases of the disease are written in so curious and pedantic a style, accompanied with such an infinity of quaint observation, and illustrated by such a mass of quotations from a crowd of authors, principally the medical writers of the fourteenth and fifteenth centuries, of whom not one reader in a thousand in the present day has ever heard, that the 'Anatomy' possesses a charm which no one can resist who has once fallen under its fascination.

"The enormous amount of curious quotation with which Burton has incrustated every paragraph and almost every line of his work has rendered him the favourite study of those who wish to appear learned at a small expense, and his pages have served as a quarry from which a multitude of authors have borrowed, and often without acknowledgement, much of their materials, as the great Roman feudal families plundered the Coliseum to construct their frowning fortress palaces.

"The greater part of Burton's laborious life was passed in the University of Oxford, where he died, not without suspicion of having hastened his own end, in order that it might exactly correspond with the astrological predictions which he is said, being a firm believer in that science, to have drawn from his own horoscope. He is related to have been himself a victim to that melancholy which he has so minutely described, and his tomb bears the astrological scheme of his own nativity, and an inscription eminently characteristic of the man: 'Hic jacet Democritus junior, cui vitam dedit et mortem Melancholia.'"—(*Hist. of Eng Lit.*, p. 106, 107.) Prefixed to the "Anatomy" is a poem of twelve stanzas on Melancholy, from which Milton borrowed some of the imagery of *Il Penseroso*; and Dr Ferriar, of Manchester, created some sensation in 1798, by showing that Sterne had copied passages verbatim, without acknowledgement.—Dr Angus's "Handbook of Eng Lit.", Allibone's "Critt. Dict. Eng. Lit."

NATHANIEL FIELD

Nathaniel Field, in the reigns of James I and Charles I, wrote "A Woman is a Weathercock," 1612, "Amends for Ladies," 1618. Shaw's "Hist. Eng Lit"

WILLIAM ALEXANDER.

William Alexander, Earl of Stirling, born 1580, died 1640. "William Alexander, of Menstrie, travelled on the Continent as tutor to the Earl of Argyll, and after his return to his native country (Scotland), having in vain solicited a mistress, whom he celebrates in his poetry by the name of Aurora, he married the daughter of Sir William Erskine. Having repaired to the court of James I, he obtained the notice of the monarch, was appointed gentleman usher to Prince Charles, and was knighted by James. Both of those sovereigns patronized his scheme for colonizing Nova Scotia, of which the latter made him lord-lieutenant. Charles I created him Earl of Stirling in 1633, and for ten years he held the office of secretary of state for Scotland, with the praise of moderation, in times that were rendered peculiarly trying by the struggles of land against the Scottish Presbyterians. He wrote some very heavy tragedies; but there is elegance of expression in a few of his shorter pieces."—(*Campbell's Specimens*, p 158) Walpole says of this author, that he was greatly superior to the style of his age. Pinkerton calls "The Parænesis" a noble poem. Dr Drake, referring to his tragedies, states that although these pieces are not calculated for the stage, still they include some admirable lessons for sovereign power, and several choruses written with no small share of poetic vigour. Dr Anderson considers his "Parænesis" and "Aurora" almost classical performances, and well meriting publication.—Allibone's "Crit Dict Eng Lit.", Chambers's "Cyc Eng Lit."

THOMAS STORER

Thomas Storer died 1604. The birth of this poet is unknown. We, however, find him elected a student of Christchurch, Oxford, in 1587. Wood says he was the son of John Storer, a Londoner, and that he died in the metropolis. He wrote the "History of Cardinal Wolsey," and several pastoral pieces in "England's Helicon." See Campbell's "Specimens."

CHARLES FITZJEFFREY

All we know is given by Campbell, who says he was rector of St Dominick, Cornwall, and died in 1636.

JOHN DOWLAND.

John Dowland, died 1615. An English musician, published several musical treatises, amongst which was a translation of Ormthaphareus's "Micrologus, or, Art of Singing," fol 1609, Allibone's "Crit. Dict Eng Lit"

EDWARD VERE, EARL OF OXFORD.

Edward Vere, Earl of Oxford, born 1534, died 1604, the author of some verses in the "Paradise of Dainty Devises." He sat as Great Chamberlain of England upon the trial of Mary Queen of Scots. The following from Disraeli is of interest—

"It is an odd circumstance in literary research that I am enabled to correct a story which was written about 1680. The 'Aubrey Papers,' recently published with singular faithfulness, retaining all their peculiarities, even to the grossest errors, were memoranda for the use of Anthony Wood's great work. But beside these, the Oxford antiquary had a very extensive literary correspondence, and it is known, that when speechless and dying he evinced the fortitude to call in two friends to destroy a vast multitude of papers about two bushels full were ordered for the fire lighted for the occasion; and, 'as he was expiring, he expressed both his knowledge and approbation of what was done, by throwing out his hands.' These two bushels full were not, however, all his papers, his more private ones he had ordered not to be opened for seven years. I suspect also, that a great number of letters were not burnt on this occasion, for I have discovered a manuscript written about 1720 to 1730, and which, the writer tells us, consists of 'Excerpts out of Anthony Wood's papers.' It is closely written, and contains many curious facts not to be found elsewhere. Those papers of Anthony Wood probably still exist in the Ashmolean Museum should they have perished, in that case this solitary manuscript will be the sole record of many interesting particulars.

"By these I correct a little story which may be found in the 'Aubrey Papers,' vol. iii 395. It is an account of one Nicholas Hill, a man of great learning, and in the high confidence of a remarkable and munificent Earl of Oxford, travelling with him abroad. I transcribe the printed Aubrey account.

"In his travels with his lord (I forget whether Italy or Germany, but I think the former), a poor man begged him to give him a penny. 'A penny!' said Mr Hill, 'what dost say to ten pounds?'—'Ah! ten pounds,' said the beggar; 'that would make a man happy.' Mr. Hill gave him immediately ten pounds, and putt it downe upon account—'Item, to a beggar ten pounds to

make him happy ' ' ' The point of this story has been marred in the telling it was drawn up from the following letter by Aubrey to A. Wood, dated July 15, 1639. 'A poor man asked Mr Hill, his lordship's steward, once to give him sixpence, or a shilling, for an alms "What dost say if I give thee ten pounds?"—"Ten pounds 'that would make a man of me!" Hill gave it him, and put down in his account, "Item, £10 for making a man," which his lordship inquiring about for the oddness of the expression, not only allowed, but was pleased with it'

"This philosophical humourist was the steward of Edward Vere, Earl of Oxford, in the reign of Elizabeth. This peer was a person of elegant accomplishments, and Lord Orford, in his 'Noble Authors,' has given a higher character of him than perhaps he may deserve. He was of the highest rank, in great favour with the queen, and, in the style of the day, when all our fashions and our poetry were moulding themselves on the Italian model, he was the 'Mirrour of Tuscanism,' and, in a word, this coxcombical peer, after seven years' residence in Florence, returned highly 'Italianated.' The ludicrous motive of this perogation is given in the present manuscript account. Haughty of his descent and alliance, untable with effeminate delicacy and personal vanity, a little circumstance almost too minute to be recorded, inflicted such an injury on his pride, that in his mind it required years of absence from the court of England ere it could be forgotten. Once making a low obeisance to the queen, before the whole court, this stately and inflated peer suffered a mischance, which has happened, it is said, on a like occasion—it was 'light as air.' But this accident so sensibly hurt his masculine delicacy, and so humbled his aristocratic dignity, that he could not raise his eyes on his royal mistress. He resolved from that day to 'be a banished man,' and resided for seven years in Italy, living in more grandeur at Florence than the Grand Duke of Tuscany. He spent in those years forty thousand pounds. On his return he presented the queen with embroidered gloves and perfumes, then for the first time introduced into England, as Stowe has noticed. Part of the presents seem to have some reference to the Earl's former mischance. The queen received them graciously, and was even painted wearing those gloves; but my authority states, that the masculine sense of Elizabeth could not abstain from congratulating the noble coxcomb, perceiving, she said, that at length my lord had forgot the mentioning the little mischance of seven years ago'

"This peer's munificence abroad was indeed the talk of Europe, but the secret motive of this was as wicked as that of his travels had been ridiculous. This Earl of Oxford had married the daughter of Lord Buleigh, and

when this great statesman would not consent to save the life of the Duke of Norfolk, the friend of this earl, he swore to revenge himself on the countess, out of hatred to his father-in-law. He not only forsook her, but studied every means to waste that great inheritance which had descended to him from his ancestors. Secret history often startles us with unexpected discoveries the personal affectations of this earl induced him to quit a court, where he stood in the highest favour, to domesticate himself abroad; and a family *jeu de* was the secret motive of that splendid prodigality which, at Florence, could throw into shade the court of Tuscany itself."

SIR THOMAS OVERBURY

"Sir Thomas Overbury was born in 1581, and perished in the Tower of London, 1613, by a fate that is too well known. The compassion of the public for a man of worth, 'whose spirit still walked unrevenged amongst them,' together with the contrast of his ideal wife with the Countess of Essex, who was his murderess, attached an interest and popularity to his poem, and made it pass through sixteen editions before the year 1653. His 'Characters, or Witty Descriptions of the Properties of sundry Persons,' is a work of considerable merit, but unfortunately his prose, as well as his verse, has a dryness and quaintness that seem to oppress the natural movement of his thoughts. As a poet, he has few imposing attractions his beauties must be fetched by repeated perusal. They are those of solid reflection, predominating over, but not extinguishing, sensibility, and there is danger of the reader neglecting, under the coldness and ruggedness of his manner, the manly but unostentatious moral feeling that is conveyed in his maxims, which are sterling and liberal, if we can only pardon a few obsolete ideas on female education."—(Campbell's *Specimens*, p 74.) How charming is the following description by Overbury —

"A fair and happy milkmaid is a country wench, that is so far from making herself beautiful by art, that one look of hers is able to put all face-physic out of countenance. She knows a fair look is but a dumb orator to commend virtue, therefore minds it not. All her excellencies stand in her so silently, as if they had stolen upon her without her knowledge. The lining of her apparel, which is herself, is far better than outside of tissue; for though she be not arrayed in the spoil of the silkworm, she is decked in innocence,—a far better wearing. She doth not, with lying long in bed, spoil both her complexion and conditions. Nature hath taught her, too, immoderate sleep is rust to the soul, she rises therefore with Chanticleer, her dame's cock, and at night makes the lambs her curfew. In

milking a cow, and straining the teats through her fingers, it seems that so sweet a milk-press makes the milk whiter or sweeter, for never came almond-glore or aromatic ointment on her palm to taunt it. The golden ears of corn fall and kiss her feet when she reaps them, as if they wished to be bound and led prisoners by the same hand that felled them. Her breath is her own, which scents all the year long of June, like a new made haycock. She makes her hand hard with labour, and her heart soft with pity, and when winter evenings fall early, sitting at her merry wheel, she sings defiance to the giddy wheel of fortune. She doth all things with so sweet a grace, it seems ignorance will not suffer her to do ill, being her mind is to do well. She bestows her year's wages at next fair, and in choosing her garments, counts no bravery in the world like decency. The garden and beehive are all her own physic and surgery, and she lives the longer for it. She dares go alone and unfold sheep in the night, and fears no manner of ill, because she means none, yet, to say truth, she is never alone, but is still accompanied with old songs, honest thoughts, and prayers, but short ones, yet they have their efficacy, in that they are not palled with ensuing idle cogitations. Lastly, her dreams are so chaste, that she dare tell them. only a Friday's dream is all her superstition, that she conceals for fear of anger. Thus lives she, and all her care is, she may die in the spring-time to have store of flowers stuck upon her winding-sheet."

RICHARD NICCOLS

Richard Niccols, born 1584. He contributed to the "Mirror for Magistrates," which was carried on by Churchyard, Drayton, and others. He wrote the "Cuckoo," in imitation of Drayton's "Owl," and a drama. "The Twynnes' Tragedy." Wood says he was a Londoner, that he studied at Oxford, and obtained some congenial employment. Campbell's "Specimens."

FRANCIS DAVISON

Francis Davison, son of William Davison, an eminent statesman in the time of Elizabeth. He wrote several pieces in the "Poetical Rhapsody." This collection contains poems by Walter Davison, Sir John Davies, Sir Philip Sydney, Sir Walter Raleigh, the Countess of Pembroke, Spencer, Sir H. Walton, Donne, Greene, and others. "How say you, reader? Is not the above a glorious pageant of poets? Does not the mere enumeration of them beget in thee a longing to explore the pages which contain their bright thoughts and tuneful lines?"—See Alibone's "Crit. Dict. Eng. Lit.;" Campbell's "Specimens."

SIMON WASTALL

Born in Westmoreland about 1560, died about 1630.

THIRD PERIOD.

F. on 1553 to 1649.

96 — THE INDUCTION TO THE COMPLAINT OF HENRY, DUKE OF BUCKINGHAM

The wiathfull winter piochinge on a pace,
With blusteing blastos had al ybared the treen,
And olde Saturnus with his frosty face
With chilling colde had pearst the tender green.

The mantels rent, wherem enwrapped been
The gladsom groves that nowe laye overthrowen,
The tapets torne, and every blome down blowen

The soyle that erst so seemly was to seen,
Was all despoyled of her beauties hewe,
And soot freshe flowers (where with the sommers queen

Had clad the earth) now Boieas blastos downe blawe
And small fowles flocking, in their song did lowe

The winters wiath, wher with eche thing defaste

In woful wise bewayled the sommer past

Hawthorne had lost his motley lyverye
The naked twigges were shivering all for colde;
And dropping downe the teares abundantly:
Eche thing (me thought) with weping eye me tolde

The cruell season, biding me withholde
My selfe within, for I was gotten out
Into the feldes whereas I walkte about.

When loe the night with mistie mantels spied,
Can darke the daye, and dum the azure skyes,
And Venus in her message Hermes spied
To bluddy Mars, to wyl him not to ryse,
While she her selfe approcht in speedy wise,
And Virgo hiding her disdainful brest
With Thetis now had layd her downe to rest.

Whiles Scorpio dreading Sagittarius dart,
Whose bowe prest bent in sight, the sting
had slypt,
Downe slyd into the ocean flud aparte,
The Beare that in the Iryshe seas had dypt
His guesly feete, with speede from thence he whypt.
For Thetis hastung from the Virgines bed
Pursued the Bear, that ear she came was fled.

And Phseton nowe neare reaching to his race
With glistering beames, gold streamyng
where they bent

Was prest to enter in his resting place
Crythus that in the carte fyrste went
Had even now attaynde his journeyes stent
And fast declining hid away his head.
While Titan couched him in his purple bed

And pale Cinthea with her borrowed light
Beginning to supply her brothers place,
Was past the noonsteede syre degrees in sight,
When sparkling starres amyde the heavens face
With twinkling light sheen on the earth apace,
That whyle they brought about the nightes chare

The darke had dimmed the day ear I was ware

And sorowing I to see the sommer flowers
The livly greene, the lusty leas forloine,
The studdy trees so shattered with the howers,
The fields so fade that foonisht so beforne
It taught me wel all earthly thinges be borne
To dye the death, for nought long time may last;

The sommers beauty yeldes to winters blast

Then looking upward to the heavens leames
With nightes starres thiock powdred every where,

Which erst so glistered with the golden streames

That chearefull Phebus spread downe from his sphere,

Beholding darke oppressing day so neare.

The sodayne sight reduced to my minde

The sundry chaunges that in earth we fynde

That musing on this worldly wealth in thought,
Which comes and goes more faster than we see
The flyckering flame that with the fyre is wrought,

My busie minde presented unto me
Such fall of pierces as in this realme had be
That ofte I wisht some would their woes descryve,
To waine the rest whom fortune left alive

And strait forth stalking with redoubled pace
For that I sawe the night drew on so fast,
In blacke all clad there fell before my face
A piteous wight, whom woe had al forwaste,

Farth from her yeen the cristall teares out-
-brast,
And syghing sore her handes she wrong and
folde,
Tane al her heare, that ruth was to beholde.

Her body small forwithered and forespent,
As is the stalk that sommers drought opprest,
Her wealked face with woful teares besprent,
Her colour pale, and (as it seemd her best)
In woe and playnt reposed was her rest
And as the stone that droppes of water weares;
So dented wher her chookes with fall of teares.

Her yyes swollen with flowing streames afloate,
Wherewith her lookes throwen up full pi-
teoushe,

Her forcles handes together ofte she smote,
With doleful shrikes, that echoed in the skye
Whose playnt such sighes dyd strayt accom-
pany,

That in my doome was never man did see
A wight but halfe so woo begon as she

Thomas Sackville, Earl of Dorset — About 1563

97—ALLEGORICAL PERSONAGES DE- SCRIBED IN HELL

And first, within the porch and jaws of hell,
Sat deep Remorse of Conscience, all besprent
With tears, and to herself oft would she tell
Her wretchedness, and, cursing, never stent
To sob and sigh, but ever thus lament
With thoughtful care, as she that, all in vain,
Would wear and waste continually in pain

Her eyes unstedfast, rolling here and there,
Whirl'd on each place, as place that vengeance
brought,

So was her mind continually in fear,
Tost and tormented with the tedious thought
Of those detested crimes which she had
wrought,

With dreadful cheer, and looks thrown to the
sky,
Wishing for death, and yet she could not die.

Next, saw we Dread, all trembling how he
shook.

With foot uncertain, profer'd here and there.
Benumb'd with speech, and, with a ghastly
look,

Searched every place, all pale and dead for fear,
His cap borne up with staring of his hair,
'Stoic'd and amazed at his own shade for dread,
And fearing greater dangers than was need.

And, next, within the entry of this lake,
Sat fell Revenge, gnashing her teeth for ire,
Devising means how she may vengeance take,
Never in rest, 'till she have her desire,
But frets within so far forth with the fire
Of wreaking flames, that now determines she
To die by death, or 'veng'd by death to be.

When fell Revenge, with bloody foul pretence,
Had shew'd herself, as next in order set,
With trembling limbs we softly parted thence,
'Till in our eyes another sight we met,
When for my heart a sigh forthwith I fet,
Rung, alas, upon the woful plight
Of Misery, that next appear'd in sight

His face was leav, and some-deal pin'd away,
And eke his hand, consumed to the bone,
But, what his body was, I cannot say,
For on his carcase raiment had he none,
Save clouts and patches, pieced one by one,
With staff in hand, and scarp on shoulder's cast,
His chief defence against the winter's blast

His fool, for most, was wild fruits of the tree,
Unless sometime some crumbs fall to his
share,

Which in his wallet long, God wot, kept he,
As on the which full dauntly would he fare,
His drink, the running stream, his cup, the base
Of his palm closed, his bed, the hard cold
ground

To this poor life was Misery ybound.

Whose wretched state when we had well be-
held,

With tender ruth on him, and on his fears,
In thoughtful cares forth then our pace we
held;

And, by and by, another shape appears
Of greedy Care, still brushing up the briars;
His knuckles knob'd, his flesh deep dented in,
With tawed hands, and hard ytann'd skin

The morrow grey no sooner hath begun
To spread his light e'en peeping in our eyes,
But he is up, and to his work yrun,
But let the night's black misty mantles rise,
And with foul dark never so much disguise
The fear bright day, yet censeth he no while,
But hath his candles to prolong his toil

By him lay heavy Sleep, the cousin of Death,
Flat on the ground, and still as any stone.
A very corpse, save yielding forth a breath,
Small keep took he, whom fortune frowned on,
Or whom she lifted up into the throne
Of high renown, but, as a living death,
So dead alive, of life he drew the breath:

The body's rest, the quiet of the heart,
The travel's ease, the still night's fear was he,
And of our life in earth the better part,
Raveer of sight, and yet in whom we see
Things oft that [tyde] and oft that never be;
Without respect, esteem[ing] equally
King Cæsar's pomp and Iru's poverty.

And next in order sad, Old-Age we found.
His beard all hoar, his eyes hollow and blind,
With drooping cheer still poring on the
ground,
As on the place where nature him assign'd
To rest, when that the sisters had untwin'd

His vital thread, and ended with their knife
The fleeting course of fast declining life

There heard we him with broke and hollow
 plaint
Rue with himself his end approaching fast,
And all for nought his wretched mind torment
With sweet remembrance of his pleasures past
And fresh delights of lusty youth forewaste
Recounting which, how would he sob and shriek,
And to be young again of Jove beseech!

But, ah the cruel fates so fixed lie
That time forepast cannot return again,
Thus one request of Jove yet prayed he —
That, in such wither'd plight, and wretched pain,
As aid, accompany'd with her loathsome train,
Had brought on him, all woe it roe and grief
He might a while yet linger forth his life,

And not so soon descend into the pit,
Where Death, when he the mortal corpse hath slain,
With reckless hand in grave doth cover it
Thereafter never to enjoy again
The gladsome light, but, in the ground ylain,
In depth of darkness waste and wear to nought,
As he had ne'er into the world been brought

But who had seen him sobbing how he stood
Unto himself, and how he would bemoan
His youth forepast—as though it wrought him good
To talk of youth, all were his youth foregone—
He would have mused, and marvel'd much whereon
This wretched Age should life deserve so fain.
And knows full well life doth but lengthen his pain

Crook-back'd he was, tooth-shaken, and blear-eyed,
Went on three feet, and sometime crept on four,
With old lame bones, that rattled by his side,
His scalp all pill'd, and he with ell foreloze,
His wither'd fist still knocking at death's door,
Fumbling, and driveling, as he draws his breath,
For brief, the shape and messenger of Death.

And fast by him pale Malady was placed
Sore sick in bed, her colour all foregone.
Bereft of stomach, savour, and of taste,
Ne could she brook no meat but broths alone,
Her breath corrupt, her keepers every one
Abhorring her, her sickness past rescue,
Detesting physic, and all physic's cure

But, oh, the doleful sight that then we see!
We turn'd our look, and on the other side
A grisly shape of Famine mought we see
With greedy looks, and gaping mouth, that cued
And roar'd for meat, as she should there have doted,
Her body thin and bare as any bone,
Whereto was left nought but the case alone.

And that, alas, was gnawen every where,
All full of holes; that I ne mought refrain
From tears, to see how she her arms could tear

And with her teeth gnash on the bones in vain,
When, all for nought, she fain would so sustain
Her starven corpse, that rather seem'd a shade
Than any substance of a creature made

Great was her force, whom stone-wall could not stay
Her tearing nails snatching at all she saw,
With gaping jaws, that by no means ymay
Be satisfy'd from hunger of her maw,
But eats herself as she that hath no law,
Gnawing, alas! her carcase all in vain,
Where you may count each sinew, bone, and vein

On her while we thus firmly fix'd our eyes,
That bled for ruth of such a dreary sight,
Lo, suddenly she shriek'd in so huge wise
As made hell gates to shiver with the might,
Wherewith, a dart we saw, how it did light
Right on her breast, and, therewithal, pale Death
Entwining it, to move her of her breath.

And, by and by, a dumb dead corpse we saw,
Heavy, and cold, the shape of Death aright,
That daunts all earthly creatures to his law,
Against whose force in vain it is to fight,
Ne peers, ne princes, nor no mortal wight,
No tow'ns, ne realms, cities, ne strongest tower,
But all, pe force, must yield unto his power

His dart, anon, out of the corpse he took,
And in his hand (a dreadful sight to see)
With great triumph oftsoons the same he shook,
That most of all my fears affrayed me.
His body dight with nought but bones, pardy,
The naked shape of man there saw I plain,
All save the flesh, the sinew, and the vein

Lastly, stood War, in glittering arms yclad,
With visage grim, stern look, and blackly huesd

In his right hand a naked sword he had,
That to the hilts was all with blood imbrued,
And in his left (that kings and kingdoms rued)

Famine and fire he held, and therewithal
He razed tow'ns, and threw down towers and all

Cities he sack'd, and realms (that whilom
flower'd
In honour, glory, and rule, above the rest)
He overwhelm'd, and all then faine devou'd,
Consum'd, destroy'd, wasted, and never ceas'd,
'Till he then wealth, their name, and all op-
press'd
His face forehow'd with wounds, and by his
sile
There hung his targe, with gashes deep and
wide

Thomas Sackville, Earl of Dorset — About 1563

98.—HENRY DUKE OF BUCKINGHAM IN THE INFERNAL REGIONS

Then first came Henry Duke of Buckingham,
His cloak of black all piled, and quite forlorn,
Wringing his hands, and Fortune oft doth
blame,
Which of a duke had made him now her scorn,
With ghastly looks, as one in manner torn,
Oft spread his arms, stretched hands he joins
as fast,
With rueful cheer, and vapoured eyes upcast

His cloak he rent, his manly breast he beat,
His hair all torn, about the place it lay
My heart so melt to see his grief so great.
As feebly, methought, it dropp'd away
His eyes they whirled about withouten stay
With stormy sighs the place did so complain,
As if his heart at each had burst in twain.

Thrice he began to tell his doleful tale,
And thrice the sighs did swallow up his voice,
At each of which he shrank so withal,
As though the heavens rived with the noise;
Till at the last, recovering of his voice,
Supping the tears that all his breast berained,
On cruel Fortune, weeping thus he plained

Thomas Sackville, Earl of Dorset — About 1563

99.—SONNET MADE ON ISABELLA MARKHAM,

*When I first thought her fair, as she stood at
the Princess's window, in goodly attire, and
talked to divers in the court-yard, 1564*

Whence comes my love? Oh, heart, disclose,
It was from cheeks that shamed the rose,
From lips that spoil the ruby's praise,
From eyes that mock the diamond's blaze
Whence comes my woo? As freely own,
Ah me! 'twas from a heart like stone.

The blushing cheek speaks modest mind,
The lips befitting words most kind,
The eye does tempt to love's desire,
And seems to say 'tis Cupid's fire,
Yet all so fair but speak my moan,
Sith nought doth say the heart of stone.

Why thus, my love, so kind he speak
Sweet eye, sweet lip, sweet blushing cheek—
Yet not a heart to save my pain,
Oh, Venus, take thy gifts again!
Make not so far to cause our moan,
Or make a heart that's like an ow.

John Harrington — About 1564

100.—VERSES ON A MOST STONY- HEARTED MAIDEN,

*Who did surely beguile the Noble Kardet,
my true Friend.*

I.

Why didst thou raise such woeful wail,
And waste in busy tears thy days?
'Cause she that went to flout and rail,
At last gave proof of woman's ways.
She did, in sooth, display the heart
That might have wrought thee greater smart.

II.

Why, thank her then, not weep or moan;
Let others guard their careless heart,
And praise the day that thus made known
The faithless hold on woman's art.
Their lips can gloze and gain such root,
That gentle youth hath hope of fruit.

III.

But, ere the blossom fair doth rise,
To shoot its sweetness o'er the taste,
Creepeth disdain in canker-wisdom,
And chilling scorn the fruit doth blaste.
There is no hope of all our toil;
There is no fruit from such a coil.

IV.

Give o'er thy plaint, the danger's o'er,
She might have poison'd all thy life,
Such wayward mind had bred thee more
Of sorrow had she proved thy wife.
Leave her to meet all hopeless need,
And bless thyself that so art freed.

V.

No youth shall sue such one to win,
Unmark'd by all the shinner fair,
Save for her pride and worn, such sin
As heart of love can never bear,
Like leafless plant in blasted shade,
So liveth she—a barren maid.

John Harrington — About 1564.

101.—THE ARRAIGNMENT OF A LOVER.

At Beauty's bar as I did stand,
When False Suspect accused me,
George, quoth the judge, hold up thy hand
Thou art arraign'd of Flattery;

Tell, therefore, how wilt thou be tried,
Whose judgment thou wilt here abide ?

My lord, quod I, this lady here,
Whom I esteem above the rest,
Doth know my guilt, if any were ;
Wherefore her doom doth please me best
Let her be judge and juror both,
To try me guiltless by mine oath

Quoth *Beauty*, No, it fitteth not
A prince herself to judge the cause ;
Will is our justice, well ye wot,
Appointed to discuss our laws ,
If you will guiltless seem to go,
God and your country quit you so

Then *Craft* the crier call'd a quest,
Of whom was *Fullschool* foremost fore ;
A pack of pickthunks were the rest,
Which came false witness for to bear ,
The jury such, the judge unjust,
Sentence was said, " I should be truss'd."

Jealous, the groler, bound me fast,
To hear the verdict of the hill ,
(George, quoth the judge, now thou art east,
Thou must go hence to *Heavy Hill*,
And there be hung'd all but the head ,
(God rest thy soul when thou art dead :

Down fell I then upon my knee,
All flat before dame *Beauty's* face,
And cried, Good Lady, pardon me !
Who here appeal unto your grace ;
You know if I have been untrue,
It was in too much pursuing you

And though this Judge doth make such haste
To silece with shame my guiltless blood,
Yet let your pity first be placed
To save the man that meant you good ;
So shall you show yourself a Queen,
And I may be your servant soon

Quoth *Beauty*, Well , because I guess
What thou dost mean henceforth to be ;
Although thy faults deserve no less
Than Justice here hath judg'd thee ;
Wilt thou be bound to stint all strife,
And be true prisoner all thy life ?

Yes, madam, quoth I, that I shall ;
No, *Truth* and *Truth* my sureties
Why then, quoth she, come when I call,
I ask no better warrantise
Thus am I *Beauty's* bounden thrall,
At her command when she doth call.

George Gascoigne — About 1575

102 — SWIFTESS OF TIME.

The heavens on high perpetually do move ,
By minutes meal the hour doth steal away,
By hours the days, by days the months remove,
And then by months the years as fast decay ,
Yea, *Virgil's* verse and *Tully's* truth do say,

That Time flieth, and never claps her wings ;
But rides on clouds, and forward still she
flings.

George Gascoigne. — About 1575.

103 — THE VANITY OF THE BEAUTIFUL.

They course the glass, and let it take no rest ,
They pass and spy who gazeth on their face ,
They darkly ask whose beauty seemeth best ;
They hark and mark who marketh most their
grace ,

They stay their steps, and stalk a stately pace ;
They jealous are of every sight they see ,
They strive to seem, but never care to be.

What grudge and grief our joys may then sup-
press,

To see our hairs, which yellow were as gold,
Now gray as glass , to feel and find them less ;
To scrape the bald skull which was wont to
hold

Our lovely locks with curling sticks controul'd ,
To look in glass, and spy Sir *Wrinkle's* chair
Set fast on fronts which erst were sleek and
fair.

George Gascoigne — About 1575

104. — GOOD MORROW

You that have spent the silent night,
In sleepe and quiet rest,
And toye to see the cheerefull lyght
That rysoth in the East
Now cleave your voyces, now chere your hart,
Come helpe me now to sing
Eche willing wight come beare a part,
To prayse the heavenly King

And you whome care in prison keepes,
Or sickness doth suppress,
Or secret sorowe brakes your sleepes,
Or dolours doe distresse
Yet heare a part in dolefull wise,
You thinke it good accordie,
And acceptable sacrifice,
Eche wight to prayse the Lorde

The dreadfull night with darknessenness,
Had ouer spread the light.
And sluggish sleepe with drowsynesse,
Had ouer prest our night
A glasse wherin you may beholde,
Eche storme that stopes our breath,
Our bed the grane, our clothes lyke molde,
And sleepe like dreadfull death.

Yet as this deadly night did laste,
But for a little space,
And heavenly daye nowe night is past,
Doth shewe his pleasant face

So must we hope to see Gods face,
At last in heauen on hie,
When we haue chang'd this mortall place,
For Immortalitie

And of such happes and heauenly ioyes,
As then we hope to holde,
All earthly sightes and worldly toyes,
Are tokens to beholde
The dayes as like the dayes of doome,
The sunne, the Sonne of man,
The skyes the heauens, the earth the tombe
Wherein we rest till then

The Rainbowe bending in the skye,
Besetkto with sundrye hewes,
Is like the seate of God on hye,
And seemes to tell these newes
That as thereby he promised,
To drowne the world no more,
So by the blood which Christ hath shed,
He will our helth restore

The mistie cloudes that fall continue,
And ouercast the skyes,
Are like to troubles of our tyme,
Which do but dymme our eyes
But as suche dewes are drowd vp quike,
When Phoebus shewes his face,
So are such fancies put to flighte,
Where God doth guide by grace.

The caryon Crowe, that lothsome beast,
Which cries agaynst the ravne,
Both for hir hewe and for the rest,
The Donull resemblth playne
And as with gounes we kill the crowe,
For spoyling our selctes,
The Donull so must we ouerthrowe,
With gon-shote of beloufe

The little hyrdes which sing so swete,
Are like the angelles voyces,
Which render God his prayse: meete,
And teache vs to reioyce
And as they more esteeme that myrth,
Than dread the nights annoy,
So much we doome our dayes on earth,
But hell to heauenly ioye.

Unto which Joyes for to attayne
God graunt vs all his grace,
And sende vs after worldly payne,
In heauen to haue a place
Where wee maye still enioye that light,
Which neuer shall decaye
Lorde, for thy mercy lend vs night,
To see that ioyfull daye.

Haut actus sopni.

George Gascoigne — About 1575.

105.—GOOD NIGHT

When thou hast spent the lingring day in
pleasure and delight,
Or after toyle and wearie waye, dost seeke to
rest at night

Unto thy paynes or pleasures past, adde this
one labour yet,
The sleepe close vp thyne eye to fast, do not
thy God forget,

But searche within thy secret thought, what
deed, did thee befall

And if thou find amysse in ought, to God for
mercy call

Yet though thou find nothing amysse, which
thou couldest to mend,

Yet ever more remember this, there is the
more behind

And thinke how well so euer it be, that thou
hast spent the daye,

It came of God, and not of thee, so to direct
thy waye

Thus if thou trie thy dayly deede, and
pleasure in this payne,

Thy life shall cleaue thy corne from weed,
and thine shal be the gaine

But if thy unwill sleaght the eye, will venture
for to winke,

Before thy winking will maye trye, how far thy
soule maye sinke,

Beware and wake, for eke thy bed, which rest
and slouth is made,

Maye heape more harm vpo thy head, than
blowes of omme blade

Thus if this payne procure thine ease, in bed
as thou dost lye,

Perhaps it shall not God displeaue, to see
thus soberly;

I see that sleepe is but mo here, to ease my
weary bones,

As death at laste shall eke appeere, to ease
my precious grove,

My dayly sportes, my iunch full fed, haue
caused my drowse eye,

As enclasse life in quiet bed, might ease my
soule to dye

The stretchng armes, the yammering breath,
which I to bedward vee,

Are patternes of the panges of death, when
life will me reue

And of my bed eke sundrye part in shadowe
doth resemble,

The sudy shapes of deth, who e darst shal
make my flesh to treble

My bed it selfe is like the grave, my thorow
the winding sheete,

My clothes the mould which I must haue, to
couer me most meete

The hungry flea which fricke so freche, to
worme I can egeure,

Which greedily shal gnaw my fleche, and
leane the bone full bare

The waking Cock that early crows to weare
the night awaye,

Putt in my munde the trumpe that blowe,
before the latter day

And as I rise vp lustily, when sluggish sleepe
is past,

So hope I to rise ioyfully, to Iudgement at the
last.

Thus wyll I wake, thus wyll I sleepe, thus
wyll I hope to ryse,

Thus wyll I norther wale nor weepo, but sing
in godly wyse
My bones shall in this bed remaine, my soule
in God shall trust,
By whome I hope to ryse againe from death
and earthly dust

Hauil ictus sapio.

George Gascoigne — About 1575.

106 — DE PROFUNDIS.

From depth of doole wherem my soule doth
dwell,
From heauy heart which harbours in my
brest,
From troubled sprite which sildome taketh
rest
From hope of heauen, from drede of darkesome
hell
O gracious God, to thee I crye and yell
My God, my Lorde, my louely Lorde aloane,
To thee I call, to thee I make my moane.
And thou (good God) vouchsafe in gree to
take,
This woofull plaint,
Wherem I faint,
Oli heare me then for thy great mercies sako.

Oh bende thine eares attentynely to heare,
Oh turne thine eyes, behold me how I wayle,
Oli hearken Lord, giue eare for mine anale,
O marke in mynde the burdens that I beare
See howe I synke in sorrowes enerye wheare.
Beholde and see what dollors I endure,
Thine eare and marke what plaintes I put in
vne.

Bende wylling eare and iutte therewithall,
My wayling voyce,
Which hath no choyce,
But euermore vpon thy name to call.

If thou good Lorde shouldest take thy rod
in hande,
If thou regard what synnes are daylye dono,
If thou take holde where wee our workes
begynne,
If thou decree in Iudgement for to stande,
And be extreame to see our senses skande,
If thou take note of enery thing amysse,
And wryte in rowles howe frayle our nature is,
O glorious God, O king, O Prince of power,
What mortall wight,
Maye then haue light,
To feele thy frowne, if thou haue lyst to
lowre

But thou art good, and hast of mercy
store,
Thou not delighst to see a sinner fall,
Thou hearkenest first, before we come to call.
Thine eares are set wyde open euermore,
Before we knocke thou comest to the doore,
Thou art more prest to heare a sinner crye,
Then he is quicke to climbe to thee on hie.

Thy mighty name bee prayesd then alwaye,
Let fayth and feare,
True witness beare,
Howe fast they stand which on thy mercy
staye.

I looke for thee (my louely Lord) therofore,
For thee I wayte, for thee I tarrye styll,
Myne eyes doe long to gaze on thee my fyll
For thee I watche, for thee I pry and pore
My Soule for thee attendeth euermore.
My Soule doth thyrst to take of thee a taste,
My Soule desires with thee for to bee plaste.
And to thy worde (which can no man deceyue)
Myne onely trust,
My loue and lust,
In confidence continuallye shall cleane.

Before the breake or dawning of the daye,
Before the lyght be scene in loftye Skyes,
Before the Sunne appeare in pleasaunt wyse,
Before the watche (before the watche I saye)
Before the waide that waytes therofore
alwaye

My soule, my sense, my secreete thought, my
sprite,
My wyll, my wishe, my ioye, and my delight
Vnto the Lord that sittes in heauen on highe
With hasty wing,
From me dooth fling,
And stryneth styll, vnto the Lorde to flye.

O Israell, O housholde of the Lorde,
O Abrahams bratter, O broode of blessed
seede,
O chosen sheepe that loue the Lorde in deede
O hungrye heartes, feede styll vpon his
worde,
And put your trust in him with one accorde.
For he hath mercy euermore at hande,
His fountaines flowe, his springes do neuer
stande.
And plenteously hee loueth to redeeme,
Such sinners all,
As on him call,
And faithfully his mercies most esteeme.

Hee wyll redeeme our deadly drowping
state,
He wyll bring home the sheepe that goe
astraye,
He wyll helpe them that hope in him alwaye.
He wyll appease our discorde and debate,
He wyll soone saue, though we repent vs late
He wyll be ours if we continewe his,
He wyll bring hale to ioye and perfect blisse,
He wyll redeeme the flocke of his electe,
From all that is,
Or was amysse,
Since Abrahams heyres dyd first his Lawes
resect.

Euer or neuer.

George Gascoigne — About 1575

107—SONNETS

Because I oft in dark abstracted guise
Seem most alone in greatest company,
With dearth of words, or answers quite awry
To them that would make speech of speech

arise,
They doom, and of their doom the rumour flies,
That poison foul of bubbling Pride doth lie
So in my swelling breast, that only I
Fawn on myself, and others do despise.
Yet Pride, I think, doth not my soul possess,
Which looks too oft in his unflattering glass,
But one worse fault Ambition I confess,
That makes me oft my best friends overpass,
Unseen, unheard, while thought to highest
place

Bends all his powers, even unto Stella's grace

Sir Philip Sidney—About 1582

With low sad steps, O Moon! thou climb'st
the skies,

How silently, and with how wan a face!
What may it be, that even in heavenly place
That busy Archer his sharp arrows tries?
Sure, if that long with love acquainted eyes
Can judge of love, thou feel'st a lover's case,
I read it in thy looks, thy languish'd grace
To me that feel the like thy state deserves.
Then, even of fellowship, O Moon, tell me,
Is constant love deem'd there but want of
wit?

Are beauties there as proud as here they be?
Do they above love to be lov'd, and yet
Those lovers sworn whom that love doth
poison?

Do they call virtue there ungratefulness?

Sir Philip Sidney—About 1582.

Come, Sleep, O Sleep, the certain knot of
peace,

The hating place of wit, the balm of woe,
The poor man's wealth, the prisoner's release,
The indifferent judge between the high and low
With shield of proof shield me from out the
presence

Of these fierce darts, Despair at me doth
throw;

O make in me those civil wars to cease
I will good tribute pay, if thou do so
Take thou of me smooth pillows, sweetest bed;
A chamber, deaf to noise, and blind to light,
A rosy garland, and a weary head.

And if these things, as being thine by right,
Move not thy heavy grace, thou shalt in me
Lave her than elsewhere Stella's image see.

Sir Philip Sidney.—About 1582.

Having this day my horse, my hand, my lance
Guided so well, that I obtain'd the prize,
Both by the judgment of the English eyes,
And of some sent from that sweet enemy
France;

Horsemen my skill in horsemanship advance;

Townfolks my strength, a dancier judge ap-
plies

His praise to sleight which from good use
doth rise.

Some lucky wit impute it but to chance,
Others, because of both sides I do take
My blood from them who did excel in this,
Think nature me a man of arms did make
How far they shot awry! the true cause is,
Stella look'd on, and from her heavenly face
Sent forth the beams which made so fair my
race

Sir Philip Sidney—About 1582.

In martial sports I had my cunning tried,
And yet to break more staves did me address,
While with the people's shouts, I must confess,
Youth, luck, and praise, even fill'd my vein
with pride

When Cupid, having me (his slave) deserv'd
In Mars's livery, prancing in the press,
"What now, Sir Fool," said he, "I would no
loss

Look here, I say" I look'd, and Stella spied,
Who hard by made a window send forth light.
My heart then quaked, then dazzled were mine
eyes.

One hand forgot to rule, th' other to fight;
Nor trumpet's sound I heard, nor friendly
cries,

My foe came on, and bent the air for me,
Till that her blush taught me my shame to see.

Sir Philip Sidney.—About 1582.

Of all the kings that ever here did reign,
Edward named Fourth as first in praise I
name.

Not for his fair outside, nor well-lined brain,
Although less gifts and feathers oft on him
Nor that he could, young-wise, war-valiant,
frame

His sire's revenge, join'd with a kingdom's gain,
And, gain'd by Mars, could yet mad Mai no
tame,

That Balance weigh'd what Sword did late
obtain

Nor that he made the Flower-de-luce so frank,
Though strongly hedg'd of bloody Lion's jaws,
That witty Lewis to him a tribute paid,
Nor this, nor that, nor any such small cause
But only for this worthy knight durst prove
To lose his crown, rather than fail his love

Sir Philip Sidney.—About 1582

O happy Thames, that didst my Stella bear!
I saw thee with full many a smiling line
Upon thy cheerful face joy's livery wear,
While those fair planets on thy streams did
shine

The boat for joy could not to dance forbear,
While wanton winds, with beauties so divine
Ravish'd, stand not, till in her golden hair
They did themselves (O sweetest prison)
twine

And I am those Eol's youth there would their stay

Have made, but, forced by Nature still to fly,
First did with puffing kiss those locks display
She, so dishevell'd, blusht From window I,
With sight thereof, cried out, "O fair dis-
grace,

Let Honour's self to thee grant highest place "

Sir Philip Sidney—About 1582.

108—LOVE'S SERVILE LOT

Love mistress is of many minds,
Yet few know whom they serve,
They reckon least how little hope
Then service doth deserve

The will she robbeth from the wit,
The sense from reason's lore,
She is delightful in the mind,
Corrupted in the core

May never was the month of love;
For May is full of flowers,
But rather April, wet by kind,
For love is full of shower.

With soothing words intralld souls
She chains in servile bands
Her eye in silence hath a speech
Which eye best understands

Her little sweet hath many sours,
Short hap, immortal harm,
Her loving looks are murdering daits,
Her songs bewitching charms

Like winter rose, and summer ice,
Her joys are still untimely,
Before her hope, behind remorse,
Fair first, in fine unseemly

Plough not the seas, sow not the sands,
Leave off your idle pain,
Seek other mistresses for your minds,
Love's service is in vain

Robert Southwell—About 1587

109—LOOK HOME

Retired thoughts enjoy their own delights,
As beauty doth in self-beholding eye
Man's mind a mirror is of heavenly lights,
A brief wherein all miracles summed lie,
Of fairest forms, and sweetest shapes the store,
Most graceful all, yet thought may grace them more.

The mind a creature is, yet can create,
To nature's patterns adding higher skill
Of finest works, wit better could the state,
If force of wit had equal power of will
Devise of man in working hath no end;
What thought can think, another thought
can mend

Man's soul of endless beauties image is,
Drawn by the work of endless skill and might

Thus skilful might gave many sparks of bliss,
And, to discern this bliss, a native light,
To frame God's image as his worth required,
His might, his skill, his word and will con-
spired

All that he had, his image should present;
All that it should present, he could afford;
To that he could afford his will was bent,
His will was followed with performing word.
Let this suffice, by this conceive the rest,
He should, he could, he would, he did the best

Robert Southwell—About 1587.

110—TIMES GO BY TURNS

The loppéd tree in time may grow again,
Most naked plants renew both fruit and flower,

The sorriest wight may find release of pain,
The driest soil suck in some moistening shower,
Time goes by turns, and chances change by course,

From foul to fair, from better hap to worse

The sea of Fortune doth not ever flow;
She draws her favours to the lowest ebb,
Her tides have equal tunes to come and go.
Her loom doth weave the fine and coarsest web

No joy so great but runneth to an end,
No hap so hard but may in time amend

Robert Southwell—About 1587

111—THE IMAGE OF DEATH.

Before my face the picture hangs,
That daily should put me in mind
Of those cold names and bitter pangs

That shortly I am like to find,
But yet, alas! full little I
Do think hereon, that I must die

I often look upon a face
Most ugly, grisly, bare, and thin,
I often view the hollow place

Where eyes and nose had sometime been,
I see the bones across that lie,
Yet little think that I must die

I read the label underneath,
That telleth me whereto I must;

I see the sentence too, that saith,
"Remember, man, thou art but dust"
But yet, alas! how seldom I

Do think, indeed, that I must die!

Continually at my bed's head

A hearse doth hang, which doth me tell
That I ere morning may be dead,

Though now I feel myself full well.
But yet, alas! for all this, I
Have little mind that I must die'

It is Phillis fair and bright,
 She that is the shepherd's joy,
 She that Venus did despise,
 And did blind her little boy
 This is she, the wise, the rich,
 That the world desires to see.
 This is *ipse quis*, the which
 There is none but only she
 Who would not this face admire?
 Who would not this saint adore?
 Who would not this sight desire,
 Though he thought to see no more?
 O fair eyes, yet let me see
 One good look, and I am gone
 Look on me, for I am he,
 Thy poor silly Coidon
 Thou that art the shepherd's queen,
 Look upon thy silly swain.
 By thy comfort have been seen
 Dead men brought to life again

Nicholas Breton — About 1620.

118 — A SWEET PASTORAL.

Good Muse, rock me asleep
 With some sweet harmony.
 The weary eye is not to keep
 Thy wary company.
 Sweet love, begone awhile,
 Thou know'st my heaviness;
 Beauty is born but to beguile
 My heart of happiness
 See how my little flock
 That loved to feed on high,
 Do headlong tumble down the rock,
 And in the valley die
 The bushes and the trees,
 That were so fresh and green,
 Do all their dainty colour loose,
 And not a leaf is seen
 Sweet Philomel, the bird
 That hath the heavenly throat,
 Doth now, alas! not once afford
 Recording of a note
 The flowers have had a frost,
 Each herb hath lost her savour,
 And Phillida the fair hath lost
 The comfort of her favour
 Now all these careful sights
 So kill me in conceit,
 That how to hope upon delights,
 Is but a mere deceit
 And, therefore, my sweet Muse,
 Thou know'st what help is best,
 Do now thy heavenly cunning use,
 To set my heart at rest
 And in a dream bewray
 What fate shall be my friend,
 Whether my life shall still decay,
 Or when my sorrow end

Nicholas Breton. — About 1620.

119 — THE SOUL'S ERRAND.

Go, soul, the body's guest,
 Upon a thankless errand!
 Fear not to touch the best,
 The latch shall be thy warrant:
 Go, since I needs must die,
 And give the world the lie
 Go, tell the court it glows,
 And shines like rotten wood,
 Go, tell the church it shows
 What's good, and doth no good
 If church and court reply,
 Then give them both the lie
 Tell potentates, they live
 Acting by others' actions,
 Not lov'd unless they give,
 Not strong but by their factions.
 If potentates reply,
 Give potentates the lie
 Tell men of high condition
 That rule affairs of state,
 Their purpose is ambition,
 Their practice only hate.
 And if they once reply,
 Then give them all the lie
 Tell them that brave it most,
 'They beg for more by spending,
 Who in their greatest cost,
 Seek nothing but commending
 And if they make reply,
 Then give them all the lie
 Tell zeal it lacks devotion,
 Tell love it is but lust,
 Tell time it is but motion,
 Tell flesh it is but dust.
 And wish them not reply,
 For thou must give the lie
 Tell age it daily wasteth,
 Tell honour how it alters,
 Tell beauty how she blasteth,
 Tell favour how she falters.
 And as they shall reply,
 Give every one the lie
 Tell wit how much it wrangles
 In tickle points of niceness.
 Tell wisdom she entangles
 Herself in over-wisness.
 And when they do reply,
 Straight give them both the lie
 Tell physic of her boldness,
 Tell skill it is pretension,
 Tell charity of coldness,
 Tell law it is contention.
 And as they do reply,
 So give them still the lie
 Tell fortune of her blindness,
 Tell nature of decay,
 Tell friendship of unkindness,
 Tell justice of delay.
 And if they will reply,
 Then give them all the lie.

Tell arts they have no soundness,
But vary by ostensing,
Tell schools they want profoundness,
And stand too much on seeming
If arts and schools reply,
Give arts and schools the lie.

Tell faith it's fled the city,
Tell how the country erreth,
Tell, manhood shakes off pity,
Tell, virtue least preferreth.
And if they do reply,
Spare not to give the lie.

So when thou hast, as I
Commaunded thee, done blabbing.
Although to give the lie
Deserves no less than stalling;
Yet stab at thee who will,
No stab the soul can kill

Joshua Sylvester—About 1610.

120.—TO RELIGION.

Religion, O thou life of life,
How worldlings, that profane thee rife,
Can wrest thee to their appetites!
How princes, who thy power deny,
Pretend thee for their tyranny,
And people for their false delights!

Under thy sacred name, all over,
The vicious all their vices cover,
The insolent their insolence,
The proud their pride, the false their fraud,
The thief his theft, her filth the bawd,
The impudent their impudence.

Ambition under thee aspiron,
And Avarice under thee desires;
Sloth under thee her ease assumes,
Lux under thee all overflow,
Wrath under thee outrageous grows,
All evil under thee presumes

Religion, erst so venerable,
What art thou now but made a fable,
A holy mask on Polly's brow,
Where under lies Dissimulation,
Laced with all abomination
Sacred Religion, where art thou?

Not in the church with Simony,
Not on the bench with Bribery,
Nor in the court with Machiaval,
Nor in the city with decoits,
Nor in the country with debates;
For what hath Heaven to do with Hell?

Joshua Sylvester—About 1610.

121.—ADDRESS TO THE NIGHTINGALE

As it fell upon a day,
In the merry month of May,
Sitting in a pleasant shade
Which a grove of myrtles made;

Beasts did leap, and birds did sing,
Trees did grow, and plants did spring;
Everything did banish moan,
Save the nightingale alone
She, poor bird, as all forlorn,
Lean'd her breast up-till a thorn,
And there sung the dolefull'st ditty,
That to hear it was great pity
Fie, fie, fie, now would she cry,
Tera, toru, by and by,
That, to hear her so complain,
Scarce I could from tears refrain.
For her griefs, so lively shown,
Made me think upon mine own
Ah! (thought I) thou mourn'st in vain,
None takes pity on thy pain
Senseless trees, they cannot hear thee,
Ruthless beasts they will not cheer thee
King Pandion he is dead,
All thy friends are lapp'd in lead,
All thy follow-hards do sing,
Careless of thy sorrowing!
Whilst as fickle Fortune smil'd,
Thou and I were both beguil'd
Every one that flatters thee
Is no friend in misery
Words are easy, like the wind;
Faithful friends are hard to find
Every man will be thy friend
Whilst thou hast wherewith to spend.
But, if store of crowns be scant,
No man will supply thy want
If that one be prodigal,
Bountiful they will him call,
And with such-like flattering,
"Pity but he were a king!"
If he be addict to vice,
Quickly him they will entice;
But if fortune once do frown,
Then farewell his great renown
They that fawn'd on him before
Use his company no more
He that is thy friend indeed,
He will help thee in thy need;
If thou sorrow, he will weep,
If thou wake he cannot sleep
Thus, of every grief in heart
He with thee doth bear a part
These are certain signs to know
Faithful friend from flattering foe

Richard Bannfield—About 1610

122.—THE NYMPHS TO THEIR MAY QUEEN.

With fragrant flowers we strew the way,
And make thus our chief holiday
For though this clime was blest of yore,
Yet was it never proud before
O beauteous queen of second Troy,
Accept of our unfeigned joy

Now the air is sweeter than sweet balm,
And satyrs dance about the palm,

Now earth with verdure newly dight,
Gives perfect signs of her delight.
O beauteous queen!

Now birds record new harmony,
And trees do whistle melody
And everything that nature breeds
Doth clad itself in pleasant weeds

Thomas Watson.—About 1590.

123.—SONNET.

Actæon lost, in middle of his sport,
Both shape and life for looking but awry
Diana was afraid he would report
What secrets he had seen in passing by
To tell the truth, the self-same hunt have I,
By viewing her for whom I daily die,
I lose my wonted shape, in that my mind
Doth suffer wreck upon the stony rock
Of her disdain, who, contrary to kind,
Does bear a breast more hard than any stook,
And former form of lumps is changed quite
By cares in love, and want of due delight
I leave my life, in that each secret thought
Which I conceive through wanton fond regard,
Doth make me say that life availeth nought,
Where service cannot have a due reward
I dare not name the nymph that works my smart,
Though love hath graven her name within my heart

Thomas Watson —About 1590

124 —UNA AND THE REDCROSS
KNIGHT

A gentle knight was pricking on the plain,
Yclad in mighty arms and silver shield,
Wherein old dints of deep wounds did remain,
The cruel marks of many a bloody field.
Yet arms till that time did he never wield
His angry steed did chide his running bit,
As much disdainning to the curb to yield
Full jolly knight he seem'd, and fair did sit,
As one for knightly jousts and fierce encounters fit

And on his breast a bloody cross he bore,
The dear remembrance of his dying Lord,
For whose sweet sake that glorious badge he wore,

And dead (as living) ever him adored
Upon his shield the like was also scored,
For sovereign hope, which in his help he had
Right faithful true he was in deed and word;
But of his cheer did seem too solemn sad
Yet nothing did he dread, but ever was yclad

Upon a great adventure he was bound,
That greatest Gloriana to him gave,
(That greatest glorious queen of fairy land.)
To win him worship, and her grace to have,

Which of all earthly things he most did crave,
And ever as he rode his heart did yearn
To prove his prowess in battle brave
Upon his foe, and his new force to learn,
Upon his foe, a dragon horrible and stern.

A lovely lady rode him fair beside,
Upon a lowly ass more white than snow,
Yet she much whiter, but the same did hide
Under a veil that wimpled was full low,
And over all a black stole she did throw,
As one that mly mourn'd so was she sad,
And heavy sat upon her palfrey slow,
Seemed in heart some hidden care she had,
And by her in a line a milk-white lamb she led

So pure and innocent, as that same lamb,
She was in life and every virtuous lore,
And by descent from royal lineage came
Of ancient kings and queens, that had of yore
Their sceptres stretcht from east to western
shore,
And all the world in their subjection held;
Till that infernal fiend with foul uproar
Forewasted all their land and them expell'd
Whom to avenge, she had this knight from
far compell'd.

Behind her far away a dwarf did lag,
That lazy seem'd in being ever last,
Or wearied with bearing of her bag
Of needments at his back. Thus as they past
The day with clouds was sudden overcast,
And angry Jove an hideous storm of rain
Did pour into his leman's lap so fast,
That every wight to shroud it did constrain,
And thus fair couple eke to shroud themselves
were fain

Enforced to seek some covert nigh at hand,
A shady grove not far away they spied,
That promised aid the tempest to withstand,
Whose lofty trees, yclad with summer's pride,
Did spread so broad, that heaven's light did
hide,

Nor pierceable with power of any star
And all within were paths and alleys wide,
With footing worn, and leading inward far
Fair harbour, that them seems, so in they
entered eke

And forth they pass, with pleasure forward
led,

Joying to hear the birds' sweet harmony,
Which therein shrouded from the tempest
dread,

Seem'd in their song to scorn the cruel sky
Much can they praise the trees so straight
and high,

The sailing Pine, the Cedar proud and tall,
The vine-prop Elm, the Poplar never dry,
The bulder Oak, sole king of forests all,
The Aspen good for slaves, the Cypress
funeral

The Laurel, meed of mighty conquerors
And poets sage, the Fir that weepeth still,
The Willow, worn of forlorn paramours,
The Yew obedient to the bender's will,



TO THE MAY QUEEN.

"O beauteous Queen of Second Troy!
Accept of our unfeigned joy."

The Birch for shafts, the Sallow for the mull,
The Myrrh sweet bleeding in the bitter wound,
The warlike Beech, the Ash for nothing ill,
The fruitful Olive, and the Plantain round,
The carver Holme, the Maple seldom upward
sound

Led with delight, they thus beguile the way,
Untill the blustering storm is overblown,
When, weening to return, whence they did
stray,
They cannot find that path which first was
shown,
But wander to and fro in ways unknown,
Furthest from end then, when they nearest
ween,
That makes them doubt their wits be not their
own
So many paths, so many turnings seen,
That which of them to take, in divers doubt
they been

Edmund Spenser — About 1590

125 —UNA FOLLOWED BY THE LION

Nought is there under Heaven's wide hollow-
ness,
That moves more deep compassion of man,
Than beauty brought t' unworthy wretched-
ness,
Through envy's snares, or fortune's freaks
unkind
I, whether lately through her brightness
blind,
Or through allegiance and fast fealty,
Which I do owe unto all womankind,
Feel my heart pierced with so great agony,
When such I see, that all for pity I could do

And now it is unpassioned so deep,
For fairest Una's sake, of whom I sing,
That my frail eyes these lines with tears do
sleep,
To think how she through guileful handelling,
Though true as touch, though daughter of a
king,
Though fair as ever living wight was fair,
Though nor in word nor deed ill meriting,
Is from her knight divorced in despair,
And her due love's derived to that vile witch's
share.

Yet she, most faithful lady, all thus while
Forsoaken, woeful, solitary maid,
Far from all people's presence, as in exile,
In wilderness and wasteful deserts stray'd,
To seek her knight, who, subtly betray'd
Through that late vision, which the enchanter
wrought,
Had her abandon'd she, of nought afraid,
Through woods and wilderness wide him daily
sought,
Yet wished tidings none of him unto her
brought.

One day, nigh weary of the irksome way,
From her unhasty beast she did alight,
And on the grass her dainty limbs did lay
In secret shadow, far from all men's sight;
From her fair head her fillet she undight,
And laid her stole aside her angel's face,
As the great eye of heaven, shined bright,
And made a sunshine in a shady place;
Did never mortal eye behold such heavenly
grace

It fortune'd, out of the thickest wood,
A ramping lion rushed suddenly,
Hunting full greedy after savage blood,
Soon as the royal virgin he did spy,
With gaping mouth at her ran greedily,
To have at once devour'd her tender core,
But to the prey when as he drew more nigh,
His bloody rage assuaged with remorse,
And, with the sight amazed, forgot his furious
force

Instead thereof he kiss'd her weary foot,
And lick'd her hly hands with fawning tongue,
As he her wronged innocence did weep
O how can beauty master the most strong,
And simple truth subdue avenging wrong!
Whose yielded pride and proud submission,
Still dreading death, when she had marked
long,
Her heart 'gan melt in great compassion,
And drizzling tears did shed for pure affection
"The lion, lord of every beast in field,"
Quoth she, "his princely puissance doth
abate,
And mighty proud to humble weak does yield,
Forgetful of the hungry rage which late
Him prick'd, in pity of my sad estate
But he, my lion, and my noble lord,
How does he find in cruel heart to hate
Her that him loved, and ever most adored,
As the God of my life? why hath he me
abhor'd?"

Rebouncing tears did choke th' end of her
plaint,
Which softly echoed from the neighbour
wood.
And, sad to see her sorrowful constraint,
The kingly beast upon her gazing stood.
With pity calm'd, down fell his angry mood
At last, in close heart shutting up her pain,
Arose the virgin, born of heavenly blood,
And to her snowy palfrey got again,
To seek her strayed champion, if she might
attain

The lion would not leave her desolate,
But with her went along, as a strong guard
Of her chaste person, and a faithful mate
Of her sad troubles, and misfortunes hard
Still, when she slept, he kept both watch and
ward;

And, when she waked, he waited diligent,
With humble service to her will prepared
From her fear eyes he took commandment,
And over by her looks conceived her intent

Edmund Spenser — About 1590.

126—THE SQUIRE AND THE DOVE

Well said the wiseman, now prov'd true by this,
Which to this gentle squire did happen late,
That the displeasure of the nighty is
Than death itself more dread and desperate
For nought the same may calm, nor mitigate,
Till time the tempest do thereof allay
With sufferance soft, which rigour can abate,
And have the stern remembrance wip'd away
Of bitter thoughts, which deep thorn mix'd lay

Like as it fell to this unhappy boy,
Whose tender heart the fair Belphebe had
With one stern look so daunted, that no joy
In all his life, which afterwards he had,
He ever tasted, but with penance sad,
And pensive sorrow, pin'd and wore away,
Nor ever laugh'd nor once show'd countenance
glad,

But always wept and wailed night and day,
As blasted blossom, through heat, doth languish
and decay,

Till on a day (as in his wonted wise
His dole he made) there chanced a turtle-love
To come, where he his dolours did devise,
That likewise late had lost her dearest love,
Which loss her made like passion also prove.
Who seeing his sad plight, her tender heart
With dear compassion deeply did emmove,
That she gan moan his undeserv'd smart,
And with her doleful accent, bear with him a
part

She, sitting by him, as on ground he lay,
Her mournful notes full piteously did frame,
And thereof made a lamentable lay,
So sensibly compell'd, that in the same
Him seem'd oft he heard his own right name
With that, he forth would pour so plentiful
tears,
And bent his breast unworthy of such blame,
And knock his head, and rend his rugged hairs,
That could have pierc'd the hearts of tigers
and of bears.

Thus long this gentle bird to him did use,
Withouten dread of peril to repair
Unto his woe, and with her mournful muse
Him to recomfort in his greatest care,
That much did ease his mourning and misfare.
And every day, for guerdon of her song,
He part of his small feast to her would share;
That, at the last, of all his woe and woe,
Companion she became, and so continued long

Upon a day, as she him sate beside,
By chance he certain mummings forth drew,
Which yet with him as relics did abide
(Of all the bounty which Belphebe threw
On him, while goodly grace she did him show
Amongst the rest, a jewel rich he found,
That was a ruby of right perfect hue,
Sharp'd like a heart, yet bleeding of the wound,
And with a little golden chain about it bound

The same he took, and with a ribbon new
(In which his lady's colours were) did bind
About the turtle's neck, that with the view
Did greatly solace his enrieved mind
All unawares the bird, when she did find
Herself so deck'd, her humble wings display'd,
And flew away as lightly as the wind.
Which sudden accident him much dismay'd,
And looking after long, did mark which way
she stray'd

But, when as long he looked had in vain,
Yet saw her forward still to make her flight,
His weary eye return'd to him again,
Full of discomfort and disquiet plight,
That both his jewel he had lost so light,
And eke his dear companion of his cure.
But that sweet bird departing, flew forth right
Through the wide region of the wasteful air,
Until she came where wounded his Belphebe
fair

There found she her (as then it did betide)
Sitting in covert shade of arbors sweet,
After late weary toil, which she had tried
In savage chase, to rest as seem'd her meet.
There she alighting, fell before her feet,
And gan to her, her mournful plaint to make,
As was her wont thinking to let her weat
The great tormenting grief, that for her sake
Her gentle squire through her displeasure did
partake

She, her beholding with attentive eye,
At length did mark about her purple breast
That precious jewel, which she formerly
Ifail known right well, with colour'd ribbon
drest,
Therewith she rose in haste, and her adrest
With ready hand it to have rett away
But the swift bird obey'd not her behest,
But swerv'd aside, and then again did stay.
She follow'd her, and thought again it to
assay.

And ever when she nigh approach'd, the dove
Would sit a little forward, and then stay
Till she drew near, and then again remove;
So tempting her still to pursue the prey,
And still from her escaping soft away.
Till that at length, into that forest wide
She drew her far, and led with slow delay,
In the end, she her unto that place did guide,
Whereas that woful man in languor did abide.

He her beholding, at her feet down fell,
And kiss'd the ground on which her sole did
tread,
And wash'd the same with water, which did
well

From his moist eyes, and like two streams
proceed,

Yet spake no word, whereby she might arail
What mister might he was, or what he meant;
But as one daunted with her presence dread,
Only few rueful looks unto her sent,
As messengers of his true meaning and intent.

Yet nathemore his meaning she arod,
But wonderd much at his so unseemly case,
And by his person's aspect soonhild
Well wend'd, that he had been some man of
place,
Before misfortune did his hie deface
That being moved with ruth she thus bespake
Ah! woful man, what heaven's hard disgrace,
Or wrath of cruel wight on thee ywrake,
O! self-diliked life, doth thee thus wretched
make!

If heaven, then none may it redress or blame,
Since to his power we all are subject born
If woful wight, then foul rebuke and shame
Be thine, that have so cruel thee forlorn.
But if through inward grief, or woful scorn
Of life it be, then better do avise
For, he whose days in wifull woe are worn,
The grace of his Creator doth despise,
That will not use his gifts for thankless nig-
gardise

When so he heard her say, oftsoons he brake
His sudden silence, which he long had pent,
And sighing nily deep, her thus bespake
Then have they all themselves against me bent,
For heaven (first author of my languishment)
Envyng my too great felicity,
Did closely with a cruel one consent,
To cloud my days in doleful misery,
And make me loath this life, still longing for
to die

Nor any but yourself, O dearest drowd,
Hath done this wrong, to wreak on worthless
wight
Your high displeasure, through misdeeming
bred
That when your pleasure is to deem aright,
Ye may redress, and me restore to light
Which sorry words his mighty heart did mate
With mild regard, to see his rueful plight,
That her in-burning wrath she gan abate,
And him received again to former favour's
state

Edmund Spenser — About 1590.

127—FABLE OF THE OAK AND THE BRIER.

There grew an aged tree on the green,
A goodly Oak sometime had it been,
With arms full strong and largely display'd,
But of their leaves they were disaray'd.
• The body big and mightily pight,
Thoroughly rooted, and of wondrous height,
Whilom had been the king of the field,
And mochel mast to the husband did yield,
And with his nuts larded many swine,
But now the gray moss marred his rime,
His bared boughs were beaten with storms,
His top was bald, and wasted with worms,
His honour decay'd, his branches sera.

Hard by his side grew a bragging Briere,
Which proudly thrust into th' element,
And seemed to threaten the firmament
It was embellisht with blossoms fain,
And thereto aye wanted to repair
The shepherd & daughters to gather flowres,
To paint their garlands with his colowres,
And in his small bushes used to shroud,
The sweet nightingale singing so loud,
Which made this foolish Briere wax so bold,
That on a time he cast him to scold,
And smeh the good Oak, for he was old

Why stands there (quoth he) thou brutish
block?

Nor for fruit nor for shadow serves thy stock,
Seest how fresh my flowres been spread,
Died in hily white and crimson red,
With leaves enquired in lusty green
Colours meet to cloath a maiden queen?
Thy waste lighness but cumber the ground,
And dunks the beauty of my blossoms round
The mouldy moss, which thee acloyeth
My cinnanon smell too much annoyeth
Wherefore soon I rede thee hence remove,
I est thou the price of my displeasure prove.
So spake this bold Briere with great disdain,
A little him answer'd the Oak again,
But yielded, with shame and grief adaw'd,
That of a weed he was over-craw'd

It chanced after upon a day,
The husband-man's sult to come that way,
Of custom to sin view his ground,
And his trees of state in compass round,
Him when the spiteful Briere had espyed,
Causeless complained, and loudly cryed
Unto his lord, stirring up stein strife,

O my hege Lord! the god of my life,
Pleace you poulder your suppliant's plant,
Caused of wrong and cruel constraint,
Which I your poor vassal daily endure;
And but your goodness the same recure,
And like for desperate dolo to die,
Through felonous force of mine enemy.

Groately aghast with this piteous plea,
Him rested the good man on the lea,
And bade the Briere in his plant proceed
With painted words then gan this proud
weed

(As most wren ambitious folk)
His colour'd crime with craft to cloke.

Ah, his Sovereign! lord of creatures all,
Thou plaver of plants both humble and tall,
Was not I planted of thine own hand,
To be the pannerow of all thy land,
With flow'ring blossoms to furnish the prime,
And scarlet berries in sonmer-time?
How falls it then that this faded Oak,
Whose body is sere, whose branches broke,
Whose naked arms stretch unto the fire,
Unto such tyranny doth aspre,
Hindring with his shade my lovely light,
And robbing me of the sweet sun's sight?
So beat his old boughs my tender side,
That oft the blood springeth from wounds
wide.

Untimely my flowers forced to fall,
That been the honour of your coronal,
And oft he lets his canker-worms light
Upon my branches, to work me more spite,
And of his hoary locks down cloth cast,
Wherewith my fresh flowrets been defast
For this, and many more such outrago,
Craving your godly head to assuage
The rancorous rigour of his might,
Nought ask I but only to hold my right,
Submitting me to your good suffeinance,
And praying to be guarded from grievance.

To this this Oak cast him to reply
Well as he couth, but his enemy
Had kindled such coals of displeasure,
That the good man nould stay his leisure,
But home him hasted with furious heat,
Encroaching his wrath with many a threat,
His harmful hatchet he hent in hand,
(Alas! that it so readily should stand!)
And to the field alone he speedeth,
(Aye little help to him there needeth)
Anger nould let him speak to the tree,
Encounter his rage might cooled be,
But to the root bent his sturdy stroke,
And made many wounds in the waste Oak
The axe's edge did oft turn again,
As half unwilling to cut the grain,
Seemed the senseless iron did fear,
Or to wrong holy old did forbear,
For it had been an ancient tree,
Sacred with many a mystery,
And often crost with the priests' crow, &
And often hallowed with holy-water dew,
But like fancies weren foolery,
And broughten this Oak to this misery,
For nought might they quiten him from decay,
For fiercely the good man at him did lay
The block oft groaned under his blow,
And sighed to see his near overthrow.
In fine, the steel had pierced his pith,
Then down to the ground he fell forthwith
His wondrous weight made the ground to quake,
Th' earth shrunk under him, and seem'd to shake,
There lieth the Oak pitied of none

Now stands the Briar like a lord alone,
Puff'd up with pride and vain pleasure
But all this glee had no continuance,
For oftsoons winter 'gan to approach,
The blustering Boreas did encroach,
And beat upon the solitary Briar,
For now no succour was seen him near
Now 'gan he repent his pride too late,
For naked left and disconsolate,
The biting frost nipt his stalk dead,
The waty wet weighed down his head,
And heap'd snow burnd him so sore,
That now upright he can stand no more,
And being down is trod in the dirt
Of cattle, and brouzed, and sorely hurt
Such was th' end of this ambitious Briar,
For scorning eld.

Edmund Spenser.—About 1590

128—FROM THE EPITHALAMION.

Wake now, my love, awake, for it is time,
The rosy morn long since left Tithon's bed,
All ready to her silver coach to climb,
And Phoebus 'gins to show his glorious head
Hark! now the cheerful birds do chaunt their
lays,
And carol of Love's praise
The merry lark her mutins sings aloft,
The thrush replies, the mavis descent plays,
The ouzel shrills, the ruddock warbles soft,
So goodly all agree, with sweet consent,
To this day's merriment
Ah! my dear love, why do you sleep thus long,
When mester were that you should now awake,
T' await the coming of your joyous make,
And hearken to the birds' love-learned song,
The dowy leaves among!
For they of joy and pleasure to you sing,
That all the woods them answer and their
echo ring

My love is now awake out of her dream,
And her fair eyes like stars that dimmed were
With darksome cloud, now show their goodly
beams
More bright than Hesperus his head doth rear.
Come now, ye damsels, daughters of delight,
Help quickly her to dight,
But first come, ye fair Hours, which were
begot,
In Jove's sweet paradise, of Day and Night;
Which do the seasons of the year allot,
And all, that ever in this world is fair,
Do make and still repair,
And ye three handmaids of the Cyprian
Queen,
The which do still adorn her beauties' pride,
Help to adorn my beautifullest bride
And, as ye her array, still throw between
Some graces to be seen;
And, as ye use to Venus, to her sing,
The whiles the woods shall answer, and your
echo ring

Now is my love all ready forth to come
Let all the virgins therefore well await:
And ye, fresh boys, that tend upon her groom,
Prepare yourselves, for he is coming straight
Set all your things in seemly good array,
Fit for so joyful day
The joyfull'st day that ever sun did see.
Fair Sun! show forth thy favourable ray,
And let thy lifeful heat not fervent be,
For fear of burning her sunshiny face,
Her beauty to disgrace
O fairest Phoebus! father of the Muses!
If ever I did honour thee aright,
Or sing the thing that might thy mind delight,
Do not thy servant's simple boon refuse,
But let this day, let this one day be mine;
Let all the rest be thine.
Then I thy sovereign praises loud will sing,
That all the woods shall answer, and their
echo ring.

Lo ! where she comes along with portly pace,
 Like Phoebe, from her chamber of the east,
 Aising forth to run her mighty race,
 Clad all in white, that seems a virgin best.
 So well it her be seems, that ye would ween
 Some angel she had been
 Her long loose yellow locks, like golden wire,
 Sprinkled with pearl, and pearling flowers
 atween,
 Do like a golden mantle her attire,
 And being crowned with a garland green,
 Seem like some maiden queen
 Her modest eyes, abashed to behold
 So many gazers as on her do stare,
 Upon the lowly ground affixed are:
 Ne dare lift up her countenance too bold,
 But blush to hear her praises sung so loud,
 So far from being proud
 Nathless do ye still loud her praises sing,
 That all the woods may answer, and your echo
 ring

Tell me, ye merchants' daughters, did ye see
 So fair a creature in your town before ?
 So sweet, so lovely, and so mild as she,
 Adorn'd with beauty's grace, and virtue's
 store,
 Her goodly eyes like sapphires shining bright,
 Her forehead ivory white,
 Her cheeks like apples which the sun hath
 ruddied,
 Her lips like cherries charming men to bite,
 Her breast like to a bowl of cream unruddied.
 Why stand ye still, ye virgins, in amaze,
 Upon her so to gaze,
 Whiles ye forget your former lay to sing,
 To which the woods did answer, and your echo
 ring ?

But if ye saw that which no eyes can see,
 The inward beauty of her lively sprit,
 Garmish'd with heavenly gifts of high degree,
 Much more then would ye wonder at that
 sight,
 And stand astonished like to those which read
 Medusa's mazed head
 There dwells sweet Love, and constant Chas-
 tity,
 Unspotted Faith, and comely Womanhood,
 Regard of Honour, and mild Modesty,
 There Virtue reigns as queen in royal throne,
 And giveth laws alone,
 The which the base affections do obey,
 And yield their services unto her will,
 No thought of things uncomely ever may
 Thereto approach to tempt her mind to ill
 Had ye once seen these her celestial treasures,
 And unrevealed pleasures,
 Then would ye wonder and her praises sing,
 That all the woods would answer, and your
 echo ring

Open the temple gates unto my love,
 Open them wide that she may enter in,
 And all the posts adorn as doth behove,
 And all the pillars deck with garlands trim,

For to receive this saint with honour due,
 That cometh in to you
 With trembling steps, and humble reverence,
 She cometh in, before the Almighty's view
 Of her, ye virgins, learn obedience,
 When so ye come into those holy places,
 To humble your proud faces.
 Bring her up to the high altar, that she may
 The sacred ceremonies there partake,
 The which do endless matrimony make,
 And let the roaring organs loudly play
 The praises of the Lord in lively notes,
 The whiles, with hollow throats,
 The choristers the joyous anthem sing,
 That all the woods may answer, and their echo
 ring

Behold while she before the altar stands,
 Hearing the holy priest that to her speaks,
 And bleaseth her with his two happy hands,
 How the red roses flush up in her cheeks,
 And the pure snow with goodly vermeil stain,
 Like crimson dyed in grain,
 That even the angels, which continually
 About the sacred altar do remain,
 Forget their service and about her fly,
 Oft peeping in her face, that seems more fair,
 The more they on it stare
 But her sad eyes, still fastened on the ground,
 Are govern'd with goodly modesty,
 That suffers not a look to glance awry,
 Which may let in a little thought unsound.
 Why blush you, love, to give to me your hand,
 The pledge of all our band ?
 Sing, ye sweet angels, alleluia sing,
 That all the woods may answer, and your echo
 ring.

Edmund Spenser — About 1590.

129 — THE HOUSE OF RICHES.

That house's form within was rude and strong,
 Like an huge cave hewn out of rocky chft,
 From whose rough vault the ragged breaches
 hung
 Embossed with massy gold of glorious gift,
 And with rich metal loaded every rift,
 That heavy ruin they did seem to threaten,
 And over them Arachne high did lift
 Her cunning web, and spread her subtle net,
 Enwrapped in foul smoke and clouds more
 black than jet

Both roof, and floor, and walls, were all of
 gold,
 But overgrown with dust and old decay,
 And hid in darkness, that none could behold
 The hue thereof for view of cheerful day
 Did never in that house itself display,
 But a faint shadow of uncertain light,
 Such as a lamp whose life does fade away ;
 Or as the Moon, clothéd with cloudy night,
 Does show to him that walks in fear and sad
 affright

In all that room was nothing to be seen
 But huge great iron chests, and coffers strong,
 All hurrd with double bolts, that none could
 wren
 Them to enforce by violence or wrong,
 On every side they plac'd were along.
 But all the ground with skulls was scatter'd
 And dead men's bones, which round about
 were flung;
 Whose lives, it seem'd, whilome there were
 shod,
 And their vile carcases now left unburied.

Edmund Spenser — About 1590.

130.—THE MINISTRY OF ANGELS

And is there care in Heaven? And is there
 love
 In heavenly spirits to these creatures base,
 That may compassion of their evils move?
 There is — else much more wretched were the
 case
 Of men than beasts. But O! th' exceeding
 grace
 Of highest God, that loves his creatures so,
 And all his works with mercy doth embrace,
 That blessed angels he sends to and fro,
 To serve to wicked man, to serve his wicked
 foe!

How oft do they their silver bowers leave
 To come to succour us that succour want!
 How oft do they with golden pinnons cleave
 The flitting skies, like flying pursuivants,
 Against foul fiends to aid us militant!
 They for us fight, they watch and duly ward,
 And their bright squadrons round about us
 plant.
 And all for love and nothing for reward!
 O why should heavenly God to men have such
 regard?

Edmund Spenser — About 1590.

131.—PRINCE ARTHUR'S ADDRESS TO NIGHT

"Night! thou foul mother of annoyance sad,
 Sister of heavy Death, and nurse of Woe,
 Which was begot in Heaven, but for thy bad
 And brutish shape thrust down to Hell below,
 Where, by the grim flood of Coe'tus slow,
 Thy (dwelling is in Erebus' black house,
 (Black Erebus, thy husband, is the foe
 Of all the gods,) where thou ungracious
 Half of thy days dost lead in horror hideous.

"What had th' Eternal Maker need of thee
 The world in his continual course to keep,
 That doest all things deface, nor lettest see
 The beauty of his work? Indeed, in sleep
 The slothful body, that doth love to stoop
 His listless limbs, and drown his baser mind,
 Doth praise thee oft, and oft from Stygian
 deep

Calls thee his goddess, in his error blind.
 And great dame Nature's handmaid cheer'st;
 every kind

"But well I wot that to an heavy heart
 Thou art the root and nurse of bitter care,
 Brooder of new, renewer of old smart,
 Instead of rest thou sendest railing tears,
 Instead of sleep thou sendest troublous fears,
 And dreadful visions, in the which alive
 The dreary image of sad Death appears
 So from the weary spirit thou dost drive
 Desir'd rest, and men of happiness deprive.

"Under thy mantle black there hidden lie
 Light-shunning Theft, and traitorous Intent,
 Abhorred Bloodshed, and vile Felony,
 Shameful Deceit, and Danger imminent,
 Foul Horror, and eke hellish Drarment.
 All these I wot in thy protection lie,
 And light do shun, for fear of being shent.
 For light alike is loth'd of them and thee;
 And all, that lowliness love, do hate the light
 to see

"For Day discovers all dishonest ways,
 And sheweth each thing as it is indeed.
 The praises of high God he fan displays,
 And his large bounty rightly doth record.
 Day's dearest children be the blessed seed
 Which Darkness shall subdue and Heaven
 win

Truth is his daughter, he her first did breed,
 Most sacred virgin, without spot of sin
 Our life is day, but death with darkness
 doth begin"

Edmund Spenser — About 1590.

132.—THE GARDEN OF ADONIS

There is continual spring, and harvest there
 Continual, both meeting at one time
 For both the boughs do laughing blossom
 bear,

And with fresh colours deck the wanton
 prime,

And eke at once the heavy trees they climb,
 Which seem to labour under their fruit's load.
 The while the joyous birds make their
 pastime

Amongst the shady leaves, their sweet abode,
 And their true loves without suspicion tell
 abroad

Right in the middlest of that paradise
 There stood a stately mount, on whose round
 top

A gloomy grove of myrtle trees did rise,
 Whose shady boughs sharp steel did never lop,
 Nor wicked beasts their tender buds did crop,
 But, like a girlond, compass'd the height,
 And from their fruitful sides sweet gum did
 drop,

That all the ground, with precious dew
 bedight,
 Threw forth most dainty odours and most
 sweet delight.

And in the thickest covert of that shade
 There was a pleasant arbour, not by art
 But of the trees' own inclination made,
 Which knitting their rank branches part to
 part,
 With wanton ivy-twine entrail'd athwart,
 And eglantine and caprifole among,
 Fashion'd above within their inmost part,
 That neither Phoebus' beams could through
 them throng,
 Nor Æolus' sharp blast could work them any
 wrong.

Edmund Spenser. — About 1500

133 — THE BOWER OF BLISS

There the most dainty paradise on ground
 Itself doth offer to his sober eye,
 In which all pleasures plenteously abound.
 And none does others' happiness envy,
 The painted flowers, the trees upshooting high,
 The dale for shade, the hilly for breathing
 space,
 The trembling groves, the crystal running by,
 And that which all fair works doth most agree-
 grace,
 The art, which all that wrought, appeared in
 no place.

One would have thought (so cunningly the rude
 And scorn'd parts were mingled with the fine)
 That nature had for wantonness enmied
 Art, and that art at nature did repine,
 So striving each th' other to undermine,
 Each did the other's work more beautify,
 So differing both in wills, agreed in fine
 So all agreed through sweet diversity,
 Thus garden to adorn with all variety

And in the midst of all a fountain stood
 Of richest substance that on earth might be,
 So pure and shiny, that the silver flood
 Through every channel running one might
 see,

Most goodly it with curious imagery
 Was overwrought, and shap'd of naked boys,
 Of which some seem'd with lively jollity
 To fly about, playing their wanton toys,
 While others did embrace themselves in liquid
 joys.

And over all, of purest gold, was spread
 A trail of ivy in his native hue,
 For, the rich metal was so colour'd,
 That wight, who did not well advis'd it view,
 Would surely deem it to be ivy true
 Low his lascivious arms adown did creep,
 That themselves dipping in the silver dew,
 Their fleecy flowers they fearfully did steep,
 Which drops of crystal seem'd for wantonness
 to weep

Infinite streams continually did well
 Out of this fountain, sweet and fair to see,
 The which into an ample laver fell,
 And shortly grew to so great quantity,
 That like a little lake it seem'd to be,

Whose depth exceeded not three cubits height,
 That through the waves one might the bottom
 see,
 All pav'd beneath with jasper shining bright,
 That seem'd the fountain in that sea did sail
 upright

And all the margin round about was set
 With shady laurel trees, thence to defend
 The sunny beams, which on the billows beat,
 And those which therein bathed might offend.

* * * * *

Eftsoons they heard a most melodious sound,
 Of all that might delight a dainty ear,
 Such as at once might not on living ground,
 Save in this paradise he heard elsewhere
 Right hard it was for wight which did it hear,
 To read what manner music that might be -
 For all that pleasing is to living ear,
 Was there consorted in one harmony;
 Birds, voices, instruments, winds, waters, all
 agree

The joyous birds, shrouded in cheerful shade,
 Thou notes unto the voice attemper'd sweet,
 Th' angelical soft trembling voices made
 To th' instruments divine response meet;
 The silver sounding instruments did meet
 With the base murmur of the water's fall
 The water's fall with difference discreet,
 Now soft, now loud, unto the wind did call -
 The gentle warbling wind low answered to all

The while some one did chaunt thus lovely lay:
 " Ah see, whose fair thing thou dost vain to
 see,

In springing flower the image of thy day,
 Ah see the virgin rose, how sweetly she
 Doth first peep forth with bashful modesty,
 That fauer seems the less ye see her may;
 Lo, see soon after, how more bold and free
 Her bared bosom she doth broad display,
 Lo, see soon after, how she fades and falls
 away "

" So passeth, in the passing of a day,
 Of mortal life, the leaf, the bud, the flower,
 Nor more doth flourish after first decay,
 That erst was sought to deck both bed and
 bower

Of many a lady, and many a paramour,
 Gather therefore the rose, while yet is prime,
 For soon comes age, that will her pride de-
 flower

Gather the rose of love, while yet is time,
 While loving thou mayst loved be with equal
 crime "

Edmund Spenser — About 1500

134 — SONNETS

Sweet is the rose, but grows upon a brere,
 Sweet is the juniper, but sharp his bough,
 Sweet is the calantane, but pricketh near,
 Sweet is the firebloom, but his branches rough;

Sweet is the cyprus, but his rind is tough,
Sweet is the nut, but bitter is his pill,
Sweet is the broom flower, but yet sour
enough,

And sweet is moly, but his root is ill;
So, every sweet, with sour is tempered still,
That maketh it be coveted the more
For easy things that may be got at will
Most sorts of men do set but little store.
Why then should I account of little pain,
That endless pleasure shall unto me gain?

Edmund Spenser.—About 1590

Since I did leave the presence of my love,
Many long weary days I have outworn,
And many nights that slowly seem'd to move
Their sad protract from evening until morn
For, when as day the heaven doth adorn,
I wish that night the noyous day would end,
And when as night hath us of light forlorn,
I wish that day would shortly recompend.
Thus I the time with expectation spend,
And fan my grief with changes to beguile,
That further seems his term still to extend,
And maketh every minute seem a mile
So sorrow still doth seem too long to last,
But joyous hours do fly away too fast

Edmund Spenser.—About 1590

Like as the culver, on the bared bough,
Sits mourning for the absence of her mate,
And in her songs sends many a wishful vow
For his return that seems to linger late,
So I alone, now left disconsolate,
Mourn to myself the absence of my Love,
And, wand'ring here and there, all desolate,
Seek with my plaints to match that mournful
dove,

No joy of aught that under heaven doth hove,
Can comfort me but her own joyous sight,
Whose sweet aspect both God and man can
move,

In her unspotted pleasures to delight
Dark is my day, whiles her fair light I miss,
And dead my life, that wants such lively bliss.

Edmund Spenser.—About 1590

135—EARLY LOVE

Ah, I remember well (and how can I
But evermore remember well) when first
Our flame began, when scarce we knew what
was

The flame we felt; when as we sat and sigh'd
And look'd upon each other, and conceived
Not what we wul'd, yet something we did wil,
And yet were well, and yet we were not well,
And what was our disease we could not tell
Then would we kiss, then sigh, then look
and thus

In that first garden of our simplicity
We spent our childhood. But when years
began

To reap the fruit of knowledge, ah, how then
Would she with sterner looks, with graver
brow,

Check my presumption and my forwardness!
Yet still would give me flowers, still would
show

What she would have me, yet not have me
know

Samuel Daniel.—About 1612

136—THE INTRODUCTION OF FOREIGN VICES DEPRECATED.

Let their vile cunning, in their limits pent,
Remain among themselves that like it most,
And let the north, they count of colder blood,
Be held more gross, so it remain more good

Let them have fairer cities, goodlier soils,
And sweeter fields for beauty to the eye,
So long as they have these ungodly wiles,
Such detestable vile impiety
And let us want their vices, their fruits the
wholes,

So that we want not faith or honesty
We care not for these pleasures, so we may
Have better hearts and stronger hands than
they

Neptune, keep out from thy embraced isle
This foul contagion of iniquity!
Drown all corruptions, coming to defile
Our fair proceedings, ordered formally
Keep us more English, let not craft beguile
Honour and justice with strange subtlety.
Let us not think how *that* our good can
frame

That ruined hath the authors of the same

Samuel Daniel.—About 1612.

137—RICHARD II,

*The Morning before his Murder in Pomfret
Castle.*

Whether the soul receives intelligence,
By her near genius, of the body's end,
And so imparts a sadness to the sense,
Foregoing ruin whereto it doth tend;
Or whether nature else hath conference
With profound sleep, and so doth warming
send,

By prophesying dreams, what hurt is near,
And gives the heavy careful heart to fear.

However, so it is, the now sad king,
Toss'd here and there his quest to confound,
Feels a strange weight of sorrows gathering
Upon his trembling heart, and sees no ground;
Feels sudden terror bring cold shivering;
Lies not to eat, still mused, sleeps unbound;
His senses droop, his steady eyes unquick,
And much he ails, and yet he is not sick.

The morning of that day which was his last,
After a weary rest, rising to pain,
Out at a little grate his eyes he cast
Upon those bordering hills and open plain,
Where other's liberty make him complain
The more his own, and grieves his soul the
more,
Conferring captive crowns with freedom poor.

O happy man, saith he, that lo I see,
Grazing his cattle in those pleasant fields,
If he but knew his good How blessed he
That feels not what affliction greatness yields
Other than what he is he would not be,
Nor change his state with him that sleeptre
wields
Thine, thine is that true life, that is to live,
To rest secure, and not rise up to grieve

Thou sitt'st at home safe by thy quiet fire,
And hear'st of other's harms, but fearest none
And there thou tell'st of kings, and who assume,
Who fall, who rise, who triumph, who do moan
Perhaps thou talk'st of me, and dost enquire
Of my restraint, why here I live alone,
And pitiest thus my miserable fall,
For pity must have part—envy not all

Thrice happy you that look as from the shore,
And have no venture in the wreck you see,
No interest, no occasion to deplore
Other men's tanvels, while yourselves sit free
How much doth your sweet rest make us the
more

To see our misery, and what we be
Whose blinded greatness, over in turmoil,
Still seeking happy life, makes life a toil

Samuel Daniel — About 1612.

138.—AN EPISTLE TO THE COUNTESS OF CUMBERLAND

He that of such a height hath built his mind,
And rear'd the dwelling of his thoughts so
strong,

As neither fear nor hope can shake the frame
Of his resolved powers; nor all the wind
Of vanity or malice pierce to wrong
His settled peace, or to disturb the same
What a fair seat hath he, from whence he
may

The boundless wastes and wilds of man
survey

And with how free an eye doth he look down
Upon these lower regions of turmoil?
Where all the storms of passions mainly beat
On flesh and blood where honour, power,
reown,

Are only gay afflictions, golden toil,
Where greatness stands upon as feeble feet,
As frailty doth, and only great doth seem
To little minds, who do it so esteem.

He looks upon the mightiest monarch's wars
But only as on stately robberies;

Where evermore the fortune that prevails
Must be the right: the ill-succeeding mars
The fairest and the best fac'd enterprise.
Great pirate Pompey lesser pirates quails:
Justice, he sees, (as if seduced) still
Conspires with power, whose cause must not
be ill.

He sees the face of right t'appear as manifold
As are the passions of uncertain man,
Who puts it in all colours, all attires,
To serve his ends, and make his courses hold.
He sees, that let deceit work what it can,
Plot and contrive base ways to high desires;
That the all-guiding Providence doth yet
All disappoint, and mocks the smoke of wit.

Nor is he mov'd with all the thunder-cracks
Of tyrants' threats, or with the sultry brow
Of Pow'r, that proudly sits on other's crimes:
Charg'd with more crying sins than those he
checks

The storms of sad confusion, that may grow
Up in the present for the coming times,
Appal not him that hath no side at all,
But of himself, and knows the worst can fall.

Although his heart (so near ally'd to earth)
Cannot but pity the perplexed state
Of troublous and distress'd mortality,
That thus make way unto the ugly birth
Of their own sorrows, and do still beget
Affliction upon imbecility
Yet seeing thus the course of things must run,
He looks thereon not strange, but as fore-done.

And whilst distraught ambition compasses,
And is encompass'd, whilst as craft deceives,
And is deceiv'd: whilst man doth ransack
man,

And builds on blood, and rises by distress;
And th' inheritance of desolation leaves
To great-expecting hopes: he looks thereon,
As from the shore of peace, with unwet eye,
And bears no venture in impiety

Thus, madam, fares that man, that hath
prepar'd

A rest for his desires, and sees all things
Beneath him, and hath learn'd this book of
man,

Full of the notes of frailty; and compar'd
The best of glory with her sufferings
By whom, I see, you labour all you can
To plant your heart, and set your thoughts as
near

His glorious mansion, as your pow'rs can bear.

Which, madam, are so soundly fashioned
By that clear judgment, that hath carry'd you
Beyond the feeble limits of your kind,
As they can stand against the strongest head
Passion can make, injur'd to any hue
The world can cast, that cannot cast that
mind

Out of her form of goodness, that doth see
Both what the best and worst of earth can be

Which makes, that whatsoever here befalls,
You in the region of yourself remain.
Where no vain breath of th' impudent molests,
That hath secur'd within the brazen walls
Of a clear conscience, that (without all stain)
Rises in peace, in innocency rests,
Whilst all what Malice from without procures,
Shows her own ugly heart, but hurts not yours.

And whereas none rejoice more in revenge,
Than women use to do, yet you well know,
That wrong is better check'd by being con-
temn'd,
Than being pursu'd, leaving to him t'avenge,
To whom it appertains. Whom you show
How worthily your clearness hath condemn'd
Base malediction, living in the dark,
That at the rays of goodness still doth bark

Knowing the heart of man is set to be
The centre of this world, about the which
These revolutions of disturbances
Still roll; where all th' aspects of misery
Predominate whose strong effects are such,
As he must bear, being pow'rless to redress
And that unless above himself he can
Erect himself, how poor a thing is man.

And how turmoil'd they are that love him
With earth, and cannot lift themselves from
thence;

That never are at peace with their desires,
But work beyond their years, and ov'n deny
Detage her rest, and hardly will dispense
With death. That when alidity expires,
Desire lives still—So much delight they have,
To carry toil and travel to the grave.

Whose ends you see, and what can be the
best

They reach unto, when they have cast the sum
And reckonings of their glory. And you know,
This floating life hath but this port of rest,
A heart prepar'd, that fears no ill to come
And that man's greatness rests but in his show,
The best of all whose days consumed are,
Either in war, or peace-concurring war

This concord, madam, of a well-tun'd mind
Hath been so set by that all-working hand
Of Heaven, that though the world hath done
his worst

To put it out by discord's most unkind;
Yet doth it still in perfect union stand
With God and man, nor ever will be forc'd
From that most sweet accord, but still agree,
Equal in fortune's inequality.

And this note, madam, of your worthiness
Remains recorded in so many hearts,
As time nor malice cannot wrong your right,
In th' inheritance of fame you must possess.
You that have built you by your great deserts
(Out of small means) a far more exquisite
And glorious dwelling for your honour'd name,
Than all the gold that leaden minds can frame.

Samuel Daniel.—About 1612.

139—THE NOBILITY EXHORTED TO THE PATRONAGE OF LEARNING.

You mighty lords, that with respected grace
Do at the stern of fair example stand,
And all the body of this populace
Guide with the turning of your hand;
Keep a right course; bear up from all
disgrace.

Observe the point of glory to our land:

Hold up disgrac'd Knowledge from the
ground.

Keep Virtue in request give worth her due,
Let not Neglect with barbarous means
confound

So far a good, to bring in night a-new
Be not, O be not accessory found
Unto her death, that must give life to you.

Where will you have your virtuous man afo-
laid?—

In gorgeous tombs, in sacred cells secure?
Do you not see those prostrate heaps betray'd
Your fathers' bones, and could not keep them
sure?

And will you trust deceitful stones fair laid,
And think they will be to your honour true?

No, no, unsparing Time will proudly send
A warrant unto Wrath, that with one frown
Will all these mockeries of vain-glory rend,
And make them (as before) ungrac'd,
unknown:

Poor idle honours, that can ill defend
Your memories, that cannot keep their own!

Samuel Daniel.—About 1612

140.—SONNETS.

I must not grieve, my love, whose eyes would
read

Lines of delight, whereon her youth might
smile;

Flowers have time before they come to seed,
And she is young, and now must sport the
while

And sport, sweet maid, in season of those years,
And learn to gather flowers before they
wither,

And where the sweetest blossom first appears,
Let love and youth conduct thy pleasures
thither,

Lighten forth smiles to clear the clouded air,
And calm the tempest which my sighs do raise;

Pity and smiles do best become the fair;
Pity and smiles must only yield thee praise.
Make me to say, when all my griefs are gone,
Happy the heart that sigh'd for such a one.

Fair is my love, and cruel as she's fair;
Her brow shades frown, altho' her eyes are
sunny;

Her smiles are lightning, though her pride
denies,

And her disdain is gall, her favours honey.

A modest maid, deck'd with a blush of honour,
Whose feet do tread green paths of youth and love ;

The wonder of all eyes that look upon her
Sacred on earth , design'd a saint above ,
Chastity and Beauty, which are deadly foes,
Have reconciled friends within her brow ,
And had she Pity to conjoin with those,
Then who had heard the plaints I utter now ?
For had she not been fair, and thus unkind,
My muse had slept, and none had known my mind

Care-charmer sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Believe my anguish, and restore the light,
With dark forgetting of my care, return.
And let the day be time enough to mourn
The shipwreck of my ill-advised youth ,
Let waking eyes suffice to wail their scorn,
Without the torments of the night's untruth.
Cease, dreams, the images of day-desires,
To model forth the passions of to-morrow ,
Never let the rising sun prove you hars,
To add more grief, to aggravate my sorrow
Still let me sleep, embracing clouds in vain,
And never wake to feel the day's disdain

Samuel Daniel — about 1612

141 — MORTIMER, EARL OF MARCH,
AND THE QUEEN, SURPRISED BY
EDWARD III IN NOTTINGHAM
CASTLE.

Within the castle hath the queen devised
A chamber with choice rarities so fraught,
As in the same she had imparadised
Almost what man by industry hath sought,
Where with the curious pencil was comprised
What could with colours by the art be wrought,

In the most sure place of the castle there,
Which she had named the Tower of Mortimer

An orb'd form with pillars small composed,
Which to the top like parallels do bear,
Arching the compass where they were inclosed,

Fashioning the fair roof like the hemisphere,
In whose partitions by the lines disposed,
All the clear northern asterisms were

In their corporeal shapes with stars incased,

As by th' old poets they in heaven were placed

About which lodgings, tow'rd's the upper face,
Ran a fine bordure circularly led,
As equal 'twixt the high'st point and the base,
That as a zone the waist ingirdled,
That loads the sight a breathing, or a space,
'Twixt things near view and those far over head,
Under the which the painter's curious skill
In lively forms the goodly room did fill.

Here Phœbus chipping Hyacinthus stood,
Whose life's last drops his snowy breast imbrues,

The one's tears mixed with the other's blood,
That shouldn't be blood or tears no sight could view,

So mix'd together in a little flood ;

Yet here and there they severally withdrew,

The pretty wood-nymphs chafing him with balm,

To bring the sweet boy from his deadly qualm.

With the god's lyre, his quiver, and his bow,
His golden mantle cast upon the ground,
T' express whose grief Art ev'n her best did show,

The sledge so shadow'd still seem'd to rebound,

To counterfeite the vigour of the blow,

As still to give new anguish to the wound ,
The purple flower sprung from the blood that run,

That op'neth since and closeth with the sun.

By which the heifer Io, Jove's fair rape,
Gazing her new-ta'en figure in a brook,
The water shadow'd to observe the shape
In the same form that she on it doth look
So cunningly to cloud the wanton 'scape,
That gazing eyes the portraiture mistook,

By perspective devised beholding now,
Thus way a maiden, that way't seem'd a cow

Swift Mercury, like to a shepherd's boy,
Sporting with Hebe by a fountain brim,
With many a sweet glance, many an am'rous toy,

He sprinkling drops at her, and she at him ,
Wherem the painter so explain'd their joy,
As though his skill the perfect life could lunn.

Upon whose brows the water hung so clear,
As through the drops the fair skin might appear

And ciffy Cynthus with a thousand birds,
Whose freckled plumes adorn his bushy crown,
Under whose shadow graze the straggling herds,
Out of whose top the fresh springs trembling down,

Dropping like fine pearl through his shaggy beards,

With moss and climbing ivy over-grown ;

The rock so lively done in every part,
As Nature could be patterned by Art.

The naked nymphs, some up and down descending,

Small scatt'ring flowers at one another flung,
With numble turns their limber bodies bending,
Cropping the blooming branches lately sprung,
(Upon the briars their colour'd mantles rendering)

Which on the rocks grow here and there among ,

Some comb their hair, some making garlands by,

As with delight might satisfy the eye.

There comes proud Phaeton tumbling through
the clouds,
Cast by his palfreys that their reins had broke,
And setting fire upon the welked shrouds,
Now through the heaven run madd'ning from
the yoke,

The elements together thrust in crowds,
Both land and sea hid in a reeking smoke,
Drawn with such life, as some did much
desire
To warm themselves, some frightened with
the fire

The river Po, that him receiving burn'd,
His seven sisters standing in dogreos,
Trees into women seeming to be turn'd,
As the gods turn'd the women into trees,
Both which at once so mutually that mourn'd,
Drops from their boughs, or tears fell from
their eyes,

The fire seem'd to be water, water flame,
Such excellence in showing of the same.

And to this lodging did the light invent,
That it should first a lateral course reflect,
Through a short room into the window sent,
Whence it should come expressively direct,
Holding just distance to the linament,
And should the beams proportionably project,
And being thereby condensed and grave,
To every figure a sure colour gave

In part of which, under a golden vine,
Whose broad-leaved branches cov'ring over all,
Stood a rich bed, spread with this wanton
twine,
Doubling themselves in their lascivious fall,
Whose rip'ned clusters seeming to decline,
Where, as among the naked Cupids sprawl,
Some at the sundry-colour'd birds do shoot,
Some swarming up to pluck the purple fruit

On which a tissue counterpane was cast,
Arachno's web the same did not surpass,
Wherein the story of his forlorn past
In lively pictures neatly handled was,
How he escaped the Tower, in France how
graced,

With stones embroider'd, of a wondrous mesh,
About the border, in a curious fret,
Emblems, impresses, hieroglyphics set

This flatt'ring sunshine had begot the shower,
And the black clouds with such abundance
fed,

That for a wind they waited but the hour,
With force to let their fury on his head:
Which when it came, it came with such a
power,

As he could hardly have unagined.
But when men think they most in safety
stand,

Their greatest peril often is at hand

For to that largeness they increased were,
That Edward felt March heavy on his throne,
Whose props no longer both of them could bear;
Two for one sent, that over-grant were grown,

Prepost'rously that moved in one sphere,
And to the like predominance prone,
That the young king down Mortimer must
cast,

If he himself would o'er hope to sit fast

Who finding the necessity was such,
That urged him still th' assault to undertake,
And yet his person it might nearly touch,
Should he too soon his sleeping power awake.
Th' attempt, wherein the danger was so much,
Drove him at length a secret means to make,
Whereby he might the enterprise effect,
And hurt him most, where he did least
suspect.

Without the castle, in the earth is found
A cave, resembling sleepy Morpheus' cell,
In strange meanders winding under ground,
Where darkness seeks continually to dwell,
Which with such fear and horror doth abound,
As though it were an entrance into hell;
By architects to serve the castle made,
When as the Danes this island did invade.

Now on along the crumpling path doth leap,
Then by a rock turns up another way,
Rising tow'rd's day, then falling tow'rd's the
deep,

On a smooth level then itself doth lay,
Directly then, then obliquely doth creep,
Nor in the course keeps any certain stay;
Till in the castle, in an odd by-place,
It casts the foul mask from its dusky face.

By which the king, with a selected crew
Of such as he with his intent acquainted,
Which he affected to the action knew,
And in revenge of Edward had not faint'd,
That to their utmost would the cause put on,
And with those treasons that had not been
tainted,

Adventured the labyrinth t' assay,
To rouse the beast which kept them all at
bay.

Long after Phœbus took his hob'ring team,
To his pale sister and resign'd his place,
To wash his temples in the open stream,
And cool the favour of his glowing face;
And Phœbe, scanted of her brother's beam,
Into the west went after him apace,

Leaving black darkness to possess the sky,
To fit the time of that black tragedy.

What time by torch-light they attempt the
cave,

Which at their entrance seemed in a fright,
With the reflection that their armour gave,
As it till then had ne'er seen any light;
Which, striving their pre-eminence to have,
Darkness therewith so daringly doth fight,

That each confounding other, both appear,
As darkness light, and light but darkness
were

The craggy cliffs, which cross them as they go,
Made as their passage they would have denied,
And threat'ned them their journey to fore-slow,
As angry with the path that was their guide,

And sadly seem'd their discontent to show
To the vile hand that did them first divide;

Whose cumbrous falls and risings seem'd to
say,

So ill an action could not brook the day.

And by the lights as they along were led,
Their shadows then them following at their
back,

Were like to mourners carrying forth their
dead,

And as the deed, so were they, ugly, black,
Or like to fiends that them had followed,
Pricking them on to bloodshed and to wrack;

Whilst the light look'd as it had been
amazed

At their deformed shapes, whereon it gazed

The clatt'ring arms their masters seem'd to
chide,

As they would reason wherefore they should
wound,

And strack the cave in passing on each side,
As they were angry with the hollow ground,
That it an act so pitiless should hide;

Whose stony roof lock'd in their angry sound,
And hanging in the creeks, drew back again,
As willing them from murder to refrain.

The night wax'd old (not dreaming of these
things)

And to her chamber as the queen withdrawn,
To whom a choice musician plays and sings,

Whilst she sat under an estate of lawn,

In night-attire more god-like glittering,

Than any eye had seen the cheerful dawn,

Leaning upon her most-loved Mortimer,

Whose voice, more than the music, pleased
her ear.

Where her fair breasts at liberty were let,
Whose violet veins in branched riverets flow,
And Venus' swans and milky doves were set
Upon those swelling mounts of driven snow;
Whereon whilst Love to sport himself doth
get,

He lost his way, nor back again could go,

But with those banks of beauty set about,

He wander'd still, yet never could get out

Her loose hair look'd like gold (O word too
base!

Nay, more than sun, but so to name her hair)

Declining, as to kiss her fairer face,

No word is fair enough for thing so fair,

Nor ever was there epithet could grace

That, by much praising which we much
impair,

And where the pen fails, pencils cannot
show it,

Only the soul may be supposed to know it

She laid her fingers on his manly cheek,
The Gods' pure sceptres and the darts of Love,
That with their touch might make a tiger
moot,

Or might great Atlas from his seat remove;

So white, so soft, so delicate, so sleek,

As she had worn a lily for a glove,

As might beget life where was never none,

And put a spirit into the hardest stone.

The fire of precious wood; the light perfume,
Which left a sweetness on each thing it shone,
As everything did to itself assume

The scent from them, and made the same their
own.

So that the painted flowers within the room

Were sweet, as if they naturally had grown,

The light gave colours, which upon them
fell,

And to the colours the perfume gave smell.

When on those sundry pictures they devise,

And from one piece they to another run,

Commend that face, that arm, that hand,
those eyes;

Show how that bird, how well that flower was
done;

How this part shadow'd, and how that did
rise,—

Thus top was clouded, how that trail was
spun,—

The landscape, mixture, and delineatings,

And in that art a thousand curious things;

Looking upon proud Phaeton wrapt in fire,

The gentle queen did much bewail his fall;

But Mortimer commended his desire,

To lose one poor life, or to govern all

“What though (quoth he) he madly did
aspire,

And his great mind made him proud Fortune's
thrall?

Yet in despite, when she her worst had
done,

He perish'd in the chariot of the sun.”

“Phœbus (she said) was over-forced by art;
Nor could she find how that embrace could
be.”

But Mortimer then took the painter's part:

“Why thus, bright empress, thus and thus
(quoth he,)

That hand doth hold his back, and this his
heart;

Thus their arms twine, and thus their lips,
you see

Now are you Phœbus, Hyacinthus I;

It were a life, thus every hour to die.”

When, by that time, into the castle-hall

Was rudely enter'd that well-armed rout,

And they within suspecting nought at all,

Had then no guard to watch for them without.

See how mischances suddenly do fall,

And steal upon us, being farth'st from doubt!

Our life's uncertain, and our death is sure,

And tow'ards most peril man is most secure

Whilst youthful Neville and brave Turrington,

To the bright queen that over waited near,

Two with great March much credit that had
won,

That in the lobby with the ladies were,

Staying delight, whilst time away did run,
With such discourse as women love to hear,
Charged on the sudden by the armed train,
Were at their entrance miserably slain.

When, as from snow-crown'd Skidow's lofty
cliffs,
Some fleet-wing'd haggard, tow'rd's her prey-
ing hour,
Amongst the teal and moor-bred mallard
drives,
And th' air of all her feather'd flock doth
scoo'r,
Whilst to regain her former height she strives,
The fearful fowl all prostrate to her power
Such a sharp shriek did ring throughout the
vault,
Made by the women at the fierce assault

Michael Drayton — About 1613.

142 — DESCRIPTION OF MORNING, BIRDS, AND HUNTING THE DEER.

When Phoebus lifts his head out of the win-
ter's wave,
No sooner doth the earth her flowery bosom
brave,
At such time as the year brings on the plea-
sant spring,
But hunts-up to the morn the feather'd syl-
vans sing,
And in the lower grove, as on the rising knoll,
Upon the highest spray of every mounting
pole,
Those quinzters are perch't with many a
speckled breast.
Then from her burnisht gate the goodly
glitt'ring east,
Gilds every lofty top, which late the humor-
ous night
Bespangled had with pearl, to please the
morning's sight
On which the mirthful quires, with their clear
open throats,
Unto the joyful morn so strain their warbling
notes,
That hills and valleys ring, and even the
echoing air
Seems all composed of sounds, about them
everywhere.
The throistle, with shrill sharps, as purposely
he sung
T' awake the lustless sun, or chiding, that so
long
He was in coming forth, that should the
thickets thrill,
The woodcock near at hand, that hath a golden
bill;
As nature him had markt of purpose, t' let us
see
That from all other birds his tunes should
different be
For, with their vocal sounds, they sing to
pleasant May;
Upon his dulcet pipe the merle doth only play.

When in the lower brake, the nightingale hard
by,
In such lamenting strains the joyful hour
doth ply,
As though the other birds she to her tunes
would draw
And, but that nature (by her all-constraining
law)
Each bird to her own kind this season doth
invite,
They else, alone to hear that charmer of the
night,
(The more to use their ears) their voices sure
would spare,
That moduleth her tunes so admirably rare,
As man to set in parts at first had learn'd of
her.

To Philomel the next, the linnet we prefer,
And by that warbling bird, the wood-lark
place we then,
The red-sparrow, the rook, the red-breast,
and the wren
The yellow-pate, which though she hurt the
blooming tree,
Yet scarce hath any bird a finer pipe than she.
And of these chaunting fowls, the goldfinch
not behind,
That hath so many notes descending from her
kind.
The tydy for her notes as delicate as they,
The laughing hecco, then the counterfeiting
jay,
The softer with the shrill (some hid among
the leaves,
Some in the taller trees, some in the lower
groaves)
Thus sing away the morn, until the mounting
sun
Through thick exhaled fogs his golden head
hath run,
And through the twisted tops of our close
covert creeps
To kiss the gentle shade, thus while that
sweetly sleeps

And near to these our thricks, the wild and
frightful herds,
Not hearing other noise but this of clattering
birds,
Feed fairly on the lawns; both sorts of sea-
son'd deer
Here walk the stately red, the freckled fallow
there,
The bucks and lusty stags amongst the rus-
sals strow'd,
As sometime gallant spirits amongst the mul-
titude.

Of all the beasts which we for our vene-
rual name,
The hart among the rest, the hunter's noblest
game
Of which most princely chase with none did
e'er report,
Or by description touch, t' express that won-
drous sport

(Yet might have well besem'd th' ancients
nobler songs)
To our old Arden here, most fitly it belongs,
Yet shall she not invoke the muses to her
aid,
But thee, Diana bright, a goddess and a maid
In many a huge-grown wood, and many a shady
grove,
Which oft has borne thy bow (great huntress,
used to rove)
At many a cruel beast, and with thy darts to
pierce
The lion, panther, ounce, the bear, and tiger
fierce,
And following thy fleet game, chaste mighty
forest's queen,
With thy dishevel'd nymphs attired in youth-
ful green,
About the lawns hast scour'd, and wastes
both far and near,
Brave huntress, but no beast shall prove thy
quarries here,
Save those the best of chase, the tall and
lusty red,
The stag for goodly shape, and stateliness of
head,
Is fitt'st to hunt at force. For whom, when
with his hounds
The labouring hunter tufts the thick unbarbed
grounds
Where harbo'rd is the hart, there often
from his feed
The dogs of him do find; or thorough skilful
hood,
The huntsman by his slot, or breaking earth,
perceives,
On out'ring of the thuck by pressing of the
graves,
Where he had gone to lodge Now when the
hart doth hear
The often-bellowing hounds to vent his secret
lar,
He rousing rusheth out, and through the
brakes doth drive,
As though up by the roots the bushes he
would rive.
And through the cumbrous thucks, as fear-
fully he makes,
He with his branched head the tender sap-
lings shakes,
That sprinkling their moist pearl do seem for
him to weep,
When after goes the cry, with yellings loud
and deep,
That all the forest rings, and every neigh-
bouring place
And there is not a hound but falleth to the
chase
Rechatting with his horn, which then the
hunter cheers,
Whilst still the lusty stag his high-palm'd
head upbears,
His body showing state, with unbent knees
upright,
Expressing from all beasts, his courage in
his flight

But when th' approaching foes still following
he perceives,
That he his speed must trust, his usual walk
he leaves
And o'er the champain flies which when th'
assembly find,
Each follows, as his horse were footed with
the wind
But being then imbo'st, the noble stately deer
When he hath gotten ground (the kennel cast
arrear)
Doth beat the brooks and ponds for sweet
refreshing soil
That serving not, then proves if he his scent
can foil,
And makes amongst the herds, and flocks of
shag-wool'd sheep,
Them frightening from the guard of those who
had their keep
But when as all his shifts his safety still
denies,
Put quite out of his walk, the ways and fal-
lows tines,
Whom when the ploughman meets, his team
he letteth stand
T' assail him with his goad so with his hook
in hand,
The shepherd him pursues, and to his dog
doth hallo
When, with tempestuous speed, the hounds
and huntsmen follow,
Untill the noble deer, through toil bereaved of
strength,
His long and sinewy legs then failing him at
length,
The villages attempts, enraged, not giving
way
To anything he meets now at his sad decay.
The cruel ravenous hounds and bloody hunt-
ers near,
This noblest beast of chase, that vainly doth
but fear,
Some bank or quickset finds: to which his
haunch opposed,
He turns upon his foes, that soon have him
inclosed
The churlish-throated hounds then holding
him at bay,
And as their cruel fangs on his harsh skin
they lay,
With his sharp-pointed head he dealeth deadly
wounds

The hunter, coming in to help his wearied
hounds,
He desperately assails; untill oppress by
force,
He who the mourner is to his own dying
corse,
Upon the ruthless earth his precious tears
lets fall

Michael Drayton.—About 1613.

143.—THE BALLAD OF AGINCOURT.

Fair stood the wind for France,
When we our sails advance,
Nor now to prove our chance

Longer will tarry,
But putting to the main,
At Kause, the mouth of Seine,
With all his martial train,
Landed King Harry.

And taking many a fort,
Furnished in warlike sort,
Marched toward Agincourt

In happy hour,
Skirmishing day by day
With those that stopped his way,
Where the French gon'ral lay
With all his power.

Which in his height of pride,
King Henry to domle,
His ransom to provide

To the king sending,
Which he neglects the while,
As from a nation vile,
Yet, with an angry smile,
Their fall portending.

And turning to his men,
Quoth our brave Henry then :
Though they to one be ten,

Be not amazed ;
Yet have we well begun,
Battles so bravely won
Have ever to the sun
By fame been raised.

And for myself, quoth he,
This my full rest shall be ;
England ne'er mourn for me,

Nor more esteem me.
Victor I will remain,
Or on this earth lie slain ;
Never shall she sustain
Loss to redeem me.

Postiers and Cressay tell,
When most their pride did swell,
Under our swords they fell.

No less our skill is
Than when our grandfere great,
Claiming the regal seat,
By many a warlike feat
Lopped the French hies.

The Duke of York so dread
The eager vaward led ;
With the main Henry sped
Amongst his henchmen.

Excester had the rear,
A braver man not there :
O Lord ! how hot they were
On the false Frenchmen !

They now to fight are gone ;
Armour on armour shone ;
Drum now to drum did groan,
To hear was wonder ;

That with the cries they make
The very earth did shake,
Trumpet to trumpet spake,
Thunder to thunder.

Well it thine ago became,
O noble Erpingham !
Which did the surial run
To our aid foresee ;
When, from a meadow by,
Like a storm suddenly,
The English archery
Struck the French horses.

With Spanish yew so strong,
Arrows a cloth-yard long,
That like to serpents stung,
Piercing the weather ;
None from his fellow starts,
But playing manly parts,
And like true English hearts,
Stuck close together

When down their bows they threw,
And forth their billows drew,
And on the French they flew,
Not one was tardy :
Arms were from shoulders sent ;
Scalps to the teeth were rent,
Down the French peasants went ;
Our men were hardy.

This while our noble king,
His broadsword brandishing,
Down the French host did ding,
As to o'erwhelm it,
And many a deep wound rent
His arms with blood besprent,
And many a cruel dent,
Bruised his helmet.

Glo'ster, that duke so good,
Next of the royal blood,
For famous England stood,
With his brave brother
Clarence, in steel so bright,
Though but a maiden knight,
Yet in that furious fight
Scarce such another.

Warwick in blood did wade ;
Oxford the foe invade,
And cruel slaughter made,
Still as they run up.
Suffolk his axe did ply,
Beaumont and Willoughby
Bare them right doughtily,
Forcers and Faulconers

Upon Saint Crispin's day
Fought was this noble fray,
Which fame did not delay
To England to carry.
O, when shall Englishmen
With such acts fill a pen,
Or England breed again
Such a King Henry ?

Michael Drayton.—About 1613.

144 —DAVID AND GOLIAH.

And now before young David could come in,
The host of Israel somewhat doth begin
To rouse itself; some climb the nearest tree,
And some the tops of tents, whence they
might see

How this unarmed youth himself would bear
Against the all-armed giant (which they fear)
Some get up to the fronts of easy hills,
That by their motion a vast murmur fills
The neighbouring valleys, that the enemy
thought

Something would by the Israelites be wrought
They had not heard of, and they longed to see
What strange and wailike stratagem 't should
be

When soon they saw a goodly youth de-
scend,
Himself alone, none after to attend,
That at his need with arms might him supply,
As merely careless of his enemy
His head uncovered, and his locks of hair
As he came on being played with by the ear,
Tossed to and fro, did with such pleasure
move,

As they had been provocatives for love
His sleeves stumpt up above his elbows were,
And in his hand a staff short staff did bear,
Which by the leather to it, and the string,
They easily might discern to be a sling
Sitting to those he wore a shepherd's scrip,
Which from his side hung down upon his hip.
Those for a champion that did him disdain,
Cast with themselves what such a thing
should mean,

Some seeing him so wondrously fair
(As in their eyes he stood beyond compare),
Their verdict gave that they had sent him sure
As a choice bait their champion to allure;
Others again, of judgment more precise,
Said they had sent him for a sacrifice.
And though he seemed thus to be very young,
Yet was he well proportioned and strong,
And with a comely and undaunted grace,
Holding a steady and most even pace,
This way nor that way, never stood to gaze,
But like a man that death could not amaze,
Came close up to Goliath, and so near
As he might easily reach him with his spear

Which when Goliath saw, "Why, boy,"
quoth he,
"Thou desperate youth, thou tak'st me sure
to be

Some dog, I think, and under thy command,
That thus art come to beat me with a wand.
The kites and ravens are not far away,
Nor beasts of ravine, that shall make a prey
Of a poor corpse, which they from me shall
have,

And their foul bowels shall be all thy grave"
"Uncircumcised slave," quoth David then,
"That for thy shape, the monster art of men,
Thou thus in brass comest arm'd into the field,
And thy huge spear of brass, of brass thy
shield.

I in the name of Israel's God alone,
That more than mighty, that eternal One,
Am come to meet thee, who bids not to fear,
Nor once respect the arms that thou dost bear
Slave, mark the earth whereon thou now dost
stand,

I'll make thy length to measure so much land,
As thou liest grow'ning, and within this hour
The birds and beasts thy carcass shall devour."

In meantime David, looking in his face,
Between his temples, saw how large a space
He was to hit, steps back a yard or two,
The giant wond'ring what the youth would do
Whose numble hand out of his scrip doth
bring

A pebble-stone, and puts it in his sling,
At which the giant openly doth jeer,
And as in scorn, stands leaning on his spear,
Which gives young David much content to see,
And to himself thus secretly saith he:

"Stand but one minute still, stand but so fast,
And have at all Philistia at a cast."

Then with such sleight the shot away he sent,
That from his sling as 't had been lightning
went,

And him so full upon the forehead smit,
Which gave a crack, when his thick scalp it
hit

As 't had been thrown against some rock or
post,
That the shrill clap was heard through other
host

Staggering awhile upon his spear he leant,
Till on a sudden he began to faint,
When down he came, like an old o'ergrown
oak,

His huge root hewn up by the labourers'
stroke,

That with his very weight he shook the
ground;

His brazen armour gave a jarring sound
Like a crack'd bell, or vessel chanced to fall
From some high place, which did like death
appal

The proud Philistines (hopeless that remain),
To see their champion, great Goliath, slain
When such a shout the host of Israel gave,
As cleft the clouds; and like to men that rave
(O'ercome with comfort) cry, "The boy, the
boy!"

O the brave David, Israel's only joy!
God's chosen champion! O most wondrous
thing!

The great Goliath slain with a poor sling!"
Themselves encompass, nor can they contain;
Now are they silent, then they shout again
Of which no notice David seems to take,
But towards the body of the dead doth make,
With a fair comely gait, nor doth he run,
As though he glomed in what he had done,
But treading on the uncircumcised dead,
With his foot strikes the helmet from his
head,

Which with the sword ta'en from the giant's
side,

He from the body quickly doth divide.

Now the Philistines, at this fearful sight,
Leaving their arms, betake themselves to
fight,

Quitting their tents, nor dare a minute stay,
Time wants to carry any thing away,
Being strongly routed with a general fear;
Yet in pursuit Saul's army strikes the rear
To Ekron walls, and slow them as they fled,
That Shalim's plains lay cover'd with the
dead,

And having put the Philistines to foil,
Back to the tents retire, and take the spoil
Of what they left; and ransacking, they cry,
"A David, David, and the victory!"

When straightway Saul his general, Abner,
sent

For valiant David, that incontinent
He should repair to court, at whose command
He comes along, and bearseth in his hand
The giant's head, by the long hair of his
crown,

Which by his active knee hung dangling down
And through the army as he comes along,
To gaze upon him the glad soldiers throng
Some do instyle him Israel's only light,
And other some the valiant Bethlehemite
With congees all salute him as he past,
And upon him their gracious glances cast
He was thought base of him that did not
boast,

Nothing but David, David, through the host
The virgins to their tumblers frame their lays
Of him, till Saul grew jealous of his praise.

Michael Drayton — About 1613.

145 — TO HIS COY LOVE.

I pray thee, love, love me no more,
Call home the heart you gave me,
I but in vain that saint adore,
That can, but will not save me
These poor half kisses kill me quite,
Was ever man thus served?
Amidst an ocean of delight,
For pleasure to be starved

Show me no more those snowy breasts,
With azure rivers branched,
Where whilst mine eye with plenty feasts,
Yet is my thirst not stanch'd
O Tantalus, thy pains ne'er tell
By me thou art prevented,
'Tis nothing to be plagued in hell,
But thus in heaven tormented.

Chide me no more in those dear arms
Nor thy life's comfort call me,
O, these are but too powerful charms,
And do but more enthrall me
But see how patient I am grown,
In all this coil about thee,
Come, nice thing, let thy heart alone,
I cannot live without thee

Michael Drayton — About 1613.

146 — BALLAD OF DOWSABEL

Far in the country of Aiden,
There won'd a knight, hight Cassamen,
As bold as Isenbrus
Fell was he and eager bent,
In battle and in tournament,
As was the good Sir Topas
He had, as antique stories tell,
A daughter cleped Dowsabel,
A maiden fair and free
And for she was her father's heir,
Full well she was yecnd the leir

Of mickle courtesy
The silk well couth she twist and twine,
And make the fine march-pine,
And with the needle work
And she couth help the priest to say
His matins on a holy-day,
And sung a psalm in kirk.

She wore a frock of frohe green,
Might well become a maiden queen,

Which soemly was to see,
A hood to that so neat and fine,
In colour like the columbine,

Iwrought full featorously
Her features all as fresh above,
As is the grass that grows by Dove,

And lythe as lass of Kent
Her skin as soft as Lemster wool,
As white as snow, on Peakish Hull,

Or swan that swims in Trent
This maiden in a morn betime,
Went forth when May was in the prime,

To get sweet setywall,
The honey-suckle, the harlock,
The hily, and the lady-smock,
To deck her summer hall

Thus as she wander'd here and there,
And picked off the bloomy briar,

She chanced to espy
A shepherd sitting on a bank;
Like chanticleer he crowned crunk,
And piped full merrily

He learn'd his sheep, as he him list,
When he would whistle in his list,
To feed about him round;

Whilst he full many a carol sang,
Until the fields and meadows rang,
And all the woods did sound

In favour this same shepherd swain
Was like the bedlam Tamerlane,

Which held proud kings in awe;
But meek as any lamb might be,
And innocent of ill as he

Whom his lewd brother slaw.
The shepherd wore a sheep-gray cloak,
Which was of the finest lock,

That could be cut with sheer
His mittens were of bauzons' skin,
His cockers were of cordwin,

His hood of miniver
His awl and lingel in a thong,
His tar-box on his broad belt hung,

His breech of Countree blue.

Full crisp and curled were his locks,
 His brows as white as Albion rocks,
 So like a lover true
 And piping still he spent the day,
 So merry as the popinjay,
 Which liked Dowsabel,
 That would she ought, or would she nought,
 This lad would never from her thought,
 She in love-longing fell
 At length she tucked up her frock,
 White as a lily was her smock,
 She drew the shepherd nigh
 But then the shepherd piped a good,
 That all his sheep forsook their food,
 To hear this melody
 Thy sheep, quoth she, cannot be lean,
 That have a jolly shepherd swain,
 The which can pipe so well
 Yea, but (saith he) their shepherd may,
 If piping thus he pine away,
 In love of Dowsabel
 Of love, fond boy, take thou no keep,
 Quoth she look well unto thy sheep,
 Lest they should hap to stray.
 Quoth he, so had I done full well,
 Had I not seen fair Dowsabel
 Come forth to gather May
 With that she 'gan to veil her head,
 Her cheeks were like the roses red,
 But not a word she said
 With that the shepherd 'gan to frown,
 He throw his pretty pipes adown,
 And on the ground him laid
 Saith she, I may not stay full well,
 And leave my summer hall undight,
 And all for love of thee
 My cote saith he, nor yet my fold,
 Shall neither sheep nor shepherd hold,
 Except thou favour me.
 Saith she, yet lever I were dead,
 Than I should lose my maidenhead,
 And all for love of men
 Saith he, yet are you too unkind,
 If in your heart you cannot find
 To love us now and then
 And I to thee will be as kind,
 As Cohn was to Rosalind,
 Of courtesy the flower
 Then will I be as true, quoth she,
 As ever maiden yet might be,
 Unto her paramour
 With that she bent her snow-white knee,
 Down by the shepherd kneeled she,
 And him she sweetly kist.
 With that the shepherd whoop'd for joy,
 Quoth he, there's never shepherd's boy
 That ever was so blist.

Michael Drayton.—About 1613.

147.—SONNET.

In pride of wit, when high desire of fame
 Gave life and courage to my labouring pen,
 And first the sound and virtue of my name
 Won grace and credit in the ears of men ;

With those the thronged theatres that press,
 I in the circuit for the laurel strove,
 Where the full praise, I freely must confess,
 In heat of blood, a modest mind might move
 With shouts and claps, at every little pause,
 When the proud round on every side hath
 rung,
 Sadly I sit unmoved with the applause,
 As though to me it nothing did belong .
 No public glory vainly I pursue ,
 The praise I strive, is to eternize you

Michael Drayton.—About 1613.

148.—DESCRIPTION OF ARMIDA AND HER ENCHANTED GIRDLE.

And with that word she smiled, and ne'ertheless
 Her love-toys still she used, and pleasures
 bold
 Her hair (that done) she twisted up intruss,
 And looser locks in silken laces roll'd,
 Her curls, garland-wise, she did up dress,
 Wherein, like rich enamel laid on gold,
 The twisted flow'rets smiled, and her white
 breast
 The lilies there that spring with roses drest.

The jolly peacock spreads not half so fair
 The eyed feathers of his pompous train ,
 Nor golden Iris so bends in the air
 Her twenty-coloured bow, through clouds of
 rain
 Yet all her ornaments, strange, rich, and rare,
 Her girdle did in price and beauty stain ,
 Not that, with scorn, which Tuscan Guilla
 lost,
 Nor Venus' cestus could match this for cost.

Of mild denays, of tender scorns, of sweet
 Repulses, war, peace, hope, despair, joy, fear,
 Of smiles, jests, mirth, woe, grief, and sad
 regret,
 Sighs, sorrows, tears, embracements, kisses
 dear,
 That, mixed first, by weight and measures
 meet ;
 Then, at an easy fire, attempered were ,
 This wondrous girdle did Armida frame,
 And, when she would be loved, wore the same.

Edward J. Fairfax.—About 1600.

149.—RINALDO AT MOUNT OLIVET, AND THE ENCHANTED WOOD.

It was the time when 'gainst the breaking day
 Rebelious night yet strove, and still repaid,
 For in the east appear'd the morning grey,
 And yet some lamps in Jove's high palace
 shined,
 When to Mount Olivet he took his way,
 And saw, as round about his eyes he twined,

Night's shadows hence, from thence the
morning's shine;
This bright, that dark; that earthly, this
divine.

Thus to himself he thought, 'how many bright
And splendid lamps shine in heaven's temple
high

Day hath his golden sun, her moon the night,
Her fix'd and wand'ring stars the azure
sky;

So framed all by their Creator's might,
That still they live and shine, and ne'er shall
die,

Till, in a moment, with the last day's
brand

They burn, and with them burn sea, air, and
land.

Thus as he mused, to the top he went,
And there kneel'd down with reverence and
fear;

His eyes upon heaven's eastern face he bent;
His thoughts above all heavens up-lifted
were

The sins and errors, which I now repent,
Of my unbridled youth, O Father dear,
Remember not, but let thy mercy fall,
And purge my faults and my offences all.

Thus prayed he; with purple wings up-flew
In golden weed the morning's lusty queen,
Begliding, with the radiant beams she threw,
His helm, his harness, and the mountain
green:

Upon his breast and forehead gently blew
The air, that balm and nardus breathed un-
seen,

And o'er his head, let down from clearest
skies,

A cloud of pure and precious dew there
flies

The heavenly dew was on his garments spread,
To which compared, his clothes pale ashes
seem,

And sprinkled so, that all that paleness fled,
And thence of purest white bright rays out-
stream.

Se cheered are the flowers, late withered,
With the sweet comfort of the morning beam,
And so, return'd to youth, a serpent old
Adorns herself in new and native gold.

The lovely whiteness of his changed wood
The prince perceived well and long adured,
Toward the forest march'd he on with speed,
Resolved, as such adventures great required
Thither he came, whence shrinking back for
dread

Of that strange desert's sight, the first re-
tured,

But not to him fearful or loathsome made
That forest was, but sweet with pleasant
shade.

Forward he pass'd, and in the grove before
He heard a sound, that strange, sweet, pleas-
ing was,

There roll'd a crystal brook with gentle roar,
There sigh'd the winds, as through the leaves
they pass,

There did the nightingale her wrongs deplore,
There sung the swan, and singing died, alas!

These late, harp, cittern, human voice, he
heard,

And all these sounds one sound right well
declared.

A dreadful thunder-clap at last he heard,
The aged trees and plants well nigh that rent,
Yet heard the nymphs and syrens after war,
Birds, winds, and waters, sing with sweet
consent,

Whereat amazed, he stay'd, and well prepared
For his defence, heedful and slow forth went;
Nor in his way his passage ought withstood,
Except a quiet, still, transparent flood.

On the green banks, which that fair stream
inbound,

Flowers and odours sweetly smiled and
smell'd,

Which reaching out his stretched arms around,
All the large desert in his bosom held,
And through the grove one channel passage
found,

This in the wood, in that the forest dwell'd
Trees clad the streams, streams green these
trees aye made,

And so exchanged their moisture and their
shade

The knight some way sought out the flood to
pass,

And as he sought, a wondrous bridge appear'd;
A bridge of gold, an huge and mighty mass,
On arches great of that rich metal rear'd

When through that golden way he enter'd
was,

Down fell the bridge, swelled the stream, and
wear'd

The work away, nor sign left, where it
stood,

And of a river calm became a flood

He turn'd, amazed to see it troubled so,
Like sudden brooks, increased with molten
snow,

The billows fierce, that tossed to and fro,
The whirlpools suck'd down to their bottoms
low,

But on he went to search for wonders mo,
Through the thick trees, there high and broad
which grow,

And in that forest huge, and desert wide,
The more he sought, more wonders still he
spied.

Where'er he stepp'd, it seem'd the joyful
ground

Renew'd the verdure of her flowery wood;
A fountain here, a well-spring there he found;
Here bud the roses, there the lilies spread.

The aged wood o'er and about him round
Flourish'd with blossoms new, new leaves, new
seed;

And on the boughs and branches of those
trees

The bark was soften'd, and renew'd the
green.

The manna on each leaf did pearled lie;
The honey stilled from the tender rind.
Again he heard that wondrous harmony
Of songs and sweet complaints of lovers kind,
The human voices sung a treble high,
To which respond the birds, the streams, the
wind,

But yet unseen those nymphs, those singers
were,

Unseen the lutes, harps, viols which they
bear

He look'd, he listen'd, yet his thoughts de-
nied

To think that true, which he did hear and
see

A myrtle in an ample plain he spied,
And thither by a beaten path went he,
The myrtle spread her mighty branches wide,
Higher than pine, or palm, or cypress tree,

And far above all other plants were seen
That forest's lady, and that desert's queen

Upon the tree his eyes Rinaldo bent,
And there a marvel great and strange began,
An aged oak beside him cleft and rent,
And from his fertile, hollow womb, forth
ran,

And in rare woods and strange habilitment,
A nymph, for ago able to go to man,
An hundred plants beside, even in his sight,
Childed an hundred nymphs, so great, so
dight.

Such as on stages play, such as we see
The dryads painted, whom wild satyrs love,
Whose arms half naked, locks untrussed be,
With buskins laced on their legs above,
And silken robes tuck'd short above their
knee,

Such seem'd the sylvan daughters of this
grove,

Save that, instead of shafts and bows of
tree,

She bore a lute, a harp or cittern she,

And wantonly they cast them in a ring,
And sung and danced to move his weaker
sense,

Rinaldo round about environing,
As does its centre the circumference;
The tree they compass'd eke, and 'gan to
sing,

That woods and streams admired their excel-
lence—

Welcome, dear Lord, welcome to this sweet
grove,

Welcome, our lady's hope, welcome, her
love!

Thou comest to cure our princess, faint and
sick

For love, for love of thee, faint, sick, dis-
tress'd;

Late black, late dreadful was this forest thick,
Fit dwelling for sad folk, with grief op-
press'd,

See, with thy coming how the branches quick
Revived are, and in new blossoms dress'd!

This was their song, and after from it went
First a sweet sound, and then the myrtle
rent.

If antique times admired Silenus old,
Who oft appear'd set on his lazy ass,
How would they wonder, if they had behold
Such sights as from the myrtle high did pass!
Thence came a lady fair with locks of gold,
That like in shape, in face, and beauty was
To fair Armida, Rinaldo thinks he spies
Her gestures, smiles, and glances of her
eyes

On him a sad and smiling look she cast,
Which twenty passions strange at once be-
trays

And art thou come, quoth she, return'd at
last

To her, from whom but late thou ran'st thy
ways?

Comest thou to comfort me for sorrows past,
To ease my widow nights, and careful days?
Or comest thou to work me grief and harm?
Why wilt thou speak, why not thy face
disarm?

Comest thou a friend or foe? I did not frame
That golden bridge to entertain my foe,
Nor open'd flowers and fountains as you
came,
To welcome him with joy, who brings me
woe.

Put off thy helm: rejoice me with the flame
Of thy bright eyes, whence first my fires did
grow,

Kiss me, embrace me, if you further ven-
ture,

Love keeps the gate, the fort is eath to
enter.

Thus as she woos, she rolls her rueful eyes
With piteous look, and changeth oft her cheer;
An hundred sighs from her false heart up-fly;
She sobs, she mourns, it is great ruth to hear
The hardest breast sweet pity mollifies;

What stony heart resists a woman's tear?
But yet the knight, wise, wary, not unkind,
Drew forth his sword, and from her careless
twined.

Towards the tree he march'd; she thither
staid,

Before him stepp'd, embraced the plant, and
cry'd,—

Ah! never do me such a spiteful part,
To cut my tree, this forest's joy and pride,

Put up thy sword, else pierce therewith the heart
Of thy forsaken and despised Armide,
For through this breast, and through this heart, unkind,
To this fair tree thy sword shall passage find

He left his brand, nor cared, though oft she pray'd,
And she her form to other shape did change,
Such monsters huge, when men in dreams are lead,
Oft in their idle fancies roam and range
Her body swell'd, her face obscure was made,
Vanish'd her garments rich, and vestures strange,
A giantess before him high she stands,
Arm'd, like Briareus, with an hundred hands.

With fifty swords, and fifty targets bright,
She threatened death, she roar'd, she cry'd and fought,
Each other nymph, in armour likewise dight,
A Cyclops great became, he fear'd them nought,
But on the myrtle smote with all his might,
Which groan'd like living souls to death nigh brought,
The sky seem'd Pluto's court, the air seem'd hell,
Therein such monsters roar, such spirits yell

Lighten'd the heaven above, the earth below
Roared aloud, that thunder'd, and this shook
Bluster'd the tempests strong; the whirlwinds blow,
The bitter storm drove hailstones in his look,
But yet his arm grew neither weak nor slow,
Nor of that fury heed or care he took,
Till low to earth the wounded tree down bended,
Then fled the spirits all, the charms all ended

The heavens grew clear, the air wax'd calm and still,
The wood returned to its wonted state,
Of witchcrafts free, quite void of spirits ill,
Of horror full, but horror there innate
He further tried, if aught withstood his will
To cut those trees, as did the charms of late,
And finding nought to stop him, smiled and said—
O shadows vain! O fools, of shades afraid!

From thence home to the camp-ward turn'd the knight;
The hermit cry'd, up-starting from his seat,
Now of the wood the charms have lost their might;
The sprites are conquer'd, ended is the feat;

See where he comes!—Array'd in glittering white
Appear'd the man, bold, stately, high and great,
His eagle's silver wings to shine begun
With wondrous splendour 'gainst the golden sun.

The camp received him with a joyful cry,—
A cry, the hills and dales about that fill'd,
Then Godfrey welcomed him with honours high,
His glory quench'd all spite, all envy kill'd
To yonder dreadful grove, (noth he, went I,
And from the fearful wood, as me you will'd,
Have driven the sprites away, thither let be
Your people sent, the way is safe and free
Edward Fairfax—About 1600.

150—OF TREASON

Treason doth never prosper; what's thereon?—
For if it prosper none dare call it treason
Sir John Harrington.—About 1607.

151—OF FORTUNE.

Fortune, men say, doth give too much to many,
But yet she never gave enough to any
Sir John Harrington.—About 1607

152.—OF WRITERS WHO CAIRP AT OTHER MEN'S BOOKS.

The readers and the hearers like my books,
But yet some writers cannot them digest;
But what care I? for when I make a feast
I would my guests should praise it, not the cooks.

Sir John Harrington.—About 1607.

153—OF A PRECISE TAILOR.

A tailor, thought a man of upright dealing—
True, but for lying—honest, but for stealing—
Did fall one day extremely sick by chance,
And on the sudden was in wondrous trance.
The fiends of hell mustering in fearful manner,
Of sundry colour'd silks display'd a banner
Which he had stolen, and wish'd, as they did tell,

That he might find it all one day in hell.
The man, affrighted with this apparition,
Upon recovery grew a great precisian.
He bought a Bible of the best translation,
And in his life he shew'd great reformation;
He walked mannerly, he talked meekly,
He heard three lectures and two sermons weekly,
He vow'd to shun all company unruly,
And in his speech he used no oath but truly;

And zealously to keep the Sabbath's rest,
His meat for that day on the eve was drest ;
And lost the custom which he had to steal
Might cause him sometimes to forget his zeal,
He gives his journeyman a special charge,
That if the stuff, allowance being large,
He found his fingers were to filch inclined,
Bid him to have the banner in his mind
This done (I scant can tell the rest for laughter)
A captain of a ship came three days after,
And brought three yards of velvet and three
quarters,

To make Venetians down below the garters.
He, that precisely knew what was enough,
Soon slpt aside three-quarters of the stuff,
His man, espying it, said in derision,
Master, remember how you saw the vision !
Peace, knave ! quoth he, I did not see one rag
Of such a colour'd silk in all the flag

Sir John Houghton — About 1607

154—CONSTITUTIONAL LIMITATION OF DESPOTISM

Crowns, therefore keep your oaths of corona-
tion,

Succession frees no tyranny from those,
Faith is the balance of power's reputation
That circle broken, where can man repose ?

Since sceptre pledges, which should be
sincere,

By one false act grow bankrupt every where
Make not men's conscience, wealth, and
liberty,

Servile, without book, to unbounded will ;
Procurst like he racks humanity,
That in power's own mould casts their good
will ;

And slaves men must be by the sway of
time,

When tyranny continues thus sublime.

x * * *

Yet above all these, tyrants must have care
To cherish these assembles of estate
Which in great monarchies true glasses are,
To show men's grief, excesses to abate,
Brave moulds for laws, a medium that in
one

Joins with content a people to the throne

Fulke Greville, Lord Brooke — About 1620.

155.—IMAGINATION.

Knowledge's next organ is imagination ;
A glass, wherein the object of our sense
Ought to respect true height, or declination,
For understanding's clear intelligence
But this power also hath her variation,
Fixed in some, in some with difference
In all, so shadowed with self-application,
As makes her pictures still too foul, or fair,
Not like the life in lineament or air.

This power, besides, always cannot receive
What sense reports, but what th' affections
please

To admit, and, as those princes that do leave
Their state in trust to men corrupt with ease,
False in their faith, or but to faction friend,
The truth of things can scarcely compre-
hend,

So must th' imagination from the sense
Be misinformed, while our affections cast
False shapes and forms on their intelligence,
And to keep out true intromission thence,
Abstracts the imagination or distastes,
With images pre-occupately plac'd

Hence our desires, fears, hopes, love, hate,
and sorrow,

In fancy make us hear, feel, see impressions,
Such as out of our sense they do not borrow,
And are the efficient cause, the true progres-
sion

Of sleeping visions, idle phantasms waking,
Life, dreams, and knowledge, apparitions
making

Fulke Greville, Lord Brooke — About 1620.

156—OF CHURCH

Thus having in few images express't
The effect which each extremity brings forth,
Within mans nature, to disturb mans rest,
What enemies again they be to worth,
As ether gyves, which freedom doe restrain,
Or 'turbles which let confusion reign.

There rests to shew, what these degrees of
vice

Work, when they fixt be to the moulds of
might,

As what relation to the prejudice,
Or help they yeeld of universal right ;
Vice getting forces far above her own,
When it spreads from a person to a throne.

For as in princes natures, if there be
An audit taken, what each kind of passion
Works and by what usurp'd authority,
Order and reason's peace they do disfashion,
Within man's little world, it proves the
same

Which of pow'r's great world doth confound
the frame

Whence spread kings self-love into church or
law,

Pulpit and bar streight feel corrupted might,
Which bounded will not be, much less in awe,
Of heavenly censure, or of earthly right :

Besides creation and each other part
Withers, when pow'r turns nature into art

For as between the object and our sense
Look where the mediums do prove dum or
cleer,

Mens minds receive forms of intelligence,
Which makes things either fair or foul appear,
So between powers lust, and peoples right,
The mediums help to cleer or dazel light

Therefore to let down these high pillar'd
thrones

To lower orbs where prince and people mix'd;
As church, laws, commerce, rights, well tem-
per'd zones,

Where neither part extremity can fix,
Either to bind transcendence by constraint,
Or spoil mankind of all rights but com-
plaint.

And where by this well-balloancing of might,
Regalities of crowns stand undeclin'd,
Whose beings are not to be infinite,
And so of greater price than all mankind,
But in desire and frunction temper'd so
As they may current with their people go

When Theopompus, Lacedaemons king
Had rais'd up a plebeian magistrate,
(Like Roman tribunes) which the soaring wing
Of sovereign excesses might abate,
He thorem saw, although he bound his
child,
Yet in a loss room he did surer build

For infinite ambition to extend
The bounds of pow'r (which finite pow'rs must
weld)

As vain is, as desire to comprehend,
And plant eternity in nature's field,
Whereby the idle, and the over-doing
Alike run on, their own destruction wounding

Active then yet without excess of spirit,
Strong princes must be in their government,
Their influence in every thing of merit,
Not with an idle, glorious name content,
But quick in nimble use, and change of
wombs,
Which else prove peoples snares and princes
tombs.

Placing the first foundation of their reigns
Upon that frame, which all frames else ex-
ceeds,
Religion, by whose name the scepter gains
More of the world, and greater reverence
breeds
In forerunner, and home-bred subjects, too,
Then much expence of blood and wealth can
do.

For with what force Gods true religion
spreads,
Is by her shadow superstition known;
When Midas having over Phrygia shed
Seeds of this ceremony, till then unknown,
Made Asia safer by that empty word,
Then his forefathers had done by the sword.

And is not Mahomets forg'd Alcoran
Both with the heathen in authority:
And to the Christians mislead miter-throne
Become a very rack of tyranny?

Their spirits united, eating men like food,
And making ill ends with strong armies
good.

Religions fair name by insinuation
Secretly someth all pow'rs of the mind,
In understanding raiseth admiration,
Worship in will, which native sweet links bind
The soul of man, and having got possession
Give pow'rfull will an ordinate progression.

Forming in conscience lines of equity,
To temper laws, and without force misuse
A home-born practice of civility,
Current with that which all the world doth
use,
Whereby divided kingdoms may unite
If not in truth, at least in outward rite.

Therefore I say pow'r should be provident
In judging this chief strength of tyranny
With caution, that the clergy government
Give not the mitre crown-supremacy;
Making the sultan and the caliph one
To tyrannize both Cair and Babylon.

The churches proper arms be tears and prayers,
Petors true keys to open earth, and sky,
Which if the priest out of his pides despair
Will into Tybris cast, and Pauls sword try;
Gods sacred word be therein doth abandon,
And runs with fleshy confidence at random.

Mild people therefore honour you your king,
Reverence your priests, but never under one
Frail creature both your soul and body bring,
But keep the better part to God alone,
The soul his image is, and only he
Knows what it is, and what it ought to be.

Lost else by some idolatious conceit,
You give them, that at sin can cast no stone,
Means to pluck down the Godhead by deceit,
And upon mans inventions raise a throne
Besides, where sword, and canons do unite,
The peoples bondage there proves infinite.

Princes again wake, and be well advis'd,
How suddenly in man kings pow'r is drown'd,
The miter rais'd, the scepter prejudice'd,
If you leave all rights superstition bound;
For then as souls more dear, than bodies
are,
So these church-visions may strain nature
far.

Kings therefore that fear superstitious might,
Must cross their courses in their infancy,
By which the Druids, with their shadow'd
light,
Got goods from them that took their word,
to be
Trouble rewarded in the life to come,
And works not paradise the same for Rome?

For with such mystical dexterity,
Racking the living souls through rage of sin,
And dying souls with horrors mystery,
Did not the miter from the scepter win
The third part of the world, till Luther
came,
Who shak't the doctrine of that double
frame?

Lie not France, Poland, Italy and Spain,
Still as the snow doth, when it threatens more,
Like engines, fitted to draw back again
Those that the true light several before?
And was not Venice excommunicate,
For curbing such false purchases of late?

Which endless thirst of sacred avarice,
If in the infancy it be not bounded,
Will hardly by prosperity grow wise,
For as this church is on appearance founded
So besides schools, and cells which veil her
shame,
Hath she not armies to extend her name?

Pow'r for a pencil, conscience for a table,
To write opinion in of any fashion,
With wits distinctions, ever merchandisable,
Between a princes throne and peoples pas-
sion?

Upon which texts she raiseth or puls down
All, but those objects, which advance her
crown

Pow'r therefore, be she needy, or ambitious,
Dispos'd to peace, or unto war enclin'd,
Whether religious in her life, or vicious,
Must not to miter so enthral mankind

As above truth, and force, monks may pre-
vail,

On their false visions crown-rights to
enthral

Again, let not her clocks by Simons ways,
Lay want endowments of devoted spirits,
And so pull down, what their forefathers
rais'd

With honour in their actions, if not merit,
Least as by pride they once got up too high,
Their baseness feel the next extremity

For first besides the scandal, and contempt
Which these base courses on their doctrine
cast;

The stately monuments are not exempt,
Because without means, no time-works can
last,

And from high pomp a desperate descent
Shows both in state and church misgovern-
ment.

Whereof let her take heed, since when estates
From such a greatness do begin to fall,
Decent is unto them precipitate
For as one gangren'd member runs all,
So what the modesty of one time leaves,
The time succeeding certainly bereaves.

Therefore must thrones (as gods of forms
exterior)

Cast up thus earthly mettall in good mould;
And when men to professions prove superior,
Restrain proud thoughts, from doing what
they would,

Guiding the weak, and strong, to such ex-
tension,

As may to order sacrifice invention.

And hereby work that formal unity,
Which brooks no new, or irreligious sects,
To nurse up faction or impiety,
Change ever teaching people to neglect
But raise the painful, learned, and devout
To plant obeying conscience thoroughout.

Veyling her doctrine with antiquity,
Whence, and where although contradicting
sects

Strive to derive, and prove their pedigree,
As safest humane levels to direct
Into what mould opinion should be cast,
To make her true, at least like truth to last

Or if their times will not permit a truce,
In wrangling questions, which break natures
peace,

And thereon offer God and man abuse,
Let pow'r yet wisely make their practice
cease,

In church or courts, and bind them to the
schools,

As business for idle, witty fools

Ordering that people from the pulpit hear
Nothing, but that which seems mans life to
mend,

As shadows of eternal hope and fear,
Which do contract the ill, and good extend,
Not idle theologic, to tickle wit,
Empty of goodness, much more nice than
it

To which refining end, it may seem just,
That in the church the supreme magistrates
Should ancient be, ere they be put in trust,
Since aged wit best tempers, and abates
Those heavily and exorbitant affections,
Which are of blind proud youth the imper-
fections

The Roman laws for magistrates admit
None that had not pass'd the meridian line
Of youth, and labours incident to it;
And shall it not in functions divine
Be more absurd, to let that youth appear,
And teach what wise men think scarce fit
to hear?

Besides, chaste life years easier may observe,
Which temper in cathedral dignity,
Though wives be lawful, yet doth well deserve,
As to their functions leaving them more free
Instance their learned works that liv'd
alone,

Where married bishops left us few, or none.

And if men shall object, that this restraint
Of lawful marriage will increase the sin,
And so the beauty of the church attaint,
By bringing scandal through mans frailty in,
I say mans fall is sins, not churches shame,
Ordaun'd by censures to enlarge her fame.

Censure, the life of discipline, which bears
Pow'r's spiritual standard, fit to govern all
Opinions, actions, humours, hopes, and fears,
Spread knowledge, make obedience general,

Whence man instructed well, and kept in
awe,
If not the inward, yet keeps outward law.

Which form is all that tyranny expects,
I mean, to win, to change and yet unite,
Where a true king in his estate affects
So from within man, to work out the right,
As his will need not limit or allay
The liberties of God's immortal way

Where tyrants discipline is never free,
But ballanced, proportioned, and bounded
So with the temporal ends of tyranny,
And ways whereon pow'r's greatnesses are
founded,

As in creation, fame, life, death, or war,
Or any other heads that sovereign are

Pow'r may not be opposed, or confounded,
But each inferior orb command or serve,
With proper latitudes distinctly bounded,
To censure all states that presume to swerve,
Whereby the common people and the throne
May mutually protected be in one

Not rent asunder by sophistication
Of one frail sinner, whose supremacy
Stand by prophane or under-valuation
Of Gods anointed sovereignty.
And by dividing subjects from their kings
Soars above those thrones, which first gave
them wings.

Affecting such irrevocable might
With us, as to their muffy, Turks liv'd under,
Or rather sacrilege more infinite,
From Jove to wrest away the fearful thunder
Salmonous pride, as if the truth then fell,
When he alone rul'd not earth, heav'n and
hell

Salmonous who while he his carroach drove
Over the brazen bridge of Elis stream,
And did with artficial thunder brave
Jove, till he pierc'd him with a lightning
beam;

From which example who will an idol be,
Must rest assur'd to feel a deity

Thus much to shew the outward churches use,
In framing up the superstitious spear,
Subject alike to order, or abuse,
Chain'd with immortal seeming hopes and
fear,

Which shadow-like their beings yet bereave,
By trusting to be, when their bodies leave.

Where if that outward work which pow'r
pretends,
Were life indeed, not frail hypocrisy,
Monarchs should need no other laws to friend,
Conscience being base of their authority,

By whose want, frailty flashing out mans
error
Makes thrones enwall themselves with laws
of terror.

Fulke Greville, Lord Brooke — About 1620.

157.—REALITY OF A TRUE RELIGION

For sure in all kinds of hypocrisy
No bodies yet are found of constant being,
No uniform, no stable mystery,
No inward nature, but an outward seeming,
No solid truth, no virtue, holiness,
But types of these, which time makes more
or less

And, from these springs, strange inundation
flow,

To drown the sea-marks of humanity,
With massacres, conspiracy, treason, war,
By sects and schisms profaning Derty
Besides, with furies, fiends, earth, air, and
hell,

They fit, and teach confusion to rebel

But, as there lives a true God in the heaven,
So is there true religion here on earth:
By nature? No, by grace; not got, but
given;

Inspir'd, not taught, from God a second
birth,

God dwelleth near about us, even within.
Working the goodness, censuring the sin.

Such as we are to him, to us is he,
Without God there was no man ever good:
Divine the author and the matter he,
Where goodness must be wrought in flesh and
blood

Religion stands not in corrupted things,
But virtues that descend have heavenly
wings

Fulke Greville, Lord Brooke. — About 1620.

158.—TO HIS MISTRESS, THE QUEEN OF BOHEMIA.

You meaner beauties of the night,
That poorly satisfy our eyes
More by your number than your light!
You common people of the skies!
What are you, when the sun shall rise?

You curious chanterers of the wood,
That warble forth dunc Nature's lays,
Thinking your voices understood
By your weak accents! what's your praise
When Philomel his voice shall raise?

You violets that first appear,
By your pure purple mantles known,
Like the proud virgins of the year,
As if the spring were all your own!
What are you, when the rose is blown?

So, when my mistress shall be seen
In form and beauty of her mind,
By virtue first, then choice, a Queen!
Tell me, if she were not design'd
Th' eclipse and glory of her kind?

Sir Henry Wotton. — About 1625

159.—A FAREWELL TO THE VANITIES
OF THE WORLD.

Farewell, ye gilded follies! pleasing troubles,
Farewell, ye honour'd rage, ye glorious bubbles,

Fame's but a hollow echo, gold pure clay,
Honour the darling but of one short day,
Beauty, th' eye's idol, but a damask'd skin,
State but a golden prison to live in
And torture free-born minds, embroider'd
trains

Merely but pageants for proud swelling veins,
And blood, allied to greatness, is alone
Inherited, not purchased, nor our own
Fame, honour, beauty, state, train, blood, and
birth,
Are but the fading blossoms of the earth

I would be great, but that the sun doth stall
Level his rays against the rising hill,
I would be high, but see the proudest oak
Most subject to the rending thunder-stroke,
I would be rich, but see men too unkind
Dig in the bowels of the richest mind,
I would be wise, but that I often see
The fox suspected while the ass goes free,
I would be fair, but see the fair and proud
Like the bright sun oft setting in a cloud,
I would be poor, but know the humble grass
Still trampled on by each unworthy ass,
Rich, hated; wise, suspected, scorn'd if poor,
Great, fear'd, fair, tempted, high, still on-
vied more

I have wish'd all, but now I wish for neither
Great, high, rich, wise, nor fair—poor I'll be
rather

Would the world now adopt me for her heir,
Would beauty's queen entitle me "the fair,"
Fame speak me fortune's minion, could I vie
Angels with India, with a speaking eye
Command base heads, bow'd knees, strike
justice dumb

As well as blind and lame, or give a tongue
To stones by epitaphs, be call'd great master
In the loose rhymes of every poetaster,
Could I be more than any man that lives,
Great, fair, rich, wise, all in superlatives,
Yet I more freely would these gifts resign,
Than ever fortune would have made them
mine;

And hold one minute of this holy leisure
Beyond the riches of this empty pleasure

Welcome, pure thoughts! welcome, ye silent
groves!

These guests, these courts, my soul most
dearly loves.

Now the wing'd people of the sky shall sing
My cheerful anthems to the glad some spring,
A prayer-book now shall be my looking-glass,
In which I will adore sweet virtue's face,
Here dwell no hateful looks, no palace cares,
No broken vows dwell here, nor pale-faced
fears:

Then here I'll sit, and sigh my hot love
folly,
And learn to affect a holy melancholy;
And if Contentment be a stranger then,
I'll ne'er look for it but in heav'n again.

Sir Henry Wotton.—About 1621

160.—THE GOOD MAN

How happy is he born and taught,
That serveth not another's will,
Whose armour is his honest thought,
And simple truth his utmost skill!

Whose passions not his masters are,
Whose soul is still prepared for death,
Untied unto the worldly care
Of public fame, or private breath,

Who envies none that chance doth raise,
Or vice, who never understood
How deepest wounds are given by praise;
Nor rules of state, but rules of good,

Who hath his life from rumours freed,
Whose conscience is his strong retreat,
Whose state can neither flatterers feed,
Nor ruin make oppressors great,

Who God doth late and early pray,
More of his grace than gifts to lend,
And entertains the harmless day
With a religious book or friend,

This man is freed from servile bands,
Of hope to rise, or fear to fall,
Lord of himself, though not of lands;
And having nothing, yet hath all

Sir Henry Wotton.—About 1625.

161.—A MEDITATION

O thou great Power! in whom we move,

By whom we live, to whom we die,
Behold me through thy beams of love,

Whilst on this couch of tears I lie,
And cleanse my sordid soul within
By thy Christ's blood, the bath of sin.

No hallow'd oils, no gums I need,

No new-born draughts of purging fire,
One rosy drop from David's seed

Was worlds of souls to quench thine ire.
O precious ransom! which once paid,
That *Consummatum est* was said.

And said by him, that said no more,

But seal'd it with his sacred breath
Thou then, that has dispurged our score,
And dying wert the death of death,
Be now, whilst on thy name we call,
Our life, our strength, our joy, our all!

Sir Henry Wotton.—About 1625.

Whence man instructed well, and kept in awe,
If not the inward, yet keeps outward law

Which form is all that tyranny expects,
I mean, to win, to change and yet unite,
Where a true king in his estate affects
So from within man, to work out the right,
As his will need not limit or allay
The liberties of God's immortal way

Where tyrants discipline is never free,
But balanced, proportioned, and bounded
So with the temporal ends of tyranny,
And ways whereon pow'r's greatnesses are
founded;

As in creation, fame, life, death, or war,
Or any other heads that sovereign are

Pow'r may not be opposed, or confounded,
But each inferior orb command or serve,
With proper latitudes distinctly bounded,
To censure all states that presume to swerve,
Whereby the common people and the throne
May mutually protected be in one

Not rent asunder by sophistication
Of one frail sinner, whose supremacy
Stands by prophane or under-valuation
Of God's anointed sovereignty,
And by dividing subjects from their kings
Soars above those thrones, which first gave
them wings

Affecting such irrevocable might
With us, as to their muffy, Turks liv'd under,
Or rather sacrilegious more infinite,
From Jove to wrest away the fearful thunder
Salmonus pride, as if the truth then fell,
When he alone rul'd not earth, heav'n and
hell

Salmonus who while he his carroach drove
Over the brazen bidge of El's stream,
And did with artificial thunder brave
Jove, till he pierc'd him with a lightning
beam,

From which example who will an idol be,
Must rest assur'd to feel a deity.

Thus much to shew the outward churches use,
In framing up the superstitious spheax,
Subject alike to order, or abuse,
Chain'd with immortal seeming hopes and
fear,

Which shadow-like their beings yet bereave,
By trusting to be, when their bodies leave

Where if that outward work which pow'r
pretends,
Were life indeed, not frail hypocrisy,
Monarchs should need no other laws to friend,
Con-science being base of their authority,
By whose want, frailty flashing out man's
error
Makes thrones enwall themselves with laws
of terror.

Fulke Greville, Lord Brooke.—About 1620.

157—REALITY OF A TRUE RELIGION

For sure in all kinds of hypocrisy
No bodies yet are found of constant being,
No uniform, no stable mystery,
No inward nature, but an outward seeming.
No solid truth, no virtue, holiness,
But types of these, which time makes more
or less

And, from these springs, strange inundation
flow,
To drown the sea-marks of humanity,
With massacre, conspiracy, treason, war,
By sects and schisms profaning Deity
Beset, with furies, fiends, earth, air, and
hell,
They fit, and teach confusion to rebel.

But, as there lives a true God in the heaven,
So is there true religion here on earth:
By nature? No, by grace; not got, but
given;
Inspir'd, not taught, from God a second
birth,
God dwelleth near about us, even within,
Working the goodness, censuring the sin.

Such as we are to him, to us is he,
Without God there was no man ever good
Divine the author and the matter he,
Where goodness must be wrought in flesh and
blood

Religion stands not in corrupted things,
But virtues that descend have heaven;
wings

Fulke Greville, Lord Brooke.—About 1620

158.—TO HIS MISTRESS, THE QUEEN OF BOHEMIA.

You meaner beauties of the night,
That poorly satisfy our eyes
More by your number than your light!
You common people of the skies!
What are you, when the sun shall rise

You curious chatters of the wood,
That warble forth dame Nature's lay,
Thinking your voices understood
By you weak accents! what's your praise
When Philomel her voice shall raise?

You violets that first appear,
By your pure purple mantles known,
Like the proud virgins of the year,
As if the spring were all your own!
What are you, when the rose is blown?

So, when my mistress shall be seen
In form and beauty of her mind,
By virtue first, then chance, a Queen!
Tell me, if she were not design'd
Th' eclipse and glory of her kind?

Sir Henry Wotton.—About 1625.

159.—A FAREWELL TO THE VANITIES
OF THE WORLD.

Farewell, ye gilded folhes! pleasing troubles,
Farewell, ye honour'd rags, ye glorious bubbles,

Fame's but a hollow echo, gold pure clay,
Honour the darling but of one short day,
Beauty, th' eye's idol, but a damask'd skin,
State but a golden prison to live in
And torture free-born minds, embroider'd
trains

Merely but pageants for proud swelling veins,
And blood, allied to greatness, is alone
Inherited, not purchased, nor our own
Fame, honour, beauty, state, train, blood, and
birth,
Are but the fading blossoms of the earth

I would be great, but that the sun doth stall
Level his rays against the rising hill,
I would be high, but see the proudest oak
Most subject to the rending thunder-stroke,
I would be rich, but see man too unkind
Dig in the bowels of the richest mind,
I would be wise, but that I often see
The fox suspected while the ass goes free,
I would be fair, but see the fair and proud
Like the bright sun oft setting in a cloud.
I would be poor, but know the humble grass
Still trampled on by each unworthy ass,
Each, hated, wise, suspected, scorn'd if poor,
Great, fear'd, fair, tempted, high, still en-
vied more

I have wish'd all, but now I wish for neither
Great, high, rich, wise, nor fair—poor I'll be
rather

Would the world now adopt me for her heir,
Would beauty's queen entitle me "the fair,"
Fame speak me fortune's minion, could I vie
Angels with India, with a speaking eye
Command bare heads, bow'd knees, strike
justice dumb

As well as blind and lame, or give a tongue
To stones by epitaphs, he call'd great master
In the loose rhymes of every postmaster,
Could I be more than any man that lives,
Great, fair, rich, wise, all in superlatives,
Yet I more freely would these gifts resign,
Than ever fortune would have made them
mine.

And hold one minute of this holy leisure
Beyond the riches of this empty pleasure

Welcome, pure thoughts! welcome, ye silent
groves!

These guests, these courts, my soul most
dearly loves

Now the wing'd people of the sky shall sing
My cheerful anthems to the glad some spring,
A prayer-book now shall be my looking-glass,
In which I will adore sweet virtue's face,
Here dwell no hateful looks, no palace cares,
No broken vows dwell here, nor pale-faced
fears:

Then here I'll sit, and sigh my hot love's
folly,
And learn to affect a holy melancholy;
And if Contentment be a stranger then,
I'll ne'er look for it but in heav'n again.

Sir Henry Wotton — About 1625.

160.—THE GOOD MAN

How happy is he born and taught,
That serveth not another's will,
Whose armour is his honest thought,
And simple truth his utmost skill!

Whose passions not his masters are,
Whose soul is still prepared for death,
Untied unto the worldly care
Of public fame, or private breath,

Who envies none that chance doth raise,
Or vice, who never understood
How deepest wounds are given by praise,
Nor rules of state, but rules of good,

Who hath his life from rumours freed,
Whose conscience is his strong retreat,
Whose state can neither flatterers feed,
Nor ruin make oppressors great,

Who God doth late and early pray,
More of his grace than gifts to lend,
And entertains the harmless day
With a religious book or friend,

This man is freed from servile bands,
Of hope to rise, or fear to fall,
Lord of himself, though not of lands;
And having nothing, yet hath all.

Sir Henry Wotton — About 1625.

161.—A MEDITATION.

O thou great Power! in whom we move,
By whom we live, to whom we die,
Behold me through thy beams of love,
Whilst on this couch of tears I lie,
And cleanse my sordid soul within
By thy Christ's blood, the bath of sin

No hallow'd oils, no gums I need,
No new-born drams of purging fire,
One rosy drop from David's seed
Was worlds of sins to quench thine ire:
O precious ransom! which once paid,
That *Consummatum est* was said.

And said by him, that said no more,
But seal'd it with his sacred breath
Thou then, that has dismurmured our score,
And dying wert the death of death,
Be now, whilst on thy name we call,
Our life, our strength, our joy, our all!

Sir Henry Wotton — About 1625.

162 —ON THE SUDDEN RESTRAINT OF
THE EARL OF SOMERSET, THEN
FALLING FROM FAVOUR

Dazzled thus with height of place,
Whilst our hopes our wits beguile,
No man marks the narrow space
'Twixt a prison and a smile.

Yet since Fortune's favours fade,
You that in her arms do sleep,
Learn to swim and not to wade,
For the hearts of kings are deep.

But if greatness be so blind
As to trust in towers of air,
Let it be with goodness lined,
That at least the fall be fair.

Then though dark and you shall say,
When friends fail and princes frown,
Virtue is the roughest way,
But proves at night a bed of down.

Sir Henry Wotton — About 1625.

163 —IN PRAISE OF ANGLING.

Quivering fears, heart-tearing cares,
Anxious sighs, untimely tears,
Fly, fly to courts,
Fly to fond worldlings' sports,
Where strained sardonic smiles are glowing
still,
And grief is forced to laugh against her will,
Where mirth's but unmanly,
And sorrows only real be

Fly from our country pastimes, fly,
Sad troops of human misery,
Come, sardonic looks,
Clear as the crystal brooks,
Or the pure azure heaven that smiles to see
The rich attendance on our poverty,
Peace and a secure mind,
Which all men seek, we only find.

Abused mortals! did you know
Where joy, heart's ease, and comforts grow,
You'd scorn proud towers,
And seek them in those bowers,
Where winds, sometimes, our woods perhaps
may shake,
But blustering care could never tempest make,
Nor murmurs e'er come nigh us,
Saving of fountains that glide by us

Here's no fantastic mask nor dance,
But of our kids that frisk and prance,
Nor wars are seen,
Unless upon the green,
Two harmless lambs are biting one the other,
Which done, both bleating run, each to his
mother,
And wounds are never found,
Save what the ploughshare gives the
ground.

Here are no entrapping bait,
To hasten to too hasty fates;
Unless it be
The fond credulity
Of silly fish, which (would it were like) still look
Upon the bait, but never on the hook,
Nor envy less among
The birds, for price of their sweet song.

Go, let the diving negro seek
For gems, hid in some fathom deep;
We all pearls scorn,
Save what the dewy morn
Congeals upon each little spire of grass,
Which careless shepherd beat down as they
pass,
And gold ne'er here appears,
Save what the yellow Ceres here.

Bless'd silent grove, oh, may you be,
For ever, mirth's best nursery.
May pure content
For ever pitch their tent
Upon these downs, these meads, these rook-
thorn mountains,
And peace still slumber by these purring
fountains,
Which we may every year
Meet, when we come a-fishing here

Sir Henry Wotton. — About 1625.

164 —S O N N E T.

Let others sing of knights and paladins,
In aged records and untimely words,
Paint shadow in imaginary lines,
Which we the reach of their high valour
swords,
But I meddle, of thee and the fair eye,
Authentic shall my verse in time to come,
When yet th' unborn shall say, Lo, here he
lives!
Whose beauty made him speak what else was
dumb.
These are the ark, the trophies I erect,
That fortify thy name against old age,
And these thy sacred virtues must protect
Against the dark and fain't teen name age,
Though th' error of my youth they shall at
cover,
Suffice to show I lived, and was thy lover.

Henry Chettle. — About 1600.

165 —M E R C Y.

The quality of mercy is not train'd,
It droppeth, as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives, and him that takes:
'Tis mightiest in the mightiest, it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal
power,
Th' attribute to awe and majesty,

Wherein doth sit the dread and fear of kings,
But mercy is above this sceptred sway,
It is enthroned in the hearts of kings,
It is an attribute to God himself,
And earthly power doth then show likest
God's

When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this—
That in the course of justice, none of us
Should see salvation—we do pray for mercy,
And that same prayer doth teach us all to
render

The deeds of mercy I have spoke thus much,
To mitigate the justice of thy plea

Shakespeare—About 1610

166—NIGHT

The moon shines bright —In such a night as
this,

When the sweet wind did gently kiss the trees,
And they did make no noise,—in such a night,
Troilus, methinks, mounted the Trojan walls,
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

In such a night,
Did Thisbe fearfully o'ertrip the dew;
And saw the lion's shadow ere himself,
And ran dumny'd away

In such a night,
Stood Dido with a willow in her hand
Upon the wild sea-banks, and waft her love
To come again to Carthage

In such a night,
Medea gather'd the enchanted herbs
That did renew old Aëson

In such a night,
Did Jessica steal from the wealthy Jew;
And with an unthrift love did run from
Venice,
As far as Belmont

In such a night,
Did young Lorenzo swear he loved her well,
Stealing her soul with many vows of faith,
And ne'er a true one

In such a night,
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.
I would out-night you, did no body come:
But, hark, I hear the footstep of a man.

Shakespeare—About 1610.

167—NIGHT AND MUSIC

How sweet the moonlight sleeps upon this
bank!

Here will we sit, and let the sounds of music
'creep in our ears, soft stillness, and the
night

Become the touches of sweet harmony
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold

There's not the smallest orb which thou be-
hold'st

But in his motion like an angel sings,
Still quiring to the young-eyed cherubims.
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.—
Come, ho, and wake Diana with a hymn;
With sweetest touches pierce your mistress'
ear,

And draw her home with music

I am never merry when I hear sweet music.

The reason is your spirits are attentive.
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing, and neigh-
ing loud,

Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze,
By the sweet power of music. Therefore, the
poet

Did feign that Orpheus drew trees, stones,
and floods,

Since nought so stockish, hard, and full of
rage,

But music for the time doth change his na-
ture,

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus

Let no such man be trusted.—Mark the music.

Shakespeare—About 1610.

168.—GRIEF THAT CANNOT BE COMFORTED.

I pray thee, cease thy counsel,
Which falls into mine ears as profitless
As water in a sieve—gave not me counsel,
Nor let no comforter delight mine ear,
But such a one whose wrongs do suit with
mine

Bring me a father, that so loved his child,
Whose joy of her is overwhelm'd like mine,
And bid him speak of patience,
Measure his woe the length and breadth of
mine,

And let it answer every strain for strain;
As thus for thus, and such a grief for such,
In every lineament, branch, shape, and form
If such a one will smile, and stroke his beard;
And "harrow wug" cry, hom, when he should
groan.

Patch grief with proverbs, make misfortune
drunk

With candle wasters; bring him yet to me,
And I of him will gather patience
But there is no such man For, brother, men
Can counsel, and speak comfort to that grief

Which they themselves not feel but, tasting it,
 Their counsel turns to passion, which before
 Would give preceptual medicine to rage,
 Fetter strong madness in a silken thread,
 Charm ache with ear, and agony with words;
 No, no, 'tis all men's office to speak patience
 To those that wring under the load of sorrow,
 But no man's virtue nor sufficiency,
 To be so moral, when he shall endure
 The like himself: therefore give me no counsel
 My griefs cry louder than advertisement

Shakspeare.—About 1610.

169.—FLOWERS.

Now, my fairest friend,
 I would I had some flowers o' the spring, that might
 Become your time of day, and yours, and
 yours,
 That wear upon your virgin branches yet
 Your maidenheads growing —O Proserpina,
 For the flowers now, that, frightened, thou let'st
 fall
 From Di's wagon! daffodils,
 That come before the swallow daries, and take
 The winds of March with beauty, violets, dim,
 But sweeter than the lids of Juno's eyes,
 Or Cytherea's brent, pale primroses,
 That die unmarried, ere they can behold
 Bright Phoebus in his strength, a malady
 Most incident to maids, hold oxlips, and
 The crown-imperial, lilies of all kinds,
 The flower-de-luce being one! O, these I lack,
 To make you garlands of; and, my sweet
 friend,
 To strow him o'er and o'er.

Shakspeare.—About 1610

170.—RICHARD THE SECOND'S LAMENT

Of comfort no man speak
 Let's talk of graves, of worms, and epitaphs;
 Make dust our paper, and with rainy eyes
 Write sorrow on the bosom of the earth.
 Let's choose executors, and talk of wills—
 And yet not so,—for what can we bequeath,
 Save our deposed bodies to the ground?
 Our lands, our lives, and all are Bolingbroke's,
 And nothing can we call our own, but death,
 And that small model of the barren earth,
 Which serves as paste and cover to our bones.
 For heaven's sake, let us sit upon the ground,
 And tell sad stories of the death of kings—
 How some have been deposed, some slain in
 war,
 Some haunted by the ghosts they have deposed,
 Some poison'd by their wives, some sleeping
 kill'd;
 All murder'd.—For within the hollow crown,
 That rounds the mortal temples of a king,

Keeps death his court, and there the antic
 sit,
 Scoffing his state, and grinning at his pomp,
 Allowing him a breath, a little scene
 To monarchize, be fear'd and kill with looks.
 Infusing him with self and vain conceit,—
 As if this flesh, which walls about our life,
 Were brass impregnable, and humour'd thus,
 Comes at the last, and with a little pin
 Bores through his castle walls, and—farewell
 king!

Cover your heads, and mock not flesh and
 blood

With solemn reverence, throw away respect,
 Tradition, form, and ceremonious duty
 For you have but mistook me all this while
 I live with bread like you, feel want, taste
 grief,

Need friends—Subjected thus,
 How can you say to me—I am a king?

What must the king do now? Must he
 submit?

The king shall do it. Must he be deposed?
 The king shall be contented. Must he lose
 The name of king? o' God's name, let it go!
 I'll give my jewels, for a set of beads;
 My gorgeous palace, for a hermitage;
 My gay apparel, for an almshouse;
 My figured gobbets, for a dish of wood;
 My sceptre, for a palmer's walking-staff;
 My subjects, for a pair of carved saints;
 And my large kingdom, for a little grave.
 A little little grave, an obscure grave—
 Or I'll be buried in the king's highway;
 Some way of common trade, where subjects' feet

May hourly trample on their sovereign's head:
 For on my heart they tread, now while I live;
 And, buried once, why not upon my head?
 Aumerle, then weep't. My tender-hearted
 cousin!

We'll make foul weather with dejected tears;
 Our sighs, and they, shall bedew the summer
 corn,

And make a dearth in this revelling land.
 Or shall we play the wanton with our woes,
 And make some pretty match with beheading
 tears?

As thus—To drop them still upon one place,
 Till they have frosted us a pair of graves.
 Within the earth, and, therein laid—There lie
 Two kinsmen, digg'd their grave with weep-
 ing eyes!

Would not this ill do well? Well, well, I see
 I talk but idly, and you mock at me.
 Most mighty prince, my lord Northumberland,
 What says king Bolingbroke? will his majesty
 Give Richard leave to live till Richard die?

Shakspeare.—About 1610.

171.—SOLILOQUY OF RICHARD THE SECOND IN PRISON.

I have been studying how to compare
 This prison, where I live, unto the world;

And, for because the world is populous,
And here is not a creature but myself,
I cannot do it,—Yet I'll hammer it out.
My brain I'll prove the female to my soul;
My soul, the father and these two beget
A generation of still-breeding thoughts,
And these same thoughts people this little
world;

In humours, like the people of this world,
For no thought is contented. The better
sort,—

As thoughts of things divine,—are intermix'd
With scruples, and do set the faith itself
Against the faith

As thus,—Come, little ones, and then again,—
It is as hard to come, as for a camel

To thread the postern of a needle's eye
Thoughts tending to ambition, they do plot
Unlikely wonders how these vain weak nails
May tear a passage through the flinty ribs
Of this hard world, my ragged prison walls,
And, for they cannot die in their own pride,
Thoughts tending to content, flatter them-
selves,—

That they are not the first of fortune's slaves,
Nor shall not be the last, like sally beggars,
Who, sitting in the stocks refuge their
shame,—

That many have, and others must sit there
And in this thought they find a kind of ease,
Bearing their own misfortunes on the back
Of such as have before endured the like
Thus play I, in one person, many people,
And none contented. Sometimes am I king;
Then treason makes me wish myself a beggar,
And so I am. Then crushing pensive
Persuades me I was better when a king,
Then am I king'd again and, by-and-by,
Think that I am unking'd by Bolingbroke,
And straight am nothing —But, what'e'er I
am,

Nor I, nor any man, that but man is,
With nothing shall be pleas'd, till he be eased
With being nothing.—Music do I hear?
Ha, ha! keep time —How sweet music is,
When time is broke, and no proportion kept!
So is it in the music of men's lives
And here have I the dauntiness of ear,
To check time broke in a disorder'd string;
But, for the concord of my state and time,
Had not an ear to hear my true time broke.
I wasted time, and now doth time waste me
For now hath time made me his num'ring
clock:

My thoughts are minutes; and, with sighs,
they jar
Their watches on unto mine eyes, the outward
watch,

Whereto my finger, like a dial's point,
Is pointing still, in cleansing them from tears
Now, Sir, the sounds, that tell what hour
it is,

Are clamorous groans, that strike upon my
heart,
Which is the bell: So sighs, and tears, and
groans,

Show minutes, times, and hours —but my
time

Runs posting on in Bolingbroke's proud joy,
While I stand fooling here, his Jack o' the
clock.

This music mads me, let it sound no more;
For, though it have holpe madmen to their
wits,

In me, it seems it will make wise men mad.
Yet blessing on his heart that gives it me!
For 'tis a sign of love; and love to Richard
Is a strange brooch in this all-hating world

Shakspeare —About 1610

172 —HOTSPUR'S DEFENCE.

My liege, I did deny no prisoners.
But, I remember, when the fight was done,
When I was dry with rage and extreme toil,
Breathless and faint, leaning upon my sword,
Came there a certain lord, neat and trimly
dress'd,

Fresh as a bridegroom; and his chin, new
reap'd,

Show'd like a stubble-land at harvest-home,
He was perfum'd like a milliner;
And 'twixt his finger and his thumb he held
A pouncet-box, which ever and anon

He gave his nose, and took 't away again.
Who, therewith angry, when it next came
there,

Took it in snuff and still he smil'd and
talk'd

And as the soldiers bore dead bodies by,
He call'd them untought knaves, unmannerly,
To bring a slovenly unhandsome corpse
Betwixt the wind and his nobility.

With many holiday and lady terms
He question'd me, among the rest, demanded
My prisoners, in your majesty's behalf
I then, all smarting, with my wounds being
cold,

To be so pester'd with a popinjay,
Out of my grief and my impatience
Answer'd neglectingly, I know not what;
He should, or should not;—for he made me
mad,

To see him shine so brisk, and smell so sweet,
And talk so like a waiting-gentlewoman
Of gins, and drums, and wounds, (God save
the mark!)

And telling me, the sovereign'st thing on earth
Was parracuth for an inward bruise;
And that it was great pity, so it was,
That villainous saltpetre should be digg'd
Out of the bowels of the harmless earth,
Which many a good tall fellow had destroy'd
So cowardly, and but for these vile gums
He would himself have been a soldier.
Thus bald unjointed chat of his, my lord,
I answer'd indirectly, as I said,
And I beseech you, let not this report
Come current for an accusation,
Betwixt my love and your high majesty.

Shakspeare.—About 1610.

173—RUMOUR

Open your ears: For which of you will stop
The vent of hearing when loud Rumour speaks?
I, from the orient to the drooping west,
Making the wind my post-horse, still unfold
The acts commenced on this ball of earth:
Upon my tongues continual slanders ride,
The which in every language I pronounce,
Stuffing the ears of men with false reports
I speak of peace, while covert enmity,
Under the smile of safety, wounds the world.
And who but Rumour, who but only I,
Make fearful musters, and prepared defence,
Whilst the big year, swoln with some other
griefs,

Is thought with child by the stern tyrant war,
And no such matter? Rumour is a pipe
Blown by surmises, jealousies, conjectures,
And of so easy and so plain a stop
That the blunt monster with uncounted heads,
The still-discordant wavering multitude,
Can play upon it. But what need I thus
My well-known body to anatomize
Among my household? Why is Rumour here?
I run before long Harry's victory,
Who, in a bloody field by Shrewsbury,
Hath beaten down young Hotspur, and his
troops,

Quenching the flame of bold rebellion
Even with the rebels' blood! But what mean I
To speak so true at first? my office is
To noise abroad,—that Harry Monmouth fell
Under the wrath of noble Hotspur's sword,
And that the king before the Douglas' rage
Stoop'd his anointed head as low as death
Thus have I rumour'd through the peasant
towns

Between the royal field of Shrewsbury
And this worm-eaten hold of ragged stone,
Where Hotspur's father, old Northumberland,
Lies crafty-sneak the poets come tumbling on,
And not a man of them brings other news
Than they have learn'd of me. From Rumour's
tongues

They bring smooth comforts false, worse than
true wrongs.

Shakspeare—About 1610

174—SLEEP.

How many thousand of my poorest subjects
Are at this hour asleep! O sleep, O gentle
sleep,

Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids
down,

And steep my senses in forgetfulness?
Why rather, sleep, hast thou in smoky cribs,
Upon uneasy pallets stretching thee,
And hush'd with buzzing night-flies to thy
slumber,

Than in the perfumed chambers of the great,
Under the canopies of costly state,
And lull'd with sounds of sweetest melody?

O thou dull god, why liest thou with the vile,
In loathsome beds, and leav'st the kingly
conch,

A watch-case, or a common 'larum-bell?
Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his
brains

In cradle of the rude imperious surge,
And in the visitation of the wind,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging
them

With deafning clamour in the slippery clouds,
That, with the hurly, death itself awakes?
Canst thou, O partial sleep! give thy repose
To the wet sea-boy in an hour so rude,
And, in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a king? Then, happy low-lic'd
down!

Uneasy lies the head that wears a crown.

Shakspeare—About 1610.

175.—HENRY THE FOURTH'S EXPEC-
TATION WITH HIS SON

Thy wish was father, Harry, to that
thought

I stay too long by thee, I weary thee
Dost thou so hunger for my empty chair,
That thou wilt needs inveigle thee with lane
honours

Before thy hour be ripe? O foolish youth!
Thou seek'st the greatness that will over-
whelm thee.

Stay but a little; for my cloud of dignity
Is held from falling with so weak a wind,
That it will quickly drop: my day is dim.
Thou hast stol'n that, which, after some few
hours,

Were thine without offence, and, at my death,
Thou hast seal'd up my expectation

Thy life did manifest thou lov'd'st me not,
And thou wilt have me die assur'd of it.
Thou hid'st a thousand dangers in thy
thought,

Which thou hast wetted on thy dony heart,
To stab at half an hour of my life.

What! canst thou not forbear me half an
hour?

Then got thee gone, and dig my grave thy-
self,

And bid the merry bells ring to thine ear
That thou art crown'd, not that I am dead.
Let all the tears that should besow my hearse
Be drops of balme, to sanctify thy head.
Only compound me with forgotten dust;
(Give that, which gave thee life, unto the
worms.

Pluck down my officers, break my decrees;
For now a time is come to mock at form.
Harry the Fifth is crown'd!—Up, vanity!
Down, royal state! all you sage counsellors
hence!

And to the English court assemble now,

From every region, apes of silliness !

Now, neighbour confines, purge you of your
scurf.

Have you a ruffian that will swear, drink,
dance,

Revel the night, rob, murder, and commit

The oldest sins the newest kind of ways ?

Be happy, he will trouble you no more

England shall double gild his treble guilt

England shall give him office, honour, might

For the fifth Harry from curb'd licence plucks

The muzzle of restraint, and the wild dog

Shall flesh his tooth in every innocent

O my poor kingdom, sick with civil blows !

When that my care could not withhold thy
riots,

What wilt thou do when not in thy care ?

O, thou wilt be a wilderness again,

Peopled with wolves, thy old inhabitants !

O my son !

Heaven put it in thy mind to take it hence,
That thou mightst win the more thy father's
love,

Pleading so wisely in excuse of it.

Come hither, Harry, sit thou by my bed,

And hear, I think, the very latest counsel

That ever I shall breathe Heaven knows,
my son,

By what by-paths, and indirect crook'd ways,

I met this crown, and I myself know well

How troublesome it sat upon my head

To thee it shall descend with better quiet,

Better opinion, better confirmation,

For all the soil of the achievement goes

With me into the earth. It seem'd in me

But as an honour snatch'd with boisterous
hand,

And I had many living, to upbraid

My gain of it by their resistances,

Which daily grew to quarrel, and to blood-
shed,

Wounding suppos'd peace all these bold
fears,

Thou seest, with peril I have answer'd

For all my reign hath been but as a scene

Acting that argument, and now my death

Changes the mood for what in me was pur-
chased,

Falls upon thee in a more fairer sort.

So thou the garland wear'st successively

Yet, though thou stand'st more sure than I
could do,

Thou art not firm enough, since griefs are
green ;

And all thy friends, which thou must make
thy friends,

Have but their stings and teeth newly ta'en
out.

By whose fell working I was first advanced,

And by whose power I well might lodge a fear

To be again displaced which to avoid,

I cut them off; and had a purpose now

To lead out many to the Holy Land,

Least rest, and lying still, might make them look
Too near unto my state. Therefore, my Harry,

Be it thy course, to busy giddy minds

With foreign quarrels, that action, hence
borne out,

May waste the memory of the former days.

More would I, but my lungs are wasted so,

That strength of speech is utterly denied me

How I came by the crown, O Heaven forgive !

And grant it may with thee in true peace live !

Shakspeare — About 1610.

176 — THE ANSWER OF THE LORD CHIEF JUSTICE TO HENRY V.

I then did use the person of your father ;

The image of his power lay then in me

And in th' administration of his law,

Whiles I was busy for the commonwealth,

Your highness pleased to forget my place,

The majesty and power of law and justice,

The image of the king whom I presented,

And struck me in my very seat of judgment,

Whereon, as an offender to your father,

I gave bold way to my authority,

And did commit you. If the deed were ill,

Be you contented, wearing now the garland,

To have a son set your decrees at naught,

To pluck down justice from your awful bench,

To trip the course of law, and blunt the sword

That guards the peace and safety of your per-
son :

Nay, more, to spurn at your most royal image,

And mock your workings in a second body

(Question your royal thoughts, make the case
yours.

Be now the father, and propose a son

Hear your own dignity so much profaned,

See your most dreadful laws so loosely
slighted,

Behold yourself so by a son disdain'd,

And then imagine me taking your part,

And, in your power, soft silencing your son.

After this cold consideration, sentence me,

And, as you are a king, speak in your state,

What I have done, that misbecame my place,

My person, or my liege's sovereignty.

Shakspeare — About 1610.

177 — THE KING'S ANSWER

You are right, justice, and you weigh this well,

Therefore still bear the balance and the sword

And I do wish your honours may increase,

Till you do live to see a son of mine

Offend you, and obey you, as I did

So shall I live to speak my father's words —

Happy am I, that have a man so bold,

That dares do justice on my proper son.

And no less happy, having such a son,

That would deliver up his greatness so

Into the hands of justice.—You did commit
me

For which, I do commit into your hand

The unstain'd sword that you have used to
bear,

With this remembrance,—That you use the same

With the like bold, just, and impartial spirit,
As you have done 'gainst me There is my hand;

You shall be as a father to my youth.
My voice shall sound as you do prompt mine ear,

And I will stoop and humble my intents
To your well-practised, wise directions.—
And, princes all, believe me, I beseech you,—
My father is gone wild into his grave,
For in his tomb lie my affections.

And with his spirit sadly I survive,
To mock the expectation of the world;
To frustrate prophecies, and to raze out
Rotten opinion, who hath writ me down
After my seeming. The tide of blood in me
Hath proudly flow'd in vanity, till now
Now doth it turn, and ebb back to the sea;
Where it shall mingle with the state of floods,
And flow henceforth in formal majesty.
Now call we our high court of parliament
And let us choose such limbs of noble counsel,
That the great body of our state may go
In equal rank with the best-govern'd nation,
That war, or peace, or both at once, may be
As things acquainted and familiar to us,—
In which you, father, shall have foremost hand.

Shakspeare — About 1610

178.—HENRY THE FIFTH'S ADDRESS TO HIS SOLDIERS BEFORE HARFLEUR

Once more unto the breach, dear friends,
once more;

Or close the wall up with our English dead!
In peace, there's nothing so becomes a man,
As modest stillness, and humility
But when the blast of war blows in our ears,
Then imitate the action of the tiger,
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage
Then lend the eye a terrible aspect,
Let it pry through the portage of the head,
Like the brass cannon, let the brow o'erwhelm it.

As fearfully as doth a gull'd rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth, and stretch the nostril wide.

Hold hard the breath, and bend up every spirit
To his full height!—On, on, you noblest
English,

Whose blood is fet from fathers of war-proof!
Fathers, that, like so many Alexanders,
Have, in these parts, from morn till even
fought,

And sheath'd their swords for lack of argu-
ment

Dishonour not your mothers; now attest,
That those whom you call'd fathers, did be-
get you!

Be copy now to men of greater blood,
And teach them how to war!—And you, good
yeomen,

Whose limbs were made in England, show us
here

The mettle of your pasture, let us swear
That you are worth your breeding which I
doubt not,

For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot.
Follow your spirit; and, upon this charge,
Cry—God for Harry! England! and Saint
George!

Shakspeare.—About 1610.

179.—HENRY THE FIFTH'S ADDRESS AT AGINCOURT.

No, my fair countrymen:

If we are mark'd to die, we are enough
To do our country loss, and if to live,
The fewer men the greater share of honour.
God's will! I pray thee, wish not one man
more.

By Jove, I am not covetous for gold;
Nor care I who doth feed upon my cost;
It yearns me not if men my garment wear,
Such outward things dwell not in my desires.
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from Eng-
land.

God's peace! I would not lose a pied an
honour,
As one man more, methinks, would have from
me.

For the best hope I have, O, do not wish me
more.

Rather proclaim it, Westmoreland, that I
my host,

That he which hath no stomach to this fight,
Let him depart; his passport shall be made,
And crowns for convoy put into his purse.
We would not die in that man's company
That fears his fellowship to die with us.

This day is call'd the feast of Crispian.
He that outlives this day, and comes
safe home,

Will stand a tip-toe when the day is named,
And rouse him at the name of Crispian.

He that shall see this day, and live old age,
Will yearly on the vigil feast his neighbours,
And say, 'To-morrow is Saint Crispian.'

Then will he strip his sleeve, and show his
scars.

Old men forget; yet all shall be forgot,
But he'll remember, with advantage,
What feats he did that day. Then shall our
names,

Familiar in his mouth as household words,—
Harry the King, Bedford, and Exeter,

Warwick and Talbot, Salisbury and Gloucester—
Be in their flowing cups freshly rememb'rd.

This story shall the good man teach his son;
And thus the fall of many a king
This story shall the good man teach his son;

And Crispin Crispian shall ne'er go by,
 From this day to the ending of the world,
 But we in it shall be remembered
 We few, we happy few, we band of brothers,
 For he to-day that sheds his blood with me,
 Shall be my brother, be he ne'er so vile,
 This day shall gentle his condition
 And gentlemen in England, now a-bed,
 Shall think themselves accursed they were not
 here;
 And hold their manhoods cheap, whiles any
 speaks,
 That fought with us upon Saint Crispian's day
Shakspeare — About 1610

180.—HENRY THE SIXTH'S SOLILOQUY ON THE BATTLE-FIELD

This battle fares like to the morning's war,
 When dying clouds contend with growing
 light,
 What time the shepherd, blowing of his nails,
 Can neither call it perfect day nor night
 Now sways it thus way, like a mighty sea,
 Forced by the tide to combat with the wind,
 Now sways it that way, like the self-same sea
 Forced to retire by fury of the wind
 Sometime, the flood prevails, and then, the
 wind
 Now, one the better, then, another best,
 Both tugging to be victors, breast to breast,
 Yet neither conqueror, nor conquered
 So is the equal poise of this fell war
 Here on this molehill will I sit me down
 To whom God will, there be the victory!
 For Margaret, my queen, and Clifford too,
 Have ead me from the battle; swearing both,
 They prosper best of all when I am thence
 'Would I were dead' if God's good will were
 so;
 For what is in this world but grief and woe?
 O God! methinks, it were a happy life,
 To be no better than a homely swain;
 To sit upon a hill, as I do now,
 To carve out dials quaintly, point by point,
 Thereby to see the minutes how they run
 How many make the hour full complete,
 How many hours bring about the day,
 How many days will finish up the year,
 How many years a mortal man may live
 When this is known, then to divide the times
 So many hours must I tend my flock,
 So many hours must I take my rest,
 So many hours must I contemplate,
 So many hours must I sport myself
 So many days my ewes have been with young,
 So many weeks are the poor fools will yearn,
 So many years ere I shall shear the fleece;
 So minutes, hours, days, weeks, months, and
 years,
 Pass'd over to the end they were created,
 Would bring white hairs unto a quiet grave
 Ah, what a life were this! How sweet! How
 lovely!
 Given not the hawthorn bush a sweeter shade

To shepherds, looking on their silly sheep,
 Than doth a rich embroider'd canopy
 To kings, that fear their subjects' treachery?
 O, yes, it doth, a thousand fold it doth
 And to conclude,—The shepherd's homely
 curds,
 His cold thin drink out of his leather bottle,
 His wonted sleep under a fresh tree's shade,
 All which secure and sweetly he enjoys,
 Is far beyond a prince's delicacies,
 His vizards sparkling in a golden cup,
 His body couched in a curious bed,
 When care, mistrust, and treason wait on him.
Shakspeare — About 1610

181.—GLOSTER'S SOLILOQUY.

Why, then I do but dream on sovereignty,
 Like one that stands upon a promontory,
 And spies a far-off shore where he would tread,
 Wishing his foot were equal with his eye,
 And chides the sea that sunders him from
 thence,
 Saying—he'll lade it dry to have his way
 So do I wish the crown, being so far off,
 And so I chide the means that keep me from
 it,
 And so I say—I'll out the causes off,
 Flattering me with impossibilities—
 My eye's too quick, my heart o'erwheens too
 much,
 Unless my hand and strength could equal
 them
 Well, say there is no kingdom then for
 Richard,
 What other pleasure can the world afford?
 I'll make my heaven in a lady's lap,
 And deck my body in gay ornaments,
 And witch sweet ladies with my words and
 looks
 O miserable thought! and more unlikely,
 Than to accomplish twenty golden crowns!
 Why, love forswore me in my mother's womb
 And, for I should not deal in her soft laws,
 She did corrupt frail nature with some bribe
 To shrink mine arm up like a wither'd shrub,
 To make an envious mountain on my back,
 Where sits deformity to mock my body,
 To shape my legs of an unequal size,
 To disproportion me in every part,
 Like to a chaos, or an unhack'd hear-whelp,
 That carries no impression like the dam
 And am I then a man to be beloved?
 O, monstrous fault, to harbour such a thought!
 Then since this earth affords no joy to me,
 But to command, to check, to o'erbear such
 As are of better person than myself,
 I'll make my heaven to dream upon the
 crown,
 And, whiles I live, to account this world but
 hell,
 Until my mis-shap'd trunk, that bears this head,
 Be round impaled with a glorious crown.
 And yet I know not how to get the crown,
 For many lives stand between me and home,

And I,—like one lost in a thorny wood,
That rents the thorns, and is rent with the
thorns,
Seeking a way, and straying from the way,
Not knowing how to find the open air,
But toiling desperately to find it out,—
Tormant myself to catch the English crown,
And from that torment I will free myself,
Or how my way out with a bloody axe.
Why I can smile, and murder whiles I smile,
And cry, content, to that which grieves my
heart,
And wet my cheeks with artificial tears,
And frame my face to all occasions:
I'll drown more sailors than the mermaid shall,
I'll slay more gazers than the basilisk,
I'll play the orator as well as Nestor,
Decieve more sily than Ulysses could,
And, like a Simon, take another Troy
I can add colours to the cameleon,
Change shapes with Proteus, for advantages,
And set the murth'rous Machiavel to school:
Can I do this, and cannot get a crown?
Tut! were it further off I'll pluck it down.

Shakspeare.—About 1610.

182.—WOLSEY ON HIS FALL

Farewell, a long farewell, to all my great-
ness!
This is the state of man. To-day he puts
forth
The tender leaves of hopes, to-morrow blows
down,
And bears his blushing honours thick upon
him,
The third day comes a frost, a killing frost,
And,—when he thinks, good easy man, full
surely
His greatness is a ripening—nips his root,
And then he falls, as I do. I have ventur'd,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory,
But far beyond my depth. My high-blown
pride
At length broke under me; and now has left
me,
Weary, and old with service, to the mercy
Of a rude stream, that must for ever hide me.
Vain pomp and glory of this world, I hate ye,
I feel my heart now open'd. O, how wretched
Is that poor man that hangs on princes'
favours!
There is, betwixt that smile we would aspi-
re to,
That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women
have;
And when he falls, he falls like Lucifer,
Never to hope again.—

* * * * *

Cromwell, I did not think to shed a tear
In all my miseries, but thou hast forc'd me
Out of thy honest truth to play the woman

Let's dry our eyes and thus far hear me,
Cromwell,
And,—when I am forgotten, as I shall be,
And sleep in dull cold marble, where no men-
tion
Of me more must be heard of,—say, I taught
thee,
Say, Wolsey,—that once trod the way of
glory,
And sounded all the depths and shoals of
honour,—
Found thee a way, out of his wreck, to me in,
A sure and safe one, though thy madder mood
it
Mark but my fall, and that that ruin'd me.
Cromwell, I charge thee, fling away ambition!
By that sin fell the angels; how can man then,
The image of his Maker, hope to win by't?
Love thyself last, cherish those hearts that
hate thee;
Corruption wins not more than honesty.
Still in thy right hand carry gentle peace,
To silence envious tongues. Be just, and fear
not
Let all the ends thou aim'st at be thy coun-
try's,
Thy God's, and truth's, then if thou fall'st,
O Cromwell,
Thou fall'st a blessed martyr. Serve the king;
And,—Prithco, lead me in
Thou take an inventory of all I have,
To the last penny, 'tis the king's; my robe,
And my integrity to heaven, is all
I dare now call mine own. O Cromwell,
Cromwell,
Had I but serv'd my God with half the zeal
I serv'd my king, he would not in mine end
Have left me naked to mine enemies.

Shakspeare.—About 1610.

183.—CRANMER'S PROPHECY OF QUEEN ELIZABETH.

Let me speak, Sir,
For heaven now bids me, and the world. I
utter
Let none think flattery, for they'll find them
truth.
This royal infant, (heaven still move about
her!)
Though in her cradle, yet now prom-
ise
Upon this land a thousand thou and ble-
ness,
Which time shall bring to ripeness: she shall
be
(But few now living can behold that good-
ness)
A pattern to all princes living with her,
And all that shall succeed. Such was never
More covetous of wisdom, and fair virtue,
Than this pure soul shall be. all princely
graces,
That mould up such a mighty piece as this is,
With all the virtues that attend the good,
Shall still be doubled on her; truth shall nurse
her,

Holy and heavenly thoughts still counsel her
 She shall be lov'd, and fear'd Her own shall
 bless her
 Her foes shake like a field of beaten corn,
 And hang their heads with sorrow Good
 grows with her
 In her days, every man shall eat in safety
 Under his own vine, what he plants, and sing
 The merry songs of peace to all his neigh-
 bours
 God shall be truly known; and those about
 her
 From her shall read the perfect ways of
 honour,
 And by those claim their greatness, not by
 blood
 Nor shall this peace sleep with her But as
 when
 The bird of wonder dies, the maiden phoenix,
 Her ashes new create another hour,
 As great in admiration as herself,
 So shall she leave her blessedness to one,
 (When heaven shall call her from this cloud
 of darkness),
 Who, from the sacred ashes of her honour,
 Shall star-like rise, as great in fame as she
 was,
 And so stand fix'd Peace, plenty, love, truth,
 terror,
 That were the servants to this chosen infant,
 Shall then be his, and like a vine grow to him;
 Wherever the bright sun of heaven shall shine,
 His honour, and the greatness of his name,
 Shall be, and make new nations. He shall
 flourish
 And, like a mountain cedar, reach his branches
 To all the plains about him—Our children's
 children
 Shall see this, and bless heaven.

* * * *

She shall be, to the happiness of England,
 An aged princess; many days shall see her,
 And yet no day without a deed to crown it.
 Would I had known no more! but she must
 die,
 She must, the saints must have her; yet a
 virgin,
 A most unspotted lily shall she pass
 To the ground, and all the world shall mourn
 her.

Shakspeare—About 1610.

184.—HAMLET'S SOLILOQUY ON DEATH.

To be, or not to be, that is the question—
 Whether 'tis nobler in the mind, to suffer
 The stings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them?—To die,—to
 sleep,—
 No more, and, by a sleep, to say we end
 The heart-ache, and the thousand natural
 shocks—
 That flesh is heir to,—'tis a consummation
 Devoutly to be wish'd. To die,—to sleep;—

To sleep! perchance to dream, ay, there's
 the rub,
 For in that sleep of death what dreams may
 come,
 When we have shuffled off this mortal coil,
 Must give us pause there's the respect
 That makes calamity of so long life
 For who would bear the whips and scorns of
 time,
 The oppressor's wrong, the proud man's con-
 tumely,
 The pangs of despis'd love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of the unworthy takes,
 When he himself might his quietus make
 With a bare bodkin? who would these fardels
 bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death,
 The undiscover'd country, from whose bourn
 No traveller returns, puzzles the will,
 And makes us rather bear those ills we have,
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all,
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought
 And enterprises of great pith and moment,
 With this regard, their currents turn away,
 And lose the name of action.

Shakspeare.—About 1610.

185.—MACBETH BEFORE MURDERING THE KING.

Is this a dagger which I see before me,
 The handle toward my hand? Come, let me
 clutch thee—
 I have thee not, and yet I see thee still.
 Art thou not, fatal vision, sensible
 To feeling, as to sight? or art thou but
 A dagger of the mind, a false creation,
 Proceeding from the heat-oppressed brain?
 I see thee yet, in form as palpable
 As this which now I draw.
 Thou marshall'st me the way that I was going,
 And such an instrument I was to use
 Mine eyes are made the fools o' the other
 senses,
 Or else worth all the rest. I see thee still;
 And on thy blade, and dudgeon, gouts of blood,
 Which was not so before—There's no such
 thing,
 It is the bloody business which informs
 Thus to mine eyes—Now o'er the one half
 world
 Nature seems dead, and wicked dreams abuse
 The curtain'd sleep; witchcraft celebrates
 Pale Hecate's offerings, and wither'd murther,
 Alarm'd by his sentinel, the wolf,
 Whose howl's his watch, thus with his stealthy
 pace,
 With Tarquin's ravishing sides, towards his
 design,
 Moves like a ghost.—Thou sure and firm-set
 earth,

Hear not my steps, which way they walk, for fear

Thy very stones prate of my where-about,
And take the present honour from the time,
Which now suits with it — Whiles I threat he
lives

Words to the heat of deeds too cold breath
gives

I go, and it is done, the bell invites me.
Hear it not, Duncan, for it is a knell
That summons thee to heaven, or to hell.

Shakspeare — About 1610

186 — CASSIUS TO BRUTUS

I know that virtue to be in you, Brutus,
As well as I do know your outward favour.
Well, honour is the subject of my story —
I cannot tell what you and other men
Think of this life, but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself
I was born free as Cæsar, so were you
We both have fed as well, and we can both
Endure the winter's cold as well as he
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, "Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accoutred as I was, I plunged in,
And bade him follow. so, indeed, he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy
But ere we could arrive the point propos'd,
Cæsar cried, "Help me, Cassius, or I sink."
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so, from the waves of
Tiber,

Did I the tired Cæsar And this man
Is now become a god; and Cassius is
A wretched creature, and must bend his body,
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And, when the fit was on him, I did mark
How he did shake 'his true, this god did
shake

His coward lips did from their colour fly,
And that same eye whose bend doth awe the
world

Did lose his lustre I did hear him groan:
Ay, and that tongue of his that bade the
Romans

Mark him, and write his speeches in their
books,

Alas! it cried, "Give me some drunk, Titinius,"
As a sick girl Ye gods, it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone

* * * *

Why, man, he doth stride the narrow world,
Like a Colossus, and we petty men

Walk under his huge legs, and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates.
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings
Brutus and Cæsar What should be in that
Cæsar?

Why should that name be sounded more than
yours?

Write them together, yours is as fair a name,
Sound them, it doth become the mouth as well,
Weigh them, it is as heavy, conjure with
them,

Brutus will start a spirit as soon as Cæsar
Now in the names of all the gods at once
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art
sham'd!

Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great
flood,

But it was fained with more than with one
man?

When could they say, till now, that talk'd of
Rome,

That her wide walks encompass'd but one
man?

Now is it Rome indeed, and room enough,
When there is in it but one only man.

Oh! you and I have heard our fathers say,
There was a Brutus once that would have
brook'd

The eternal devil to keep his state in Rome,
As easily as a king

Shakspeare. — About 1610.

187 — MARK ANTONY'S ORATION ON THE BODY OF CÆSAR

Friends, Romans, countrymen, lend me your
ears,

I come to bury Cæsar, not to praise him.
The evil that men do lives after them,
The good is oft interr'd with their bones;
So let it be with Cæsar. The noble Brutus

Hath told you Cæsar was ambitious;
If it were so, it was a grievous fault,
And grievously hath Cæsar answer'd it

Here, under leave of Brutus, and the rest,
(For Brutus is an honourable man;
So are they all, all honourable men):

Come I to speak in Cæsar's funeral
He was my friend, faithful and just to me:

But Brutus says, he was ambitious;
And Brutus is an honourable man.

He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:

Did this in Cæsar seem ambitious?
When that the poor have cried, "Cæsar hath
wept

Ambition should be made of sterner stuff:
Yet Brutus says, he was ambitious;

And Brutus is an honourable man.
You all did see that on the Lupercal

I thrice presented him a kingly crown,

Which he did thrice refuse Was this ambition ?

Yet Brutus says, he was ambitious,
And, sure, he is an honourable man
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know
You all did love him once, not without cause,
What cause withholds you then to mourn for him ?

O judgment, thou art fled to brutish beasts,
And men have lost their reason !—Bear with me,

My heart is in the coffin there with Cæsar,
And I must pause till it come back to me

* * * * *
But yesterday, the world of Cæsar might
Have stood against the world now lies he there,

And none so poor to do him reverence
O masters ! if I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cæsius wrong,
Who, you all know, are honourable men
I will not do them wrong, I rather choose
To wrong the dead, to wrong myself, and you,
Than I will wrong such honourable men.

But here's a parchment, with the seal of Cæsar,
I found it in his closet, 'twas his will
Let but the commons hear this testament,
(Which, pardon me, I do not mean to read,)
And they would go and kiss dead Cæsar's wounds,

And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it, as a rich legacy,
Unto their issue

* * * * *
Have patience, gentle friends, I must not
read it ;

It is not meet you know how Cæsar lov'd you.
You are not wood, you are not stones, but men,

And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad
'Tis good you know not that you are his heirs,
For if you should, oh, what would come of it !

* * * * *
Will you be patient ? Will you stay a while ?

I have o'er-shot myself, to tell you of it
I fear I wrong the honourable men
Whose daggers have stabb'd Cæsar I do fear it

* * * * *
If you have tears, prepare to shed them now

You all do know this mantle I remember
The first time ever Cæsar put it on,
'Twas on a summer's evening, in his tent ;
That day he overcame the Nervii—
Look ! in this place ran Cæsius' dagger through

See, what a rent the envious Casca made
Through this, the well-beloved Brutus stabb'd,
And, as he plucked his cursed steel away,

Mark how the blood of Cæsar follow'd it,
As rushing out of doors, to be resolv'd
If Brutus so unkindly knocked, or no,
For Brutus, as you know, was Cæsar's angel
Judge, O you gods, how dearly Cæsar loved him !

This was the most unkindest cut of all
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitor's arms,
Quite vanquish'd him then burst his mighty heart,

And, in his mantle muffing up his face,
Even at the base of Pompey's statue,
Which all the while ran blood, great Cæsar fell

Oh, what a fall was there, my countrymen !
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd over us
Oh, now you weep, and, I perceive, you feel
The dint of pity these are gracious drops
Kind souls, what, weep you, when you but behold

Our Cæsar's vesture wounded ? Look you here,
Here is himself, marr'd, as you see, with traitors

* * * * *
Good friends, sweet friends, let me not starve you up

To such a sudden flood of mutiny
They that have done this deed are honourable,

What private griefs they have, alas ! I know not,

That made them do it ; they are wise and honourable,

And will, no doubt, with reasons answer you
I come not, friends, to steal away your hearts,
I am no orator, as Brutus is

But, as you know me all, a plain blunt man,
That love my friend, and that they know full well

That gave me public leave to speak of him.

For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood I only speak right on,

I tell you that which you yourselves do know,
Show you sweet Cæsar's wounds, poor, poor dumb mouths,

And bid them speak for me But were I Brutus,

And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.

Shakspeare.—About 1610.

188—CLEOPATRA.

The barge she sat in, like a burnish'd throne,

Burnt on the water : the poop was beaten gold,

Purple the sails, and so perfumed that
The winds were love-sick with them. the oars were silver :

Which to the tune of flutes kept stroke, and made

The water, which they beat, to follow faster,
As amorous of their strokes. For her own person,

It beggar'd all description: she did lie
In her pavilion (cloth of gold, of tulle),
O'erpeopling that Venus, where we see
The fancy-out-work nature: on each side her
Stood pretty dumpled boys, like smiling Cupids,

With divers-colour'd fans, whose wind did seem

To glow the delicate cheeks which they did cool,
And what they undid, did

Her gentlewomen, like the Nereides,
So many mermaids, tended her i' the eyes,
And made their bonds adornings at the helm
A seeming mermaid steers, the silken tackle
Swell with the touches of those flower-soft hands,

That yarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her, and Antony,
Enthron'd in the market-place, did sit alone,
Whistling to the air, which, but for vacancy,
Had gone to gaze on Cleopatra too,
And made a gap in nature.

Upon her landing, Antony sent to her,
Invited her to supper: she replied,
It should be better he became her guest,
Which she entreated. Our courteous Antony,
Whom ne'er the word of "No" woman heard
speak,
Being barber'd ten times o'er, goes to the
feast,
And, for his ordinary, pays his heart,
For what his eyes eat only

Shakspeare — About 1610

189 — LIFE.

Reason thus with life

If I do lose thee, I do lose a thing
That none but fools would keep: a breath
thou art,

(Serve to all the slavery influences.)

That dost this habitation, where thou keep'st,
Hourly afflict merely, thou art death's fool,
For him thou labour'st by thy flight to shun,
And yet runn'st toward him still. Thou art
not noble,

For all the accommodations that thou hear'st
Are nurs'd by baseness: Thou art by no means
valiant;

For thou dost fear the soft and tender fork
Of a poor worm: Thy best of rest is sleep,
And that thou oft provok'st, yet grossly
fear'st

Thy death, which is no more. Thou art not
thyself;

For thou exist'st on many a thousand grans
That issue out of dust. Happy thou art: yet
For what thou hast not still thou striv'st to
get:

And what thou hast, forgett'st. Thou art not
certain,

For thy complexion shifts to strange effects,
After the moon. If thou art rich, thou art
poor,

For, like an ass whose back with ingot bow,
Thou bear'st thy heavy riches but a journey,
And death unlloads thee.

Thou hast nor youth, nor age,
But, as it were, an after-dinner's sleep,
Dreaming on both: for all thy blest youth
Becomes as aged, and doth beg the alms
Of palsied old; and when thou art old, and
rich,

Thou hast neither heart, affection, limb, nor
beauty,

To make thy riches pleasant. What 's yet
in this,

That bears the name of life? Yet in this life
Lies hid more thou and death: yet death we
fear,

That makes these odds all even.

Shakspeare. — About 1610.

190 — APPEARANCES

The world is still deceiv'd with ornament.
In law, what plea so tainted and corrupt,
But, being season'd with a gracious voice,
Obscures the show of evil? In religion,
What damned error, but some sober brow
Will bless it, and approve it with a text,
Hiding the grossness with fair ornament?
There is no vice so simple but assumes
Some mark of virtue on his outward part;
How many cowards, whose hearts are all a
false

As stayers of sand, wear yet upon their
chins

The beards of Hercules and frowning Mars;
Who, inward search'd, have livens white as
milk,

And these assume but valour's evenement,
To render them redoubt'd? Look on beauty;
And you shall see 'tis purchas'd by the
weight;

Which them works a miracle in nature,
Making them lightest that wear most of it.
So are those crimp'd sunny golden locks,
Which make such wanton gambols with the
wind,

Upon supposed fairness, often known
To be the dowry of a second head,
The skull that bred them in the sepulchre.
Thus ornament is but the guiled shore
To a most dangerous sea, the beauteous scarf
Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on
To entrap the wisest.

Shakspeare. — About 1610.

191.—THE USES OF ADVERSITY

Now, my co-mates, and brothers in exile,
Hath not old custom made this life more
sweet
Than that of painted pomp? Are not these
woods
More free from peril than the envious court?
Here feel we not the penalty of Adam
The seasons' difference,—as, the icy fang,
And churlish chiding of the winter's wind,
Which when it bites and blows upon my body,
Even till I shrink with cold, I smile, and say
This is no flattery,—these are counsellors
That feelingly persuade me what I am
Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head,
And thus our life, exempt from public haunt,
Finds tongues in trees, books in the running
brooks,
Sermons in stones, and good in everything

Shakespeare.—About 1610

192.—A MEDITATIVE FOOL.

A fool, a fool! I met a fool i' the forest,
A motley fool, a miserable world
As I do live by food, I met a fool;
Who laid him down and bask'd him in the
sun,
And rail'd on lady Fortune in good terms,
In good set terms,—and yet a motley fool
“‘Fool-morrow, fool,” quoth I. “No, sir,”
quoth he,
“Call me not fool, till Heaven hath sent me
fortune.”
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says, very wisely, “It is ten o'clock
Thus we may see,” quoth he, “how the world
wags.”
’Tis but an hour ago, since it was nine,
And after one hour more, ’t will be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot,
And thereby hangs a tale.” When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer,
That fools should be so deep-contemplative;
And I did laugh, merrily intermission,
An hour by his dial.—O noble fool!
A worthy fool! Motley’s the only wear.

Shakespeare.—About 1610

193.—THE WORLD A STAGE

All the world’s a stage,
And all the men and women merely players
They have their exits, and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse’s arms
Then the whining schoolboy, with his satchel,
And shining morning face, creeping like snail

Unwillingly to school, and then, the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress’ eyebrow. Then, a soldier,
Full of strange oaths, and bearded like the
pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon’s mouth. and then, the
justice,
In fair round belly, with good capon lined,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances,
And so he plays his part. The sixth age shifts
Into the lean and slipshod pantaloon,
With spectacles on nose, and pouch on side,
His youthful hose well saved, a world too wide
For his shrunk shank, and his big manly
voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness, and mere oblivion,
Sans teeth, sans eyes, sans taste, sans every-
thing.

Shakespeare.—About 1610

194.—ADVERSITY.

You were used
To say, Extremity was the trier of Spirits,
That common chances common men could
bear,
That, when the Sea was calm, all boats alike
Show’d mastership in floating. Fortune’s
blows,
When most struck home, being gentle
wounded, crave
A noble cunning.

Shakespeare.—About 1610

195.—BEAUTY.

Beauty is but a vain and doubtful Good,
A shining Glass, that fadeth suddenly,
A Flower that dies, when first it ’gins to bud,
A brittle Glass, that’s broken presently,
A doubtful Good, a Glass, a Flower,
Lost, faded, broken, dead within an hour
And as Good lost, is sold or never found,
As faded Glass no rubbing will refresh,
As Flowers dead, he wither’d on the ground,
As broken Glass no cement can redress,
So Beauty bloomish’d once, for ever’s lost,
In spite of physic, painting, pain, and cost.

Shakespeare.—About 1610

196.—CEREMONY.

O hard condition, and twin-born with great-
ness,
Subject to breath of ev’ry fool, whose some
No more can feel but his own wangling
What infinite heart-ease must Kings neglect,
That private Men enjoy? and what have Kings,

That Private have not too, save Ceremony?
 Save gen'ral Ceremony? —
 And what art thou, thou idol Ceremony?
 What kind of God art thou? that suffer'st more
 Of mortal griefs than do thy worshippers
 What are thy rents? what are thy comings-in?
 O Ceremony, show me but thy worth:
 What is thy toll, O Adoration?
 Art thou aught else but Place, Degree, and
 Form,
 Creating awe and fear in other men?
 Wherein thou art less happy, being fear'd,
 Than they in fearing
 What drink'st thou oft, instead of Homage
 sweet,
 But poison'd Flattery? Oh, be sick, great
 Greatness,
 And bid thy Ceremony give thee cure
 Think'st thou, the fiery fever will go out
 With Titles blown from Adulation?
 Will it give place to flattery and low bonding?
 Canst thou, when thou command'st the beg-
 gar's knee,
 Command the health of it? no, thou proud
 dream,
 That play'st so subtly with a King's repose.

Shakspeare — About 1610.

197.—FRIENDS FALLING OFF.

They answer, in a joint and corporate voice,
 That now they are at Fall, want treasure,
 cannot
 Do what they would, are sorry—you are
 honourable,—
 But yet they could have wish'd—they know
 not—but
 Something hath been amiss—a noble nature
 May catch a wretch—would all were well—
 'tis pity—
 And so, intending other serious matters,
 After distasteful looks, and these hard frac-
 tions,
 With certain half-caps, and cold-moving nods,
 They froze me into silence

Shakspeare.—About 1610

198.—GOLD.

Will thus
 Will lug your Priests and Servants from your
 sides,
 Pluck stout Men's pailows from below their
 heads
 This Yellow Slave
 Will knit and break Religions; bless the ac-
 curs'd,
 Make the hoar Leprosy ador'd, place Thieves,
 And give them title, knee, and approbation,
 With Senators on the bench
 For this the foolish over-careful fathers
 Have broke their sleep with thoughts, their
 brains with care,
 Their bones with industry

There is thy Gold, worse Poison to men's souls,
 Doing more murders in this louthsome world,
 Than these poor compounds that thou may'st
 not sell.

I sell thee Poison, thou hast sold me none.

O thou sweet King-killer, and dear Divorce
 'Twixt natural son and sire! thou bright Dider
 Of Hymen's purest bed! thou valiant Mar-
 Thou ever young, fresh, lov'd, and delicate
 Wooer,

Whose blush doth thaw the consecrated snow
 That lies on Dian's lap! thou visible God,
 That soldier'st close impossibilities,
 And mak'st them kiss! that speak'st with
 every tongue,

To every purpose! O thou Touch of Hearts!
 Think, thy slave Man rebels, and by thy
 virtue

Set them into confounding odds, that beast,
 May have the world in empire!

That Broker, that still breaks the pate of
 Faith,
 That daily Break-vow, he that wins of all,
 Of kings, of beggars, old men, young men,
 maids,—

Who having no external thing to lose
 But the word Maid,—cheats the poor maid of
 that.

Shakspeare.—About 1610.

199.—INSANITY.

There is a willow grows asunder the brook,
 That shows his hour leaves in the glaucy
 stream,

Therewith fantastic Garlands did she make
 Of crow-flowers, nettles, daisies, and long
 purples,

That liberal Shepherds give a grocer name
 But our cold maids do dead men's fingers call
 them

There on the pendant boughs her coronet
 weeds

Clambering to hang, an envious sliver broke;
 When down her weedy trophies and herself,
 Fell in the weeping Brook. Her clothes
 spread wide;

And, Merman-like, a while they bore her up.
 Which time, she charmed snakes of old time,
 As one incapable of her own distress,
 Or like a creature native and indued
 Unto that element but long it could not be,
 Till that her garments, heavy with their drink,
 Pull'd the poor Wretch from her melodious lay
 To muddy Death.

Shakspeare.—About 1610.

200.—SELF-INSPECTION

Thy Glass will show thee how thy beauties wear,
 Thy Dial how thy precious minutes waste,
 The vacant Leaves thy mind's imprint will bear,
 And of this Book this learning may'st thou
 taste.

The wrinkles which thy Glass will truly show,
Of mouthed graves will give thee memory,
Thou by thy Dial's shady stealth may'st know
Time's thievish progress to Eternity
Look, what thy memory cannot contain,
Commit to these waste Blanks, and thou shalt find

Those children nurs'd, deliver'd from thy brain,
To take a new acquaintance of thy mind.
Those offices, so oft as thou wilt look,
Shall profit thee, and much enrich thy Book

Shakspeare — About 1610

201.—LOVE

Didst thou but know the inly touch of Love,
Thou would'st as soon go kindle fire with snow,
As seek to quench the fire of Love with words
I do not seek to quench your Love's hot fire,
But qualify the Fire's extreme rage,
Lest it should burn above the bounds of reason

The more thou dam'st it up, the more it burns;
The current that with gentle murmur glides,
Thou know'st, being stopp'd, impatiently doth rage;

But, when his fair course is not hindered,
He makes sweet Music with the enamel'd stones,

Giving a gentle Kiss to every sedge
He overtaketh in his pilgrimage,
And so by many winding nooks he strays,
With willing sport, to the wild Ocean

The course of true Love never did run smooth;
But, either, it was different in Blood—
Or else misgraffed, in respect of Years—
Or else it stood upon the choice of Friends—
Or if there were a sympathy in choice,
War, Death, or Sicknes did lay siege to it,
Making it momentary as a Sound,
Swift as a Shadow, short as any Dream,
Brief as the lightning in the collied night,
That (in a spleen) unfolds both Heaven and Earth;

And ere a man hath power to say, Behold!
The jaws of Darkness do devour it up,
So quick bright things come to confusion

Oh, how this spring of Love resembleth
The uncertain glory of an April day,
Which now shows all the beauty of the Sun,
And by and by a Cloud takes all away.

Love's heralds should be thoughts,
Which ten times faster glide than the Sun's beams
Driving back Shadows over low'ring hills
Therefore do numble-pinion'd Doves draw Love,
And therefore hath the wind-swift Cupid wings.

O most potential Love! vow, bond, nor space,
In thee hath neither sting, knot, nor confine,
For thou art all, and all things else are thine.
When thou impresses, what are Precepts worth

Of stale example? When thou wilt inflame,
How coldly those impediments stand forth
Of Wealth, of filial Fear, Law, Kindred,
Fame?

Love's arms are Peace, 'gainst rule, 'gainst sense,
'gainst shame,
And sweetens, in the suffering pangs it bears,
The Alocs of all forces, shocks, and fears.

Shakspeare — About 1610.

202.—ENGLAND

This royal Throne of Kings, this scepter'd Isle,
This Earth of Majesty, this seat of Mars,
This other Eden, demi-paradise,
This Fortress, built by Nature for herself,
Against infection, and the hand of war;
This Happy breed of men, this little world;
This precious Stone set in the Silver Sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this Earth, this Realm, this England,

Dear for her Reputation through the world.

Shakspeare — About 1610.

203.—ORDER AND OBEDIENCE.

While that the armed Hand doth fight abroad,
The advised Head defends itself at home
For Government, though high, and low, and lower,

Put into parts, doth keep in one consent;
Congruing in a full and natural close,
Like music

Therefore doth Heaven divide
The state of Man in divers functions,
Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience for so work the Honey-bees,
Creatures, that, by a rule in nature, teach
The act of order to a peopled Kingdom.
They have a King, and Officers of sorts:
Where some, like Magistrates, correct at home;
Others, like Merchants, venture trade abroad;
Others, like Soldiers, armed in their stings,
Make boot upon the summer's velvet buds;
Which pillage they with merry march bring home

To the tent-royal of their Emperor.
Who, busied in his Majesty, surveys
The singing Masons building roofs of gold;
The civil Citizens kneading in the honey,
The poor mechanic porters crowding in
Their heavy burdens at his narrow gate,
The sad-eyed Justice, with his surly hum,
Delivering o'er to executors pale
The lazy yawning Drone I this infer,—
That many things, having full reference

To one consent, may work contrariously
 As many Arrows, loosed several ways,
 Fly to one mark,
 As many several ways meet in one Town,
 As many fresh streams run in one self Sea.
 As many hnes close in the Dial's centre;
 So may a thousand actions, once afoot,
 End in one purpose, and be all well borne
 Without defeat.

Shakspere.—About 1610

204.—PROPER USE OF TALENTS

Heaven doth with us, as we with torches do,
 Not light them for themselves. for if our
 virtues
 Did not go forth of us, 'twere all alike
 As if we had them not. Spirits are not finely
 touched,
 But to fine issues; nor Nature never lends
 The smallest scrapule of her excellence,
 But, like a thrifty goddess, she determines
 Herself the glory of a creditor,
 Both thanks and use

Shakspere.—About 1610.

205.—TAKE THE BEAM OUT OF THINE OWN EYE.

Go to your bosom
 Knock there, and ask your heart, what it doth
 know
 That's like my brother's fault, if it confess
 A natural guiltiness, such as is his,
 Let it not sound a thought upon your tongue
 Against my brother's life

Shakspere —About 1610.

206.—THE VOICE OF THE DYING

The tongues of dying men
 Inforce attention, like deep harmony
 Where words are scarce, they're seldom spent
 in vain.
 For they breathe truth, that breathe their
 words in pain.
 He that no more must say, is listen'd more
 Than they whom youth and ease have
 taught to glose;
 More are men's ends mark'd, than their lives
 before
 The setting sun, and music in the close,
 As the last taste of sweets is sweetest last,
 Writ in remembrance, more than things long
 past.

Shakspere.—About 1610.

207.—A GOOD CONSCIENCE

What stronger breastplate than a heart un-
 tainted?
 Thrice is he arm'd that hath his quarrel just;
 And he but naked, though look'd up in steel,
 Whose conscience with injustice is corrupted.

Shakspere.—About 1610.

208.—(GOOD) NAME.

Good name in man and woman, dear my Lord
 Is the immediate jewel of their souls:
 Who steals my purse, steals trash; 'tis some-
 thing, nothing;
 'Twas mine, 'tis his, and has been slave to
 thousands;
 But he that filches from me my good name,
 Robs me of that which enriches him,
 And makes me poor indeed

Shakspere.— About 1610.

209.—ARIEL'S SONG

Where the bee sucks, there lurk I:
 In a cowslip's bell I lie;
 There I couch when owls do cry.
 On the bat's back I do fly.
 After summer merrily,
 Merrily, merrily, shall I live now,
 Under the blossom that hangs on the
 bough.

Shakspere.—About 1610.

210.—THE FAIRY TO PUCK.

Over hill, over dale,
 Thorough bush, thorough briar,
 Over park, over pale,
 Thorough flood, thorough fire,
 I do wander every where,
 Swifter than the moon's sphere.
 And I serve the Fairy Queen,
 To dew her orbs upon the green;
 The cowslips tall her pensioners be.
 In their gold coats spots you see,
 Those be rubies, fairy favours:
 In those freckles live their savours.
 I must go seek some dew-drops here,
 And hang a pearl in every cowslip's ear.

Shakspere.— About 1610.

211.—AMIEUS' SONG.

Blow, blow, thou winter wind,
 Thou art not so unkind
 As man's ingratitude;
 Thy tooth is not so keen,
 Because thou art not seen,
 Although thy breath be rude.
 Freeze, freeze, thou bitter sky,
 That dost not bite so nigh
 As benefits forgot.
 Though thou the waters warp,
 Thy sting is not so sharp
 As friend remember'd not.

Shakspere.— About 1610

212.—PLIGHTING TROTH.

Oh, do not wrong my honest simple truth!
 Myself and my affections are as pure
 As those chaste flames that burn before the
 shrine

Of the great Dian only my intent
 To draw you hither was to plight our troths,
 With interchange of mutual chaste embraces,
 And ceremonious tying of our souls.
 For to that holy wood is consecrate
 A virtuous well, about whose flowery banks
 The nimble-footed fairies dance their rounds,
 By the pale moonshine, dipping oftentimes
 Their stolen children, so to make them free
 From dying flesh and dull mortality
 By this fair fount hath many a shepherd
 sworn,
 And given away his freedom - many a troth
 Been plight, which neither Envy nor old Time
 Could ever break, with many a chaste kiss
 given
 By this fresh fountain many a blushing maid
 Hath crown'd the head of her long-lov'd
 shepherd
 With gaudy flowers, whilst he happy sung
 Lays of his love and dear captivity

Beaumont and Fletcher.—About 1647.

213.—NATURE AND LOVE

Whither goest thou? Here be woods as
 green
 As any, air likewise as fresh and sweet
 As where smooth Zephyrus plays on the fleet
 Face of the curl'd streams, with flowers as
 many
 As the young spring gives, and as choice as
 any
 Here be all new delights, cool streams and
 wells,
 Arbours o'ergrown with woodbines, oaves
 and dells,
 Choose where thou wilt, while I sit by and
 sing,
 Or gather rushes to make many a ring
 For thy long fingers, tell thee tales of love;
 How the pale Phæbe, hunting in a grove,
 First saw the boy Endymion, from whose eyes
 She took eternal fire that never dies,
 How she conveyed him softly in a sleep,
 His temples bound with poppy, to the steep
 Head of old Latmos, where she stoops each
 night,
 Kissing the mountain with her brother's
 light,
 To kiss her sweetest

Beaumont and Fletcher.—About 1647

214.—CÆSAR'S LAMENTATION OVER POMPEY'S HEAD

Oh, thou Conqueror,
 Thou glory of the world once, now the pity,
 Thou awe of nations, wherefore didst thou
 fall thus?
 What poor fate followed thee and plucked
 thee on
 To trust thy sacred life to an Egyptian?—
 The life and light of Rome to a blind stranger

That honourable war ne'er taught a noble-
 ness,
 Nor worthy circumstance showed what a man
 was?—

That never heard thy name sung but in ban-
 quets

And loose lascivious pleasures?—to a boy
 That had no faith to comprehend thy great-
 ness,

No study of thy life to know thy goodness?—
 And leave thy nation, nay, thy noble friend,
 Leave him distrusted, that in tears falls with
 thee—

In soft relenting tears? Hear me, great
 Pompey,

If thy great spirit can hear, I must task thee,
 Thou hast most unnobly robbed me of my
 victory,

My love and mercy.

* * * * *

Egyptians, dare ye think your highest pyra-
 mids,

Built to outdure the sun, as you suppose,
 Where your unworthy kings lie raked in ashes,
 Are monuments fit for him? No, brood of
 Nilus,

Nothing can cover his high fame but heaven;
 No pyramids set off his memories,
 But the eternal substance of his greatness,
 To which I leave him

Beaumont and Fletcher.—About 1647.

215.—MELANCHOLY.

Hence, all you vain delights,
 As short as are the nights

Wherein you spend your folly!
 There's nought in this life sweet,
 If man were wise to see't,
 But only melancholy!

Welcome, folded arms, and fixed eyes,
 A sigh that piercing mortifies,
 A look that's fasten'd to the ground,
 A tongue chain'd up, without a sound!

Fountain heads, and pathless groves,
 Places which pale passion loves!
 Moonlight walks, when all the tows
 Are warmly hous'd, save bats and owls;
 A midnight bell, a parting groan!

Those are the sounds we feed upon;
 Then stretch our bones in a still gloomy
 valley
 Nothing's so dainty-sweet as lovely melan-
 choly.

Beaumont and Fletcher.—About 1647.

216.—SONG.

Look out, bright eyes, and bless the air!
 Even in shadows you are fair.
 Shut-up beauty is like fire,
 That breaks out clearer still and higher.

Though your beauty be confin'd,
And soft Love a prisoner bound,
Yet the beauty of your mind,
Neither check nor chain hath found.
Look out nobly, then, and dare
Ev'n the fetters that you wear!

Beaumont and Fletcher.—About 1617

217—THE POWER OF LOVE

Hear ye, ladies that despise
What the mighty Love has done,
Fear examples and be wise.
Fair Calisto was a nun
Leda, sailing on the stream,
To deceive the hopes of man,
Love accounting but a dream,
Doted on a silver swan,
Danae in a brazen tower,
Where no love was, lov'd a shower.
Hear ye, ladies that are coy,
What the mighty Love can do,
Fear the fierceness of the boy;
The chaste moon he makes to woo
Vesta, kindling holy fires,
Circled round about with spires
Never dreaming loose desires,
Doting at the altar fires,
Hyon in a short hour lighter,
He can build, and once more fire

Beaumont and Fletcher —About 1617

218—TO SLEEP

Care-charming Sleep, thou easer of all woes,
Brother to Death, sweetly thyself dispose
On this afflicted prince fall like a cloud
In gentle showers, give nothing that is loud
Or painful to his slumbers, easy, sweet
[light?],
And as a purling stream, thou son of night,
Pass by his troubled senses, sing him pain
Like hollow murmuring wind or gentle rain
Into this prince, gently, oh, gently slide,
And kiss him into slumbers like a bride!

Beaumont and Fletcher —About 1617

219—FROM ROLLO.

Take, oh! take those lips away,
That so sweetly were forsworn,
And those eyes, the break of day,
Lights that do mock the morn,
But my kisses bring again,
Seals of love, though seal'd in vain
Hide, oh! hide these hills of snow,
Which thy frozen bosom bears,
On whose tops the pinks that grow
Are yet of those that April wears;
But first set my poor heart free,
Bound in those icy chains by thee.

Beaumont and Fletcher —About 1617

220—SONG TO PAN

All ye woods, and trees, and bow'ns,
All ye virtues and ye pow'rs
That inhabit in the lakes,
In the pleasant springs or brakes,
Move your feet
To our sound,
Whilst we greet
All this ground,
With his honour and his name
That defends our flocks from blame.
He is great, and he is just,
He is ever good, and must
Thus be honour'd. Daffodillie,
Roses, pinks, and loved lilies,
Let us sing,
Whilst we sing,
Ever holy,
Ever holy,
Ever honour'd, ever young!
Thus great Pan is ever sung.

Beaumont and Fletcher - About 1617.

221—THE VANITY OF HUMAN LEARNING

Why did my parents send me to the school,
That I with knowledge might enrich, and
Since the desire to know first made men fool,
And did corrupt the root of all mankind,
For when God's hand had written in the heart
Of the first parents, all the rules of good,
So that their skill infus'd, did pass all art,
That ever were, before, or since the flood,
And when their reason's eye was sharp and clear,
And (as an eagle can behold the sun)
Could have approach'd the eternal light as near,
As th' intellectual angels could have done
E'en then to them the spirit of lies came to,
That they were blind, because they saw not
ill,
And breath'd into their incorrupted breast
A curious wish, which did corrupt their will.
For that same ill they straight desired to know;
Which ill, being taught, but a defect of good,
In all God's works the devil could not show,
While man their lord in his perfection stood.
So that themselves were first to do the ill,
Ere they thereof the knowledge could attain,
Like him that knew not poison's power to kill,
Until (by tasting it) himself was slain.
E'en so by tasting of that fruit forbid,
Where they sought knowledge they did error
find,
Ill they desired to know, and ill they did;
And to give passion eyes, made reason blind.
For then their minds did first in passion see
Those wretched shapes of misery and woe,
Of nakedness, of shame, of poverty,
Which then their own experience made them
know.

But then grew reason dark, that she no more
Could the fair forms of good and truth
discern ;

Bats they became, that eagles were before ,
And thus they got by their desire to learn.

But we, their wretched offspring, what do we ?
Do not we still taste of the fruit forbid ?

Whilst with fond fruitless curiosity,
In looks profane we seek for knowledge hid

What is this knowledge ? but the sky-stol'n fire,
For which the thief still chain'd in ice doth
sit ?

And which the poor rude satyr did admire,
And needs would kiss, but burnt his lips
with it

What is it ? but the cloud of empty rain,
Which when Jove's guest embrac'd, he
monsters got ?

Or the false pails, which oft being fill'd with
pain,
Receiv'd the water, but retain'd it not ?

In fine, what is it ? but the fiery coach
Which the youth sought, and sought his
death withal ?

Or the boy's wings, which when he did approach
The sun's hot beams, did melt and let him
fall ?

And yet, alas ! when all our lamps are burn'd,
Our books wasted, and our spirits spent ,
When we have all the learned volumes turn'd
Which yield men's wits both help and orna-
ment

What can we know ? or what can we discern ?
When error chokes the windows of the mind ,
The divers forms of things, how can we learn,
That have been ever from our birth-day blind ?

When reason's lamp, which (like the sun in sky)
Throughout man's little world her beams did
spread,

Is now become a sparkle, which doth lie
Under the ashes, half extinct, and dead

How can we hope, that through eye and ear,
This dying sparkle, in this cloudy place,
Can recollect these beams of knowledge clear,
Which were infus'd in the first minds by
grace ?

So might the heir, whose father hath in play
Wasted a thousand pounds of ancient rent,
By painful earning of one groat a day,
Hope to restore the patrimony spent.

The wits that dw'd most deep, and soar'd
most high,
Seeking man's pow'rs, have found his weak-
ness such .

Skill comes so slow, and life so fast doth fly,
We learn so little and forget so much "

For this the wisest of all moral men
Said, he knew nought, but that he nought
did know,

And the great mocking-master mock'd not then,
When he said, Truth was buried deep below.

For how may we to other things attain,

When none of us his own soul understands ?
For which the Devil mocks our curious brain,
When, Know thyself, his oracle commands

For why should we the busy soul believe,
When boldly she concludes of that and this,
When of herself she can no judgment give,
Nor how, nor whence, nor where, nor what
she is ?

All things without, which round about we see,
We seek to know, and how therewith to do
But that whereby we reason, live, and be,
Within ourselves, we strangers are thereto

We seek to know the moving of each sphere,
And the strange cause of th' ebbs and floods
of Nile ,
But of that clock within our breasts we bear,
The subtle motions we forget the while

We that acquaint ourselves with ev'ry zone,
And pass both tropics, and behold each pole,
When we come home, are to ourselves un-
known,
And unacquainted still with our own soul.

We study speech, but others we persuade ,
We leech-craft learn, but others cure with it,
We interpret laws, which other men have made,
But read not those which in our hearts are
writ

Is it because the mind is like the eye,
Through which it gathers knowledge by
degrees,
Whose rays reflect not, but spread outwardly ,
Not seeing itself when other things it sees ?

No, doubtless , for the mind can backward cast
Upon herself, her understanding's light,
But she is so corrupt, and so defac'd,
As her own image doth herself affright

As is the fable of the lady fair,
Which for her lust was turn'd into a cow,
When thirsty to a stream she did repair,
And saw herself transform'd she wist not
how

At first she startles, then she stands amazed ,
At last with terror she from thence doth fly,
And loathes the wat'ry glass wherein she
gazed,
And shuns it still, though she for thirst
doth die

E'en so man's soul which did God's image
bear,
And was at first fair, good, and spotless
pure,
Since with her sins her beauties blotted wore,
Doth of all sights her own sight least en-
dure

For e'en at first reflection she espies
Such strange chimeras, and such monsters
there,
Such toys, such antics, and such vanities,
As she retires, and shrinks for shame and
fear

And as the man loves least at home to be,
That hath a sluttish house haunted with
sprites,
So she impatient her own faults to see,
Turns from herself, and in strange things
delights

For this few know themselves for merchants
broke

View their estate with discontent and pain,
And seas are troubled, when they do revoke
Their flowing waves into themselves again

And while the face of outward things we find,
Pleasing and fair, agreeable and sweet,
These things transport, and carry out the
mind,

That with herself the mind can never meet

Yet if Affliction once her wars begin,

And threat the feebler sense with sword and
fire,

The mind contracts herself, and shrinketh in,
And to herself she gladly doth retire

As spiders touch'd, seek their web's inmost
part,

As bees in storms back to their hives return,
As blood in danger gathers to the heart,

As men seek towns, when foes the country
burn.

If aught can teach us aught, affliction's looks,
(Making us pry into ourselves so near)

Teach us to know ourselves beyond all books,
Or all the learned schools that ever were

This mistress lately pluck'd me by the ear,
And many a golden lesson hath me taught,

Hath made my senses quick, and reason clear,
Reform'd my will, and rectify'd my thought.

So do the winds and thunders cleanse the air
So working seas settle and purge the wine
So lopp'd and pruned trees do flourish fair
So doth the fire the drossy gold refine.

Neither Minerva, nor the learned Muse,
Nor rules of art, nor precepts of the wise,
Could in my brain those beams of skill infuse,
As but the glance of this dame's angry eyes

She within lists my ranging mind hath brought,
That now beyond myself I will not go,

Myself am centre of my circling thought,
Only myself I study, learn, and know

I know my body's of so frail a kind,
As force without, fevers within can kill

I know the heavenly nature of my mind,
But 'tis corrupted both in wit and will

I know my soul hath power to know all things,
Yet is she blind and ignorant in all

I know I'm one of Nature's little kings,
Yet to the least and vilest things am thrall.

I know my life's a pain, and but a span,
I know my sense is mock'd in ev'ry thing

And to conclude, I know myself a man,
Which is a proud, and yet a wretched thing.

Sir John Davies.—About 1600

222 — THAT THE SOUL IS MORE THAN A PERFECTION, OR REFLECTION OF THE SENSE

Are they not senseless, then, that think the soul
Nought but a fine perfection of the sense,
Or of the forms which fancy doth enroll,
A quick resulting, and a consequence?

What is it, then, that doth the sense accuse,
Both of false judgment, and fond appetites?
What makes us do what sense doth most refuse,
Which oft in torment of the sense delights?

Sense thinks the planets' spheres not much
asunder.

What tells us, then, the distance is so far?
Sense thinks the lightning born before the
thunder

What tells us, then, they both together are?

When men seem crows far off upon a tow'r,
Sense saith, they're crows: what makes us
think them men?

When we in ages think all sweet things sour,
What makes us know our tongue's false
judgment then?

What pow'r was that, whereby Medea saw,
And well approv'd, and prais'd the better
course,

When her rebellious sense did so withdraw
Her feeble pow'rs, that she pursu'd the
worse?

Did sense persuade Ulysses not to hear
The mermaid's song, which so his men did
please,
That they were all persuaded, through the ear,
To quit the ship and leap into the sea?

Could any pow'r of sense the Roman move,
To burn his own right hand with courage
stout?

Could sense make Marius sit unbound, and
prove
The cruel lancing of the knotty gout?

Doubtless, in man there is a nature found,
Besides the senses, and above them far.
"Though most men being in sensual pleasure
drown'd,

It seems their souls but in their senses are."

If we had nought but sense, then only they
Should have sound minds, which have their
senses sound

But wisdom grows, when senses do decay,
And folly most in quickest sense is found.

If we had nought but sense, each living wight,
Which we call brute, would be more sharp
than we;

As having sense's apprehensive might
In a more clear and excellent degree.

But they do want that quick discoursing pow'r,
Which doth in us the erring sense correct;
Therefore the bee did suck the painted flow'r,
And birds, of grapes, the cunning shadow
pook'd

Sense outsid'es knows, the soul through all things sees .

Sense, circumstance , she doth the substance view

Sense sees the bark, but she the life of trees ;
Sense hears the sounds, but she the concords true

But why do I the soul and sense divide,
When sense is but a pow'r, which she extends ,

Which being in divers parts diversify'd,
The divers forms of objects apprehends ?

Thus power spreads outward, but the root doth grow

In th' inward soul, which only doth perceive .
For th' eyes and ears no more their objects know,

Than glasses know what faces they receive

For if we chance to fix our thoughts elsewhere,
Though our eyes open be, we cannot see
And if one pow'r did not both see and hear,
Our sights and sounds would always-double be

Then is the soul a nature, which contains
The pow'r of sense, within a greater pow'r ;
Which doth employ and use the sense's pains,
But sits d ruel within her private bow'r
Sir John Davies —About 1600

223 —THAT THE SOUL IS MORE THAN THE TEMPERATURE OF THE HUMOURS OF THE BODY.

If she doth then the subtle sense excel,
How gross are they that drown her in the blood ?

Or in the body's humours temper'd well ;
As if in them such high perfection stood ?

As if most skill in that musician were,
Which had the best, and best tun'd instrument ?

As if the pencil neat, and colours clear,
Had pow'r to make the painter excellent ?

Why doth not beauty then refine the wit,
And good complexion rectify the will ?
Why doth not health bring wisdom still with it ?

Why doth not sickness make men brutish still ?

Who can in memory, or wit, or will,
Or air, or fire, or earth, or water find ?

What alchymist can draw, with all his skill,
The quintessence of these out of the mind ?

If th' elements which have nor life, nor sense,
Can brood in us so great a pow'r as thus,
Why give they not themselves like excellence,
Or other things wherein their mixture is ?

If she were but the body's quality,
Then she would be with it sick, maim'd, and blind :

Put we perceive where those privations be,
An healthy, perfect, and sharp-sighted mind

If she the body's nature did partake,
Her strength would with the body's strength decay

But when the body's strongest sinews slake,
Then is the soul most active, quick, and gay

If she were but the body's accident,
And her sole being did in it subsist,
As white in snow, she might herself absent,
And in the body's substance not be miss'd

But it on her, not she on it depends,
For she the body doth sustain and cherish ;
Such secret pow'rs of life to it she lends,
That when they fail, then doth the body perish

Since then the soul works by herself alone,
Springs not from sense, nor humours well agreeing,

Her nature is peculiar, and her own ,
She is a substance, and a perfect being
Sir John Davies —About 1600.

224 —IN WHAT MANNER THE SOUL IS UNITED TO THE BODY.

But how shall we this union well express ?
Nought ties the soul, her subtlety is such ;
She moves the body, which she doth possess,
Yet no part toucheth, but by virtue's touch.

Then dwells she not therein, as in a tent ;
Nor as a pilot in his ship doth sit ,
Nor as the spider in his web is pent ,
Nor as the wax retains the print in it ,

Nor as a vessel water doth contain ,
Nor as a one liquor in another shed ,
Nor as the heat doth in the fire remain ;
Nor as a voice throughout the air is spread .

But as the fair and cheerful morning light
Doth here and there her silver beams impart,
And in an instant doth herself unite
To the transparent air, in all and ev'ry part :

Still resting whole, when blows the air divide ;
Abiding pure, when th' air is most corrupted ,

Throughout the air, her beams dispensing wide ;
And when the air is torn'd, not interrupted.

So doth the piercing soul the body fill,
Being all in all, and all in part diffus'd ,
Indivisible, incorruptible still ,
Not forc'd, encounter'd, troubled, or confus'd.

And as the sun above the light doth bring,
Though we behold it in the air below ,
So from th' Eternal Light the soul doth spring,
Though in the body she her pow'rs do show.
Sir John Davies. —About 1600.

225 —THE IMMORTALITY OF THE SOUL

Again, how can she but immortal be,
When with the motions of both will and wit,
She still aspieth to eternity,
And never rests, till she attain to it ?

Water in conduit pipes can rise no higher
Than the well-head from whence it first doth
spring

Then since to eternal God she doth aspire,
She cannot be but an eternal thing

"All moving things to other things do move,
Of the same kind which shews their nature
such "

So earth falls down, and fire doth mount
above,

Till both their proper elements do touch

And as the moisture, which the thirsty earth
Sucks from the sea, to fill her empty veins,
From out her womb at last doth take a birth,
And runs a lymph along the grassy plains

Long doth she stay, as loth to leave the land,
From whose soft side she first did issue
make

She tastes all places, turns to every hand,
Her flow'ry banks unwilling to for-sake

Yet nature so her streams doth lead and carry,
As that her course doth make no final stay,
Till she herself unto the ocean marry,
Within whose wat'ry bosom first she lay.

E'en so the soul, which in this earthly mould
The spirit of God doth secretly infuse,
Because at first she doth the earth behold,
And only this material world she views

At first her mother earth she holdeth dear,
And doth embrace the world, and worldly
things,

She flies close by the ground, and hovers
here,

And mounts not up with her celestial wings

Yet under heaven she cannot light on aught
That with her heav'nly nature doth agree,
She cannot rest, she cannot fix her thought,
She cannot in this world contented be

For who did ever yet, in honour, wealth,
Or pleasure of the sense, contentment find?
Who ever cou'd to wish, when he had health?
Or having wisdom, was not vex'd in mind?

Then as a bee which among woods doth fall,
Which seem sweet flow'rs, with lustre fresh
and gay

She lights on that, and this, and tasteth all,
But, pleas'd with none, doth rise and soar
away

So, when the soul finds here no true content,
And, like Noah's dove, can no sure footing
take,

She doth return from whence she first was
sent,

And flies to him that first her wings did
make.

Wit, seeking truth, from cause to cause as-
cends,

And never rests, till it the first attain

Will, seeking good, finds many middle ends,
But never stays, till it the last do gain.

Now God the truth, and first of causes is,
God is the last good end, which lasteth still;
Being Alpha and Omega nam'd for this,
Alpha to wit, Omega to the will.

Since then her heavenly kind she doth dis-
play,

In that to God she doth directly move;
And on no mortal thing can make her stay,
She cannot be from hence, but from above.

And yet this first true cause, and last good
end,

She cannot here so well and truly see,
For this perfection she must yet attend,
Till to her Maker she espoused be

As a king's daughter, being in person sought
Of divers princes, who do neighbour near,
On none of them can fix a constant thought,
Though she to all do lend a gentle ear

Yet can she love a foreign emperor,
Whom of great worth and pow'r she hears
to be,

If she be woo'd but by ambassador,
Or but his letters, or his pictures see

For well she knows, that when she shall be
brought

Into the kingdom where her spouse doth
reign,

Her eyes shall see what she conceiv'd in
thought,

Himself, his state, his glory, and his train.

So while the virgin soul on earth doth stay,

She woo'd and tempted in ten thousand
ways,

By these great pow'rs which on the earth bear
sway.

The wisdom of the world, wealth, pleasures,
praise.

With these sometimes she doth her time
beguile,

These do by fits her fantasy please;
But she distastes them all within a while,
And in the sweetest finds a tedious meat,

But if upon the world's Almighty King

She once doth fix her humble loving thought,
Who by his picture drawn in every thing

And sacred messages, her love hath sought;

Of him she thinks she cannot think too much;

This honey tasted still, is ever sweet.

The pleasure of her ravish'd thought is such,
As almost here she with her bliss doth meet.

But when in heaven she shall his face once see,

This is her sov'reign good, and perfect bliss;
Her longing, wishings, hopes, all finish'd be;

Her joys are full, her motions rest in this;

There is she crown'd with garlands of content;

There doth she manna eat, and nectar drink;

That presence doth such high delights present,
As never tongue could speak, nor heart
could think

Sir John Davies.—About 1600.

226—AN APPEAL TO THE HEART

O ignorant poor man ! what dost thou bear
Look'd up within the casket of thy breast ?
What jewels, and what riches hast thou there ?
What heav'nly treasure in so weak a chest ?

Look in thy soul, and thou shalt beauties find,
Like those which drown'd Narcissus in the
flood

Honour and pleasure both are in thy mind,
And all that in the world is counted good.

Think of her worth, and think that God did
mean,

Thus worthy mind should worthy things
embrace

Blot not her beauties with thy thoughts un-
clean,

Nor her dishonour with thy passion base

Kill not her quick'n'g pow'r with surferings
Mar not her sense with sensuality .

Cast not her wit on idle things
Make not her free will slave to vanity.

And when thou think'st of her clarity,
Think not that death against her nature is,
Think it a birth and when thou go'st to die,
Sing like a swan, as if thou wou'd'st to bliss

And if thou, like a child, didst fear before,
Being in the dark, where thou didst nothing
see .

Now I have brought thee torch-light, fear no
more ,

Now when thou dy'st, thou canst not hood-
wink'd be

And thou, my soul, which turn'st with curious
eye,

To view the beams of thine own form divine,
Know, that thou canst know nothing perfectly,
While thou art clouded with this flesh of
mine.

Take heed of overweening, and compare
Thy peacock's feet with thy gay peacock's
train

Study the best and highest things that are,
But of thyself an humble thought retain

Cast down thyself, and only strive to raise
The glory of thy Maker's sacred name
Use all thy pow'rs that blessed pow'r to praise,
Which gives thee pow'r to be, and use the
same

Sir John Davies.—About 1600.

227.—ADDRESS TO BISHOP VALEN-
TINE,

*On the day of the marriage of the Elector
Palatine to the Princess Elizabeth*

Hail, Bishop Valentine ! whose day this is,
All the air is thy diocese,
And all the chirping choristers
And other birds are thy parishioners
Thou marryest, every year,

The lylie lark and the grave whispering dove ;
The sparrow that neglects his life for love,
The household bird with his red stomacher ;
Thou mak'st the blackbird speed as soon,
As doth the goldfinch or the halcyon ,
This day more cheerfully than ever shine,
Thus day which might inflame thyself, old
Valentine !

John Donne.—About 1630.

228—A HYMN TO THE FATHER.

Wilt Thou forgive that sin where I began,
Which was my sin, though it were done
before ?

Wilt Thou forgive that sin, through which I
run,

And do run still, though still I do deplore ?
When Thou hast done, Thou hast not done,
For I have more.

Wilt Thou forgive that sin, which I have won
Others to sin, and made my sins their door ?
Wilt Thou forgive that sin which I did shun
A year or two,—but wallow'd in a score ?
When Thou hast done, Thou hast not done,
For I have more.

I have a sin of fear, that when I've spun
My last thread, I shall perish on the shore,
But swear by Thyself that at my death Thy
Son
Shall shine as he shines now and heretofore ,
And having done that Thou hast done,
I fear no more !

John Donne —About 1630

229—A HYMN TO CHRIST,

At the Author's last going into Germany

In what torn ship soever I embark,
That ship shall be my emblem of thy ark
What sea soever swallow me, that flood
Shall be to me an emblem of thy blood
Though then with clouds of anger do disguise
Thy face, yet through that mask I know those
eyes,

Which, though they turn away sometimes,
They never will despise me

I sacrifice this island unto thee,
And all, whom I love here, and who love me ;
When I have put this flood 'twixt them and
me,

Put thou thy blood betwixt my sins and thee,
As the tree's sap doth seek the root below
In winter, in my winter now I go,
Where none but thee, th' eternal root
(Of true love, I may know.

Nor thou, nor thy religion, dost control
The amorousness of an harmonious soul ,
But thou wou'd'st have that love thyself : as
thou
Art jealous, Lord, so I am jealous now

Thou lov'st not, till from loving more thou
free

My soul who ever gives, takes liberty

Oh, if thou car'st not whom I love,
Alas ! thou lov'st not me

Seal then this bill of my divorce to all,
On whom those faunter beams of love did fall,
Marry those loves, which in youth scatter'd be
On face, wit, hopes (false mistresses) to thee.
Churches are best for prayer, that have least
light,

To see God only, I go out of sight

And, to 'scape stormy days, I choose

An everlasting night.

John Donne — About 1630

230.—THE WILL.

Before I sigh my last gasp, let me breathe
Great Love, some legacy I here bequeath
Mine eyes to Argus, if mine eyes can see,
If they be blind, thou, Love, I give them thee;
My tongue to Fame, to ambassadors mine
ears,

To women, or the sea, my tears,
Thou, Love, hast taught me heretofore,
By making me serve her who had twenty more,
'That I should give to none but such as had
too much before

My constancy I to the planets give,
My truth to them who at the court do live;
Mine ingenuity and openness

'To Jesuits, to Buffoons my pensiveness;
My silence to any who abroad have been,

My money to a Capuchin

Thou, Love, taught'st me, by appointing me
'To love there, where no love received can be,
Only to give to such as have no good capacity

My faith I give to Roman Catholics;
All my good works unto the schismatics
Of Amsterdam, my best civility
And courtship to an university,
My modesty I give to soldiers bare;
My patience let gamesters share,

Thou, Love, taught'st me, by making me
Love her that holds my love disparity,
Only to those that count my gifts in-
dignity.

I give my reputation to those
Which were my friends, mine industry to
foes;

To schoolmen I bequeath my doubtfulness,
My sickness to physicians, or exorcists,
To Nature all that I in rhyme have writ !

And to my company my wit

Thou, Love, by making me adore
Her who begot this love in me before,
Taught'st me to make as though I gave, when
I do but restore

To him for whom the passing bell next tolls
I gave my physic books; my written rolls
Of moral counsels I to Bedlam gave,
My brazen medals, unto them which live

In want of bread, to them which pass among
All foreigners, my English tongue
Thou, Love, by making me love one
Who thinks her friendship a bit portion
For younger lovers, dost my gifts thus di-
portion

Therefore I'll give no more, but I'll undo
The world by dying, because love dies too
Then all your beauties will be no more worth
Than gold in mine, where none doth draw it
forth,

And all your graces no more use shall have

Than a sun-dial in a grave

Thou, Love, taught'st me, by making me
Love her who doth neglect both me and thee,
To invent and practise this one way to un-
mulate all three.

John Donne. — About 1630

231.—VALEDICTION.

As virtuous men pass mildly away,
And whisper to their souls to go,
Whilst some of their sad friends do say,
The breath goes now—and some say, no:

So let us melt, and make no noise,
No tear-floods, nor sigh-tempest move,
'Twere profanation of our joys
To tell the lary our love

Moving of th' earth brings harms and fears,
Men reckon what it did, and meant,
But trepidation of the spheres,
Though greater far, is innocent.

Dull, sublunary lover's love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which alimented it.

But we're by love so much refined,
That ourselves know not what it is,
Inter-assured of the mind,
Careless eyes, lips, and hands to all

(Our two souls, therefore (which are one)
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat

If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fix'd foot, makes no show
To move, but doth, if th' other do.

And though it in the centre sit,
Yet when the other far doth roam,
It leans, and hearkens after it,
And grows erect as that comes home.

Such wilt thou be to me, who must
Like th' other foot, obliquely run;
'Thy firmness makes my circles just,
And makes me end where I begun.

John Donne. — About 1630.

232 — S O N G.

Sweetest Love, I do not go
For weariness of thee,
Nor in hope the world can show
A fitter love for me.
But since that I
Must die at last, 'tis best
Thus to use myself in jest
By feigned death to die

Yesternight the sun went hence,
And yet is here to-day,
He hath no desire nor sense,
Nor half so short a way,
Then fear not me,
But believe that I shall make
Hastier journeys, since I take
More wings and spurs than he

* * * * *

John Donne — About 1630

233 — THE BREAK OF DAY.

Stay, O Sweet! and do not rise.
The light that shines comes from thine eyes.
The day breaks not—it is my heart,
Because that you and I must part
Stay, or else my joys will die,
And perish in their infancy

'Tis true, it's day—what though it be?
O wilt thou therefore rise from me?
Why should we rise because 'tis light?
Did we lie down because 'twas night?
Love, which in spite of darkness brought us
hither,

Should, in despite of light, keep us together
Light hath no tongue, but is all eye,
If it could speak as well as spy,
Thus were the worst that it could say,
That, being well, I fann would stay,
And that I loved my heart and honour so,
That I would not from her that had them go

Must business thee from hence remove?
(Oh, that's the worst disease of love!
The poor, the foul, the false, love can
Admit, but not the busy man
He which hath business and makes love, doth
do
Such wrong as when a married man doth woo

John Donne — About 1630

234 — THE DREAM.

Image of her whom I love more than she
Whose fair impression in my faithful heart
Makes me her medal, and makes her love me
As kings do coins, to which their stamps im-
part

The value—go, and take my heart from hence,
Which now is grown too great and good for
me.

Honours oppress weak spirits, and our sense
Strong objects dull, the more, the less we see

When you are gone, and reason gone with you,
Then phantasy is queen, and soul, and all,
She can present joys meaner than you do,
Convenient, and more proportional
So if I dream I have you, I have you,
For all our joys are but fantastical,
And so I 'scape the pain, for pain is true;
And sleep, which looks up sense, doth lock
out all

After such a fruition I shall wake,
And, but the waking, nothing shall repent;
And shall to love more thankful sonnets make,
Than if more honour, tears, and pains, were
spent.

But, dearest heart, and dearer image, stay;
Alas! true joys at best are dreams enough
Though you stay here you pass too fast away,
For even at first life's taper is a snuff
Fill'd with her love, may I be rather grown
Mad with much heart, than idiot with none.

John Donne — About 1630.

235 — SONNETS.

II

A due by many titles, I resign
Myself to thee, O God! First I was made
By thee and for thee, and, when I was decay'd,
Thy blood bought that, the which before was
thine,

I am thy son, made with thyself to shine,
Thy servant, whose pains thou hast still re-
pay'd,

Thy sheep, thine image, and, till I betray'd
Myself, a temple of thy spirit divine

Why doth the devil then usurp on me?
Why doth he steal, nay, ravish that's thy
right?

Except thou rise, and for thine own work
fight,

(Oh! I shall soon despair, when I shall see
That thou lov'st mankind well, yet wilt not
choose me,

And Satan hates me, yet is loth to lose me

IV

Oh! my black soul, now thou art summoned
By sickness, Death's herald and champion,
Thou'rt like a pilgrim, which abroad hath
done

Treason, and durst not turn to whence he is
fled,

Or like a thief, which tall death's doom he
reads,

Wisheth himself delivered from prison,
But damn'd and hawl'd to execution,
Wisheth that still he might b'imprisoned
Yet grace, if thou repent, thou canst not lack,
But who shall give thee that grace to begin?

Oh, make thyself with holy mourning black,
And red with blushing, as thou art with sin.
Or wash thee in Christ's blood, which hath
this might,

That, being red, it dyes red souls to white

X.

Death, be not proud, though some have
called thee
Mighty and dreadful, for thou art not so;
For those, whom thou think'st thou dost
overthrow,
Die not, poor death, nor yet canst thou kill
me
From rest and sleep, which but thy picture
he,
Much pleasure, then from thee much more
must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery
Thou'rt slave to fate, chance, kings, and
desperate men,
And dost with poison, war, and sickness dwell,
And poppy or charms can make us sleep as
well,
And better than thy stroke Why swell'st
thou then?
One short sleep past, we wake eternally;
And death shall be no more, death, thou shalt
die.

XI

Spit in my face, you Jews, and pierce my
side,
Buffet and scoff, scourge and crucify me
For I have sinn'd, and sinn'd; and only he,
Who could do no iniquity, hath dy'd
But by my death cannot be satisfi'd
My sins, which pass the Jews' impiety
They kill'd once an inglorious man, but I
Crucify him daily, being now glorifi'd
Oh, let me then his strange love still admire
Kings pardon, but he bore our punishment,
And Jacob came, cloth'd in vile harsh attire,
But to supplant, and with gainful intent
God cloth'd himself in vile man's flesh, that so
He might be weak enough to suffer woe

XIV

Batter my heart, three-person'd God, for
you
As yet but knock, breathe, shine, and seek to
mend;
That I may rise and stand, o'erthrow m', and
bend
Your force, to break, blow, burn, and make
me new.
I, like an usurp'd town to another due,
Labour t' admit you, but oh, to no end,
Reason, your viceroy in me, you should de-
fend,
But is captiv'd, and proves weak or untrue.
Yet dearly I love you, and would be lov'd
fain,
But am betroth'd unto your enemy
Divorce me, untie, or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

John Donne.—About 1630.

236 —ODE.

Vengeance will sit above our faults; but till
She there do sit,
We see her not, nor them Thus blind, yet still
We lead her way, and thus, whilst we do ill,
We suffer it.

Unhappy he, whom youth makes not beware
Of doing ill.

Enough we labour under age and cure,
In number th' errors of the last place are
The greatest still

Yet we, that should the ill, we now begin,
As soon repent,
(Strange thing!) perceive not; our faults are
not seen,
But past us; neither felt, but only in
The punishment.

But we know ourselves least; more outward
shows

Our minds so store,
That our souls, no more than our eyes, dis-
close

But form and colour. Only he, who knows
Himself, knows more.

John Donne.—About 1630.

237.—TO THE HOLY TRINITY.

O Holy, blessed, glorious Trinity
(Of Persons, still one God in unity,
The faithful man's believed mystery.

Help, help to lift
Myself up to thee, harrow'd, torn, and
bruised

By sin and Satan, and my flesh misused
As my heart lies in pieces, all confused,
(O, take my gift.

All-gracious God, the sinner's sacrifice,
A broken heart thou wert not wont despise;
But, 'bove the fat of rams and bulls, to prize —
An offering meet

For thy acceptance. O, behold me right,
And take compassion on my grievous plight!
What odour can be than a heart contrite
To thee more sweet?

Eternal Father, God, who didst create
This all of nothing, gav'st it form and fate,
And breath'st into it life and light, and state
To worship thee!

Eternal God, the Son, who not denied'st
To take our nature, becam'st man, and died'st
To pay our debts, upon thy cross, and criest—
"All 's done in me!"

Eternal Spirit, God from both proceeding,
Father and Son—the Comforter, in breeding
Pure thoughts in man; with fiery zeal them
feeding

For acts of grace!

Increase those acts, O glorious Unity
Of Persons, still one God in Trinity,
Till I attain the longed-for mystery
Of seeing your face

v.

Beholding One in Three, and Three in One,
A Trinity to shine in Union,
The gladdest light dark man can think upon.
Oh, grant it me!
Father and Son, and Holy Ghost, you three
All co-eternal in your Majesty,
Distinct in Persons, yet in Unity—
One God to see

VI

My Maker, Saviour, and my Sanctifier!
To hear, to meditate, sweeten my desire
With grace, and love, with cherishing entire,
O, then how blest!
Among thy saints elected to abide,
And with thy angels placéd, side by side,
But in thy presence truly glorified,
Shall I there rest.

Ben Jonson — About 1630

238 — C U P I D

Beauties, have you seen this toy,
Called love, a little boy
Almost naked, wanton, blind,
Cruel now, and then as kind?
If he be amongst ye, say,
He is Venus' runaway

She that will but now discover
Where the winged wag doth hover,
Shall to-night receive a kiss,
How or where herself would wish;
But who brings him to his mother,
Shall have that kiss, and another.

He hath marks about him plenty,
You shall know him among twenty
All his body is a fire,
And his breath a flame entire,
That, being shot like lightning in,
Wounds the heart but not the skin

At his sight the sun hath turn'd,
Neptune in the waters burn'd;
Hell hath felt a greater heat;
Jove himself forsook his seat;
From the centre to the sky
Are his trophies roar'd high

Wings he hath, which though ye clip,
He will leap from lip to lip,
Over liver, lights, and heart,
But not stay in any part,
And if chance his arrow misses,
He will shoot himself in kisses

He doth bear a golden bow,
And a quiver hanging low,

Full of arrows, that outbrave
Dian's shafts, where, if he have
Any head more sharp than other,
With that first he strikes his mother.

Still the fairest are his fuel.
When his days are to be cruel,
Lovers' hearts are all his food,
And his baths their warmest blood,
Nought but wounds his hand doth season,
And he hates none like to Reason

Trust him not his words, though sweet,
Seldom with his heart do meet
All his practice is deceit,
Every gift it is a bait,
Not a kiss but poison bears;
And most treason in his tears

Idle minutes are his reign,
Then the straggler makes his gain,
By presenting maids with toys,
And would have ye think them joys,
'Tis the ambition of the elf
To have all childish as himself

If by these ye please to know him,
Beauties, be not nice, but show him.

Though ye had a will to hide him,
Now, we hope, ye'll not abide him.

Since you hear his falser play,
And that he's Venus' runaway

Ben Jonson. — About 1630.

239 — SONG OF HESPERUS

Queen, and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep
Hesperus entreats thy light,
Goddess, excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heaven to clear, when day did close
Bless us then with wished sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver,
Give unto the flying hart
Space to breathe, how short soever
Thou that makest a day of night,
Goddess excellently bright.

Ben Jonson — About 1630.

240. — ON LUCY, COUNTESS OF BED-
FORD

This morning, timely rapt with holy fire,
I thought to form unto my zealous Muso,
What kind of creature I could most desire,
To honour, serve, and love, as poets use

I meant to make her fair, and free, and wise,
Of greatest blood, and yet more good than
great;
I meant the day-star should not brighter rise,
Nor lend like influence from his lucent seat.
I meant she should be courteous, facile, sweet,
Hating that solemn vice of greatness, pride,
I meant each softest virtue there should meet,
Fit in that softer bosom to reside.
Only a learned, and a manly soul
I purposed her, that should, with even
powers,
The rock, the spindle, and the sheers control
Of Destiny, and spin her own free hours
Such when I meant to feign, and wish'd to see,
My Muse bade, Bedford write, and that was she!
Ben Jonson — About 1630

241 — S O N G

Follow a shadow, it still flies you,
Seem to fly it, it will pursue
So court a mistress, she denies you:
Let her alone, she will court you
Say are not women truly, then,
Styled but the shadows of us men?
At morn and even shades are longest.
At noon they are or short, or none
So men at weakest, they are strongest,
But grant us perfect, they're not known
Say are not women truly, then,
Styled but the shadows of us men?

Ben Jonson — About 1630.

242 — SONG TO CELIA

Drink to me, only with thine eyes,
And I will pledge with mine,
Or leave a kiss but in the cup,
And I'll not look for wine
The thirst that from the soul doth rise,
Doth ask a drink divine
But might I of Jove's nectar sump,
I would not change for thine
I sent thee late a rosy wreath,
Not so much honouring thee,
As giving it a hope, that there
It could not wither'd be
But thou thereon didst only breathe,
And sent'st it back to me
Since when it grows, and smells, I swear,
Not of itself, but thee.

Ben Jonson. — About 1630

243.—A NYMPH'S PASSION.

I love, and he loves me again,
Yet dare I not tell who,
For if the nymphs should know my swain,
I fear they'd love him too,
Yet if he be not known,
The pleasure is as good as none,
For that's a narrow joy is but our own.

I'll tell, that if they be not glad,
They yet may envy me,
But then if I grow jealous mad,
And of them pitied be,
It were a plague 'bove scorn
And yet it cannot be forborn,
Unless my heart would, as my thought, be
torn.

He is, if they can find him, fair,
And fresh and fragrant too,
As summer's sky, or purged air,
And looks as lilies do
That are this morning blown;
Yet, yet I doubt he is not known,
And fear much more, that more of him be
shown.

But he hath eyes so round, and bright,
As make away my doubt,
Where Love may all his torches light,
Though hate had put them out:
But then t' increase my fears,
What nymphs see'er his voice but hear,
Will be my rival, though she have but ear.

I'll tell no more, and yet I love,
And he loves me, yet no
One unbecoming thought doth move
From either heart, I know,
But so exempt from blame,
As it would be to each a fame,
If love or fear would let me tell his name.

Ben Jonson. — About 1630

244 — EPITAPH ON THE COUNTESS OF PEMBROKE.

Underneath this sable herse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother,
Death! ere thou hast slain another,
Learn'd and fair, and good as she,
Time shall throw a dart at thee!

Ben Jonson. — About 1630

245 — A CELEBRATION OF CHARM

See the chariot at hand here of Love,
Wherein my lady ruleth!
Each that draws is a swan or a dove,
And well the car Love guideth.
As she goes all hearts do duty
Unto her beauty;
And, enamour'd, do wish, to they might
But enjoy such a sight,
That they still were to run by her side,
Through swords, through seas, whither Love
would rule

Do but look on her eyes, they do light
All that Love's world comprises!
Do but look on her hair, it is bright
As Love's star when it rises!

Do but mark, her forehead's smother
 Than words that soothe her !
 And from her arched brows such a grace
 Sheds itself through the face,
 As alone there triumphs to the life
 All the gain, all the good, of the elements'
 staife

Have you seen but a bright lily grow
 Before rude hands have touch'd it ?
 Have you mark'd but the fall o' the snow
 Before the soil hath snatch'd it ?
 Have you felt the wool of beaver ?
 Or swan's down ever ?
 Or have smelt o' the bud o' the brier ?
 Or the nard in the fire ?
 Or have tasted the bag of the bee ?
 O so white ! O so soft ! O so sweet is
 she !

Ben Jonson — About 1630.

246.—A HYMN TO GOD THE FATHER.

Hear me, O God !
 A broken heart
 Is my best part
 Unto still Thy roil,
 That I may prove
 Thero' Thy love.

If Thou hadst not
 Been stern to me,
 But left me free,
 I had forgot
 Myself and thee

For, sin's so sweet,
 As mink ill bent
 Rarely repent,
 Until they meet
 Their punishment.

Who more can crave
 Than Thou hast done,
 That gav'st a Son
 To free a slave ?

First made of nought
 With all sinne bought

Sin, Death, and Hell,
 His glorious name
 Quite overcame,

Yet I rebel,
 And slight the same

But I'll come in,
 Before my loss
 No farther torn ;

As sure to win
 Under His Cross

Ben Jonson — About 1630

247.—ADVICE TO A RECKLESS YOUTH.

What would I have you do ? I'll tell you,
 kinsman ;
 Learn to be wise, and practise how to thrive,

That would I have you do, and not to spend
 Your coin on every bauble that you fancy,
 Or every foolish brain that humours you.
 I would not have you to invade each place,
 Nor thrust yourself on all societies,
 Till men's affections, or your own desert,
 Should worthily invite you to your rank
 He that is so disrespectful in his courses,
 Oft sells his reputation at cheap market
 Nor would I you should melt away yourself
 In flashing bravery, lest, while you affect
 To make a blaze of gentry to the world,
 A little puff of scorn extinguish it,
 And you be left like an unsavoury snuff,
 Whose property is only to offend.
 I'd ha' you sober, and contain yourself ;
 Not that your sail be bigger than your boat,
 But moderate your expenses now (at first)
 As you may keep the same proportion still.
 Nor stand so much on your gentility,
 Which is an airy, and more borrow'd thing,
 From dead men's dust, and bones, and none
 of yours,
 Except you make, or hold it.

Ben Jonson.—About 1630.

248.—THE REQUIREMENTS OF A TUTOR

A gentle squire would gladly entertain
 Into his house some trencher chaplain
 Some willing man that might instruct his sons,
 And that would stand to good conditions
 First, that he lie upon the truckle-bed,
 While his young master loth o' on his head.
 Second, that he do, on no default,
 Ever presume to sit above the salt.
 Third, that he never change his trencher twice.
 Fourth, that he use all common courtesies,
 Sit bare at meals, and one half rise and wait.
 Last, that he never his young master beat,
 But he must ask his mother to define,
 How many jerks he would his breech should
 lme

All these observed, he could contented be,
 To give five marks and winter livery.

Bishop Hall, 1600.

249.—PORTRAIT OF A POOR GALLANT.

Seest thou how gaily my young master goes,
 Vaunting himself upon his rising toes ;
 And pranks his hand upon his dagger's side ;
 And picks his glutted teeth since late noon-
 tide ?

'Tis Ruffio Trow'st thou where he dined to-
 day ?

In sooth I saw him sit with Duke Humphrey.
 Many good welcomes, and much gratis cheer,
 Keeps he for every straggling cavalier,
 An open house, haunted with great resort,
 Long service mixt with musical disport.
 Many fair younker with a feather'd crest,
 Chooses much rather be his shot-free guest,

To fare so freely with so little cost,
Than stake his twelvence to a meaner host.
Hadst thou not told me, I should surely say
He touch'd no meat of all this live-long day
For sure methought, yet that was but a guess,
His eyes seem'd sunk for very hollowness,
But could he have (as I did it mistake)
So little in his purse, so much upon his back?
So nothing in his maw? yet seemeth by his belt,

That his gaunt gut no too much stuffing felt
Seest thou how side it hangs beneath his hip?
Hunger and heavy iron makes girdles slip.
Yet for all that, how stuffy struts he by,
All trapped in the new-found bravery
The nuns of new-won Calais his bonnet lent,
In lieu of their so kind a conquerment.
What needed he fetch that from farthest Spain,
His grandame could have lent with lesser pain?
Though he perhaps ne'er pass'd the English shore,

Yet fain would counted be a conqueror
His hair, French-like, stares on his frightened head,

One look amazon-like dishevelled,
As if he meant to wear a native cord,
If chance his fates should him that bane afford.
All British bare upon the bristled skin,
Close notched is his beard, both lip and chin;
His linen collar labyrinthian set,
Whose thousand double turnings never met
His sleeves half hid with elbow pinnions,
As if he meant to fly with linen wings
But when I look, and cast mine eyes below,
What monster meets mine eyes in humankind?
So slender waist with such an abbot's loin,
Did never sober nature sure conjoin.

Lak'st a strawn scarecrow in the new-sown field,

Bear'd on some stack, the tender corn to shield,
Or, if that semblance suit not every deal,
Like a broad shake-folk with a slender steel

Bishop Hall, 1600.

250.—DISCONTENT OF MEN WITH THEIR CONDITION

I wot not how the world's degenerate,
That men or know or like not their estate
Out from the Gades up to th' eastern morn,
Not one but holds his native state forlorn
When comely striplings wish it were their chance

For Cænis' distaff to exchange their lances,
And wear curl'd periwigs, and chalk their face,
And stall are poring on their pocket-glass,
Tired with pun'd ruffs and fans, and partlet
strips

And busks and verdingales about their hips;
And tread on corked stails a prisoner's pace,
And make their napkin for their spitting-place,
And gripe their waist within a narrow span
Fond Cænis, that wouldst wish to be a man!

Whose mannish housewives like their rustic state,

And make a drudge of their uxorious mate
Who like a cot-queen freezeth at the rock,
Whiles his breech'd dame doth man the foreign stock.

Is't not a shame to see each homely groom
Sit perched in an idle chariot room,
That were not meet some pannel to bestride
Surclog'd to a galled hackney's hide?
Each muck-worm will be rich with lawless gain.
Although he smother up mows of seven year
grain,

And hang'd himself when corn grows cheap
again;

Although he buy whole harvests in the spring,
And fust in false strikes to the measuring;
Although his shop be muffled from the light.
Like a day dungeon, or Chimerian night;
Nor full nor fasting can the curle take rest,
While his george-nobles rust in his chest;
He sleeps but once, and dreams of burglary.
And wakes, and casts about his frightened eye,
And gropes for thieves in every darker shade;
And if a mouse but stir, he calls for aid.
The sturdy ploughman doth the soldier see,
All scarf'd with pied colours to the knee,
Whom Indian pillage hath made fortunate,
And now he 'gins to loath his former state.
Now doth he only scorn his Kendal-green,
And his patched cockers now despised been
Nor list he now go whistling to the cur,
But sells his team, and felleth to the war.
O war! to them that never tried thee, sweet!
When his dead mate falls groveling at his feet,
And angry bullets whistle at his ear,
And his dim eyes see nought but death and
drear

O happy ploughman! were thy weal well
known,

O happy all estates, except his own!
Some drunken rhymers think his time well
spent,

If he can live to see his name in print,
Who, when he is once fleshed to the point,
And sees his handsell have such fair success,
Sung to the wheel, and sung unto the post
He sends forth thraves of ballads to the wind
Nor then can rest, but volumes up behead
rhymes,

To have his name talked of in future time
The brain-sick youth, that feeds his tickled
ear

With sweet-sauced lies of some false traveller
Which both the Spanish Decades read awhile
Or whetstone leasings of old Mandeville,
Now with discourses breaks his midnight sleep
Of his adventures through the Indian deep,
Of all their mawey heaps of golden mine,
Or of the antique tombs of Palestine,
Or of Damascus' magic wall of glass,
Of Solomon his sweetening piles of brass,
Of the bird rue that bears an elephant,
Of mermaids that the southern seas do haunt,
Of headless men, of savage cannibals,
The fashions of their lives and governments;

What monstrous cities there erected be,
 Cairo, or the city of the Trinity,
 Now are they dunghill coeks that have not
 seen
 The bordering Alps, or else the neighbour
 Rhine;
 And now he plies the news-full Grasshopper,
 Of voyages and ventures to inquire.
 His land mortgaged, he sea-beat in the way,
 Wishos for home a thousand sighs a day,
 And now he deems his home-bred fare as leaf
 As his parch'd biscuit, or his barrell'd beef.
 'Mongst all those stins of discontented strife,
 O, let me lead an academic life;
 To know much, and to think for nothing, know
 Nothing to have, yet think we have enow;
 In skill to want, and wanting seek for more;
 In weal nor want, nor wish for greater store.
 Envy, ye monarchs, with your proud excess,
 At our low sail, and our high happiness.

Bishop Ifall, 1600.

251.—TO HIS SON, VINCENT CORBET

What I shall leave thee none can tell,
 But all shall say I wish thee well.
 I wish thee, Vin, before all wealth,
 Both bodily and ghostly health,
 Nor too much wealth, nor wit come to thee,
 So much of either may undo thee.
 I wish thee learning not for show,
 Enough for to instruct and know,
 Not such as gentlemen require
 To prate at table or at fire.
 I wish thee all thy mother's graces,
 Thy father's fortunes and his places.
 I wish thee friends, and one at court
 Not to build on, but support;
 To keep thee not in doing many
 Oppressions, but from suffering any.
 I wish thee peace in all thy ways,
 Nor lazy nor contentious days,
 And, when thy soul and body part,
 As innocent as now thou art.

Bishop Corbet, 1617.

252.—JOURNEY INTO FRANCE.

I went from England into France,
 Nor yet to learn to eringe nor dance,
 Nor yet to ride nor fence;
 Nor did I go like one of those
 That do return with half a nose,
 They carried from hence

But I to Paris rode along,
 Much like John Dory in the song,
 Upon a holy tide;
 I on an ambling nag did jet
 (I trust he is not paid for yet),
 And spurr'd him on each side

And to St Denis fast we came,
 To see the sights of Notre Dame
 (The man that shows them snaffles),
 Where who is apt for to believe,
 May see our Lady's right-arm sleeve,
 And eke her old pantoffles;

Her breast, her milk, her very gown
 That she did wear in Bethlehem town,
 When in the inn she lay;
 Yet all the world knows that's a fable,
 For so good clothes ne'er lay in stable,
 Upon a lock of hay.

No carpenter could by his trade
 Gain so much corn as to have made
 A gown of so rich stuff,
 Yet they, poor souls, think for their credit,
 That they believe old Joseph did it,
 'Cause he deserv'd enough.

There is one of the cross's nails,
 Which whose sees his bonnet vails,
 And, if he will, may kneel;
 Some say 'twas false, 'twas never so,
 Yet, feeling it, thus much I know,
 It is as true as steel.

There is a lanthorn which the Jews,
 When Judas led them forth, did use,
 It weighs my weight down right,
 But to believe it, you must think
 The Jews did put a candle in't,
 And then 'twas very light.

There's one saint there hath lost his nose,
 Another's head, but not his toes,
 His elbow and his thumb;
 But when that we had seen the rags,
 We went to th' inn and took our nags,
 And so away did come.

We came to Paris, on the Seine,
 'Tis wondrous fair, 'tis nothing clean,
 'Tis Europe's greatest town;
 How strong it is I need not tell it,
 For all the world may easily smell it,
 That walk it up and down.

There many strange things are to see,
 The palace and great gallery,
 The Place Royal doth excel,
 The New Bridge, and the statues there,
 At Notre Dame St Q. Pater,
 The steeple bears the bell

For learning the University,
 And for old clothes the Frippery,
 The house the queen did build
 St Innocence, whose earth devours
 Dead corps in four and twenty hours,
 And there the king was kill'd

The Bastile and St. Denis street,
 The Shafflenist like London Fleet,
 The Arsenal no toy,
 But if you'll see the prettiest thing,
 Go to the court and see the king,
 O, 'tis a hopeful boy!

He is, of all his dukes and peers,
Reverenc'd for much wit at 's years,
Nor must you think it much ;
For he with little switch doth play,
And make fine dirty pies of clay,
O, never king made such !

A bird that can but kill a fly,
Or prate, doth please his majesty,
'Tis known to every one,
The Duke of Guise gave him a parrot,
And he had twenty cannons for it,
For his new galleon

O that I e'er might have the hap
To get the bird which in the map
Is call'd the Indian ruck !
I'd give it him, and hope to be
As rich as Guise or Laviné,
Or else I had ill-luck

Birds round about his chamber stand,
And he them feeds with his own hand,
'Tis his humility,
And if they do want anything,
They need but whistle for their king,
And he comes presently.

But now, then, for those parts he must
Be custodied Lewis the Just,
Great Henry's lawful heir,
When to his stile to add more words,
They'd better call him King of Birds,
Than of the great Navarre

He hath besides a pretty quirk,
Taught him by nature, how to work
In iron with much ease !
Sometimes to the forge he goes,
There he knocks, and there he blows,
And makes both locks and keys,

Which puts a doubt in every one,
Whether he be Mars or Vulcan's son,
Some few believe his mother,
But let them all say what they will,
I came revolved, and so think still,
As much th' one as th' other

The people too dislike the youth,
Alleging reasons, for, in truth,
Mothers should honour'd be,
Yet others say, he loves her rather
As well as ere she loved his father,
And that's notoriously——

His queen, a pretty little wench,
Was born in Spain, speaks little French,
She's ne'er like to be mother,
For her incestuous house could not
Have children which were not begot
By uncle or by brother.

Nor why should Lewis, being so just,
Content himself to take his lust
With his Lucrece's mate,
And suffer his little pretty queen,
From all her race that yet hath been,
So to degenerate ?

'Twere charity for to be known
To love others' children as his own
And why ? it is no shame,
Unless that he would greater be
Than was his father Henry,
Who, men thought, did the same

Bishop Corbet, 1647.

253 —FAREWELL TO THE FAIRIES.

Farewell rewards and fairies,
Good housewives now may say,
For now foul sluts in dairies
Do fare as well as they
And though they swoop their hearth no less
Than maids were wont to do,
Yet who of late, for cleanliness,
Finds sinpence in her shoe ?

Lament, lament, old Abbeys,
The fairies' lost command,
They did but change priests' babies,
But some have changed your land ;
And all your children sprung from thence
Are now grown Puritans,
Who live as changelings ever since,
For love of your dominions.

At morning and at evening both,
You merry were and glad,
So little care of sleep or sloth
Those pretty lasses had,
When Tom came home from labour,
Or Cis to milking rose,
Then merrily went their labor,
And nimbly went their toes

Witness those rings and roundelay
Of theirs, which yet remain,
Were footed in Queen Mary's day
On many a grassy plain,
But since of late Elizabeth,
And later, James came in,
They never danc'd on any heath
As when the time hath been.

By which we note the fairies
Were of the old profession,
Their songs were Ave-Marie's,
Their dances were procession
But now, alas ! they all are dead,
Or gone beyond the seas,
Or farther for religion fled,
Or else they take their ease

A tell-tale in their company
They never could endure,
And whose kept not secretly
Their mirth, was punish'd sure ;
It was a just and Christian deed,
To punish such black and blue
O how the commonwealth doth need
Such justices as you !

Bishop Corbet, 1647.

254.—S O N G .

Dry those fair, those crystal eyes,
Which, like growing fountains, rise,
To drown their banks' grief's sullen brooks
Would better flow in furrow'd looks;
Thy lovely face was never meant
To be the shore of discontent

Then clear those waterish stars again,
Which else portend a lasting rain,
Lest the clouds which settle there,
Prolong my winter all the year,
And thy example others make
In love with sorrow for thy sake.

Bishop King.—About 1640.

255.—S I C V I T A .

Like to the falling of a star,
(Or as the flights of eagles are;
Or like the fresh spring's gaudy hue,
(Or silver drops of morning dew,
Or like a wind that chafes the flood,
(Or bubbles which on water stood
E'en such is man, whose borrow'd light
Is straight call'd in, and paid to-night
The wind blows out, the bubble dies;
The spring entomb'd in autumn lies,
The dew dries up, the star is shot,
The flight is past—and man forgot

Bishop King.—About 1640.

256.—L I F E

What is the existence of man's life
But open war or slumber'd strife?
Where sickness to his sense presents
The combat of the elements,
And never feels a perfect peace
Till death's cold hand signs his release.

It is a storm—where the hot blood
Outvies in rage the boiling flood—
And each loud passion of the mind
Is like a furious gust of wind,
Which beats the bark with many a wave,
Till he casts anchor in the grave.

It is a flower—which buds, and grows,
And withers as the leaves disclose;
Whose spring and fall faint seasons keep,
Like fits of waking before sleep,
Then shrinks into that fatal mould
Where its first being was enroll'd.

It is a dream—whose seeming truth
Is morbid in age and youth,
Where all the comforts he can share
As wand'ring as his fancies are,
Till in a mist of dark decay
The dreamer vanish quite away.

It is a dial—which points out
The sunset as it moves about,
And shadows out in lines of night
The subtle stages of Time's flight,
Till all-obscuring earth hath laid
His body in perpetual shade.

It is a weary interlude—
Which doth short joys, long woes, include—
The world the stage, the prologue tears;
The acts vain hopes and varied fears;
The scene shuts up with loss of breath,
And leaves no epilogue but Death!

Bishop King.—About 1640.

257.—A COMPLAINT OF A LEARNED
DIVINE IN PURITAN TIMES

In a melancholy study,
None but myself,
Methought my Muse grow maddy;
After seven years' rouding,
And costly brooding,
I felt, but could find no self.
Into learned rags
I have rent my plush and satin,
And now am fit to beg
In Hebrew, Greek, and Latin:
Instead of Aristotle,
Would I had got a patten.
Alas! poor scholar, whither wilt thou go;

I have bowed, I have bended,
And all in hope
One day to be befriended,
I have preach'd, I have printed,
Whate'er I hinted,
To please our English Pope,
I worship'd towards the East
But the sun doth now forsake me,
I find that I am falling,
The northern winds do shake me.
Would I had been upright,
For bowing now will break me.

Alas! poor, &c.

At great preferment I am'd,
Witness my silk,
But now my hopes are maim'd
I looked lately
To live most stately,
And have a dairy of bell-ropes milk,
But now, alas!
Myself I must flatter,
Bigamy of steeples is a laughing matter
Each man must have but one,
And curates will grow fatter.

Alas! poor, &c.

Into some country village
Now I must go,
Where neither tithes nor tillage
The greedy patron,
And parched matron,
Swear to the church they owe
Yet if I can preach,
And pray too on a sudden,
And confute the Pope
At adventure without studying,
Then ten pounds a year,
Besides a Sunday pudding.

Alas! poor, &c.

All the arts I have skill in,
Divine and human,
Yet all's not worth a shilling
When the women hear me
They do but jeer me,
And say I am profane.
Once I remember
I preached with a weaver,
I quoted Austin,
He quoted Dod and Clever
I nothing got,
He got a cloak and beaver
Alas! poor, &c

Ships, ships, ships I discover,
Crossing the main,
Shall I in and go over,
Turn Jew or Atheist,
Turk or Papist,
To Geneva or Amsterdam?
Bishops are void
In Scotland, shall I thither?
Or follow Windebank
And Finch, to see if either
Do want a priest to shrieve them?
Oh, no, 'tis blustering weather.
Alas! poor, &c

Ho, ho, ho, I have hit it
Peace, Goodman fool!
Thou hast a trade will fit it;
Draw thy indenture,
Be bound at a venture
An apprentice to a free-school,
There thou mayest command,
By William Lilly's charter,
There thou mayest whip, strip,
And hang, and draw and quarter,
And commit to the red rod
Both Will, and Tom, and Arthur.
Ay, ay, 'tis hither, hither will I go.

Dr. Wilde.—About 1640

258—S O N G

Let fools great Cupid's yoke disdain,
Loving their own wild freedom better,
Whilst, proud of my triumphant chain,
I sit and court my beauteous fetter

Her murdering glances, snaring hairs,
And her bewitching smiles so please me,
As he brings ruin, that repairs
The sweet afflictions that disease me

Hide not those panting balls of snow
With envious veils from my beholding,
Unlock those lips, their pearly row
In a sweet smile of love unfolding

And let those eyes, whose motion wheels
The restless fate of every lover,
Survey the pains my sick heart feels,
And wounds, themselves have made, discover.

Thomas Carew.—About 1630

259.—S O N G

Would you know what's soft? I dare
Not bring you to the down or air:
Nor to stars to show what's bright,
Nor to snow to teach you white
Nor, if you would music hear,
Call the orbs to take your ear,
Nor to please your sense bring forth
Bruised nard or what's more worth.
Or on food were your thoughts plac'd,
Bring you nectar, for a taste
Would you have all these in one,
Name my mistress, and 'tis done

Thomas Carew.—About 1630.

260.—S O N G

Ask me no more where Jove bestows,
When June is past, the fading rose;
For in your beauties, orient deep,
These flowers, as in their causes, sleep.

Ask me no more whither do stray
The golden atoms of the day;
For in pure love heaven did prepare
Those powders to enrich your hair.

Ask me no more whither doth haste
The nightingale when May is past;
For in your sweet dividing throat
She winters, and keeps warm her note.

Ask me no more if east or west
The Phoenix builds her spicy nest,
For unto you at last she flies,
And in your fragrant bosom dies!

Thomas Carew.—About 1630.

261.—THE COMPLIMENT

I do not love thee for that fair
Rich fan of thy most curious hair;
Though the wires thereof be drawn
Finer than the threads of lawn,
And are softer than the leaves
On which the subtle spider weaves.

I do not love thee for those flowers
Growing on thy cheeks (love's bower);
Though such cunning them hath spread,
None can paint them white and red
Love's golden arrows thence are shot,
Yet for them I love thee not.

I do not love thee for those soft
Red coral lips I've kiss'd so oft,
Nor teeth of pearl, the double guard
To speech, when music still is heard;
Though from those lips a kiss being taken,
Might tyrants melt, and death awaken.

I do not love thee, oh! my fairest,
For that richest, for that rarest
Silver pillar, which stands under
Thy sound head, that globe of wonder,
Tho' that neck be whiter far
Than towers of polish'd ivory are.

Thomas Carew.—About 1630.

262.—S O N G

Give me more love, or more disdain,
The torrid, or the frozen zone
Bring equal ease unto my pain ;
The temperate affords me none ;
Either extreme, of love or hate,
Is sweeter than a calm estate.

Give me a storm, if it be love,
Like Danae in a golden shower.
I swim in pleasure, if it prove
Disdain, that torrent will devour
My vulture-hopes, and he's possess'd
Of heaven that's but from hell released
Then crown my joys, or cure my pain,
Give me more love, or more disdain.

Thomas Carew—About 1630.

263.—S O N G

If the quick spirits in your eye
Now languish and anon must die,
If ev'ry sweet, and ev'ry grace
Must fly from that forsaken face
Then, Celina, let us reap our joys,
Ere time such goodly fruit destroys

Or, if that golden fleece must grow
For ever, free from aged snow,
If those bright suns must know no shade,
Nor your fresh beauties ever fade,
Then fear not, Celina, to bestow
What still being gather'd still must grow.
Thus, either Time his sickle brings
In vain, or else in vain his wings.

Thomas Carew—About 1630.

264.—DISDAIN RETURNED.

He that loves a rosy cheek,
Or a coral lip admires,
Or from star-like eyes doth seek
Fuel to maintain his fires,
As old Time makes these decay,
So his flames must waste away.

But a smooth and steadfast mind,
Gentle thoughts and calm desires,
Hearts with equal love combin'd,
Kindle never-dying fires
Where these are not, I despise
Lovely cheeks, or lips or eyes

No tears, Celina, now shall win
My resolved heart to return ;
I have search'd thy soul within,
And find nought but pride and scorn,
I have learn'd thy arts, and now
Can disdain as much as thou.
Some power, in my revenge, convey
That love to her I cast away.

Thomas Carew—About 1630.

265 —ON MR. W MONTAGUE'S RETURN
FROM TRAVEL.

Lead the black bull to slaughter, with the boar
And lamb, then purple with their mingled gore
The ocean's curled brow, that so we may
The sea-gods for their careful waftage pay.
Send grateful incense up in pious smoke
To those mild spirits that cast a curbing yoke
Upon the stubborn winds, that calmly blew
To the wish'd shore our long'd-for Montague.
Then, whilst the aromatic odours burn
In honour of their darling's safe return,
The Muse's quire shall thus, with voice and
hand,

Bless the fair gale that drove his ship to land.

Sweetly-breathing vernal air,
That with kind warmth dost repair
Winter's ruins ; from whose breast
All the gums and spice of th' East
Borrow their perfumes, whose eye
Gilds the morn, and clears the sky,
Whose dishovel'd bosoms shed
Pearls upon the violet bed,
On whose brow, with calm smiles dress'd,
The halcyon sits and builds her nest ;
Beauty, youth, and endless spring,
Dwell upon thy rosy wing,
Thou, if stormy Boreas throws
Down whole forests when he blows,
With a pregnant flow'ry birth
Canst refresh the teeming earth
If he up the early bud,
If he blast what's fair or good,
If he scatter our choice flowers,
If he shake our hills or bowers,
If his rude breath threaten us,
Thou canst stroke great Boreas,
And from him the grace obtain
To bind him in an iron chain.

Thomas Carew—About 1630.

266 —PERSUASIONS TO LOVE.

Think not, 'cause men flatt'ring say,
Y'are fresh as April, sweet as May,
Bright as is the morning star,
That you are so, or, though you are,
Be not therefore proud, and deem
All men unworthy your esteem,
Nor let brittle beauty make
You your wisest thoughts forsake
For that lovely face will fail,
Beauty's sweet, but beauty's frail
'Tis sooner past, 'tis sooner done,
Than summer's rain or winter's sun ;
Most fleeting when it is most dear ;
'Tis gone while we but say—'tis here.
These curious looks, so aptly twin'd,
Whose every hair a soul doth bind,
Will change their auburn hue, and grow
White and cold as winter's snow.
That eye, which now is Cupid's nest,
Will prove his grave, and all the rest

Will follow, in the cheek, chin, nose,
Nor lily shall be found, nor rose,
And what will then become of all
Those whom now you servants call?
Like swallows, when your summer's done,
They'll fly, and seek some warmer sun
Then wisely choose one to your friend
Whose love may (when your beauties end)
Remain still firm, be provident,
And think, before the summer's spent,
Or following winter, like the ant,
In plenty hoard for time of want
For when the storms of Time have mov'd
Waves on that cheek which was beloved,
When a fair lady's face is pined,
And yellow spread where red once shin'd,
When beauty, youth, and all sweets leave

her,
Love may return, but lovers never
And old folks say there are no pains
Like itch of love in aged veins
O love me then, and now begin it,
Let us not lose this present minute,
For time and age will work that wrack
Which time or age shall ne'er call back
The snake each year fresh skin resumes,
And eagles change their aged plumes,
The faded rose, each spring, receives,
A fresh red tincture on her leaves
But if your beauties once decay,
You never know a second May.
Oh, then, be wise, and whilst your season
Affords you days for sport, do reason,
Spend not in vain your life's short hour,
But crop in time your beauties' flower,
Which will away, and doth together
Both bud and fade, both blow and wither

Thomas Carew.—About 1630.

267.—APPROACH OF SPRING.

Now that the winter's gone, the earth hath lost
Her snow-white robes, and now no more the frost

Candies the grass, or calls an icy cream
Upon the silver lake, or crystal stream;
But the warm sun thaws the benumb'd earth,
And makes it tender, gives a sacred birth
To the dead swallow; wakes in hollow tree
The drowsy cuckoo, and the humble bee,
Now do a choir of chirping minstrels bring
In triumph to the world the youthful spring
The valleys, hills, and woods, in rich array,
Welcome the coming of the long'd for May
Now all things smile.

Thomas Carew.—About 1630.

268.—EPITAPH ON THE DUKE OF BUCKINGHAM.

Reader, when these dumb stones have told
In borrow'd speech what guest they hold,
Thou shalt confess the vain pursuit
Of human glory yields no fruit

But an untimely grave If Fate
Could constant happiness create,
Her ministers, fortune and worth,
Had here that miracle brought forth
They fix'd this child of honour where
No room was left for hope or fear
Of more or less—so high, so great,
His growth was, yet so safe he stood
Safe in the circle of his friends;
Safe in his loyal heart and ends,
Safe in his native valiant spirit;
By favour safe, and safe by merit,
Safe by the stamp of Nature, which
Gave strength with shape and grace enough,
Safe in the cheerful courtesies
Of flowing gestures, speech, and eyes,
Safe in his bonities, which were more
Proportion'd to his mind than store
Yet though for virtue he became
Involv'd himself in borrow'd suns,
Safe in his care, he leaves behind
No friend engag'd, no debt unpaid.

But, though the stars conspire to lower
Upon one head th' united power
Of all their graces, if their dire
Aspects must other breasts inspire
With vicious thoughts, a murderer's knife
May cut (as here) their darling's life
Who can be happy then, if Nature must
To make one happy man, make all men sad

Thomas Carew.—About 1630

269.—TO SAXHAM.

Though frost and snow lock'd from mine eye
That beauty, which without door lies,
The gardens, orchards, walks, that so
I might not all thy pleasures know,
Yet, Saxham, thou, within thy gate,
Art of thyself so deliberate,
So full of native sweets, that bless
Thy roof with inward happiness,
As neither from, nor to thy store,
Winter takes aught, or spring adds more.
The cold and frozen air had starv'd
Much poor, if not by thee preserv'd;
Whose prayers have made thy table blest
With plenty, far above the rest
The season hardly did afford
Course eates unto thy neighbour's board,
Yet thou hast dainties, as the sky
Had only been thy glory;
Or else the birds, fearing the snow
Might to another deluge grow,
The pheasant, partridge, and the lark,
Flew to thy house, as to the ark.
The willing ox of himself came
Home to the slaughter, with the lamb,
And every beast did flatter bring
Himself to be an offering
The scaly heid more pleasure took,
Bath'd in thy dish, than in the brook.
Water, earth, air, did all conspire
To pay their tributes to thy fire;

Whose cherishing flames themselves divide
Through every room, where they decide
The night and cold abroad, whilst they,
Like suns within, keep endless day
Those cheerful beams send forth their light,
To all that wander in the night,
And seem to beckon from aloof
The weary pilgrim to thy roof,
Where, if refresh'd, he will away,
He's fairly welcome, or, if stay,
Far more, which he shall heartily find,
Both from the master and the land
The stranger's welcome each man there
Stamp'd on his cheerful brow doth wear;
Nor doth this welcome, or his cheer,
(Grow less, 'cause he stays longer here
There's none observes, much less repines,
How often thus man sups and dines
Thou hast no porter at the door
I'll examine or keep back the poor,
Nor locks nor bolts, thy gates have been
Made only to let strangers in,
Untaught to shut, they do not fear
To stand wide open all the year,
Careless who enters, for they know
Thou never didst deserve a foe;
And as for thieves, thy bounty's such,
They cannot steal, thou giv'st so much

Thomas Carew.—About 1630.

270—THE PRIMROSE

Ask me why I send you here
This firstling of the infant year,
Ask me why I send to you
This primrose all bespall'd with dew,
I straight will whisper in your ears,
The sweets of love are wash'd with tears
Ask me why this flow'r doth show
So yellow, green, and sickly too;
Ask me why the stalk is weak,
And bending, yet it doth not break:
I must tell you, those discover
What doubts and fears are in a lover.

Thomas Carew.—About 1630.

271—CHRISTMAS

So now is come our joyful'st feast;
Let every man be jolly;
Each room with ivy leaves in drest,
And every post with holly.
Though some churls at our mirth repine,
Round your foreheads garlands twine,
Drown sorrow in a cup of wine,
And let us all be merry
Now all our neighbours' chimneys smoke,
And Christmas blocks are burning;
Their ovens they with baked meat choke,
And all their spits are turning.
Without the door let sorrow lie;
And if for cold it hap to die,
We'll bury't in a Christmas pie,
And overmore be merry.

Now every lad is wondrous trim,
And no man minds his labour;
Our lasses have provided them
A bagpipe and a tabor,
Young men and maids, and girls and boys,
Give life to one another's joys;
And you anon shall by their noise
Perceive that they are merry
Rank misers now do sparing shun;
Their hall of music soundeth,
And dogs thence with whole shoulders run,
So all things there aboundeth.
The country folks themselves advance,
With crowdy-mattions out of France;
And Jack shall pipe, and Gill shall dance,
And all the town be merry.
Nod Squash hath fetcht his hands from pawn,
And all his best apparel;
Brisk Noll hath bought a ruff of lawn
With dropping of the barrel.
And those that hardly all the year
Had bread to eat, or rags to wear,
Will have both clothes and dainty fare,
And all the day be merry.

Now poor men to the justices
With coupons make their errands;
And if they hap to fail of those,
They plague them with their warrants:
But now they feed them with good cheer,
And what they want they take in beer,
For Christmas comes but once a year,
And then they shall be merry.
Good farmers in the country nurse
The poor, that else were undone;
Some landlords spend their money worse,
On lust and pride at London.
There the roysters they do play,
Drub and dance their lands away,
Which may be ours another day,
And therefore let's be merry.

The client now his suit forbears,
The prisoner's heart is eased;
The debtor drinks away his cares,
And for the time is pleased.
Though others' purses be more fat,
Why should we pine, or grieve at that?
Hang sorrow! care will kill a cat,
And therefore let's be merry.

Hark! now the wags abroad do call,
Each other forth to rambling;
Anon you'll see them in the hall,
For nuts and apples scrambling.
Hark! how the roofs with laughter sound,
Anon they'll think the house goes round,
For they the cellar's depth have found,
And there they will be merry.

The wenches with their wassail bowls
About the streets are singing;
The boys are come to catch the owls,
The wild mare in is bringing.
Our kitchen boy hath broke his box,
And to the dealing of the ox,
Our honest neighbours come by flocks,
And here they will be merry.

Now kings and queens poor sheepcotes have,
 And mate with everybody,
 The honest now may play the knave,
 And wise men play the noddy
 Some youths will now a mumming go,
 Some others play at Rowland-bo,
 And twenty other game boys mo,
 Because they will be merry
 Then, wherefore, in these merry days,
 Should we, I pray, be duller?
 No, let us sing some roundelays,
 To make our mirth the fuller
 And, while we thus inspired sing,
 Let all the streets with echoes ring,
 Woods and hills, and everything,
 Bear witness we are merry

George Wither — About 1635

272 — SONNET UPON A STOLEN KISS

Now gentle sleep hath closed up those eyes
 Which, waking, kept my boldest thoughts in
 awe,
 And free access unto that sweet lip her,
 From whence I long the rosy breath to draw
 Methinks no wrong it were, if I should steal
 From those two melting rubies, one poor kiss.
 None sees the theft that would the theft reveal,
 Nor rob I her of ought what she can miss
 Nay should I twenty kisses take away,
 There would be little sign I would do so,
 Why then should I this robbery delay?
 Oh! she may wake, and therewith angry grow!
 Well, if she do, I'll back restore that one,
 And twenty hundred thousand more for loan

George Wither — About 16.5

273. — THE COMPANIONSHIP OF THE MUSE

See'st thou not, in clearest days,
 Oft thick fogs cloud heaven's rays,
 And the vapours that do breathe
 From the earth's gross womb beneath,
 Seem they not with their black steams
 To pollute the sun's bright beams,
 And yet vanish into air,
 Leaving it, unblemish'd, fair?
 So, my Willy, shall it be
 With Detraction's breath and thee.
 It shall never rise so high,
 As to stain thy poesy.
 As that sun doth oft exhale
 Vapours from each rotten vale,
 Poesy so sometime drains
 Gross concerns from muddy brains;
 Mists of envy, fogs of spite,
 'Twixt men's judgments and her light
 But so much her power may do,
 That she can dissolve them too
 If thy verse do bravely tower,
 As she makes wing she gets power,

Yet the higher she doth soar,
 She's affronted still the more,
 Till she to the high'st hath past,
 Then she rests with fame at last:
 Let nought therefore thee all night,
 But make forward in thy flight,
 For, if I could match thy rhyme,
 To the very stars I'd climb;
 There begin again, and fly
 Till I reach'd eternity
 But, alas! my muse is slow,
 For thy page she flugs too low
 Yea, the more's her hapless fate,
 Her short wings were cleft of late.
 And poor I, her fortune racing,
 Am myself put up a-mewing
 But if I my cargo can rid,
 I'll fly where I never did.
 And though for her sake I'm cross,
 Though my best hopes I have lost,
 And knew she would make my trouble
 Ten times more than ten times double:
 I should love and keep her too,
 Spite of all the world could do
 For, though banish'd from my dock,
 And confin'd within these rocks,
 Here I waste away the light,
 And consume the sullen night,
 She doth for my comfort stay,
 And keeps many cares away
 Though I miss the flowery fields,
 With those sweets the springtide yields,
 Though I may not see those groves,
 Where the shepherds chant their loves,
 And the lasses more excel
 Than the sweet-voiced Philomel.
 Though of all those pleasures past,
 Nothing now remains at last,
 But Remembrance, poor relief,
 That more makes than mends my grief
 She's my mind's companion still,
 Man's Envy's evil will.
 (Whence she would be driven, too,
 Were't in mortal's power to do)
 She doth tell me where to borrow
 Comfort in the midst of sorrow
 Makes the desolatest place
 To her presence be a grace;
 And the blackest discontent
 Be her fairest ornament
 In my former days of bliss,
 Her divine skill taught me this,
 That from everything I saw,
 I could some invention draw
 And raise pleasure to her height,
 Through the meanest object's sight,
 By the murmur of a spring,
 Or the least bough's rustling.
 By a daisy, whose leaves spread,
 Shut when Titan goes to bed;
 Or a shady bush or tree,
 She could more infuse in me,
 Than all Nature's beauties can
 In some other wiser man.
 By her help I also now
 Make this churlish place allow

Some things that may sweeten gladness,
In the very gall of sadness.
The dull loneliness, the black shade,
That these hanging vaults have made,
The strange music of the waves,
Beating on these hollow caves;
This black den which rocks emboss,
Overgrown with oldest moss.
The rude portals that give light
More to terror than delight.
This my chamber of neglect,
Wall'd about with disrespect
From all these, and this dull air,
A fit object for despair,
She hath taught me by her might
To draw comfort and delight
Therefore, thou best earthly bliss,
I will cherish thee for this
Poesy, thou sweetest content
That o'er heaven to mortals lent
Though they as a trifle leave thee,
Whose dull thoughts cannot conceive thee,
Though thou be to them a scorn,
That to nought but earth are born,
Let my life no longer be
Than I am in love with thee,
Though our wise ones call thee madness,
Let me never taste of gladness,
If I love not thy maddest fit
Above all their greatest wit
And though some, too seeming holy,
Do account thy raptures folly,
Thou dost teach me to condemn
What make knaves and fools of them.

George Wither—About 1635.

274.—A PRISONER'S LAY

First think, my soul, if I have foes
That take a pleasure in my woes,
And to procure these outward woes
Have thus enwrapt me unaware.
Thou should'st by much more careful be,
Since greater foes lay wait for thee.

By my late hopes that now are cross,
Consider those that firmer be,
And make the freedom I have lost
A means that may remember thee.
Had Christ not thy Redeemer been,
What horrid state hadst thou been in!

Or when through me thou seest a man
Condemn'd unto a mortal death,
How sad he looks, how pale, how wan,
Drawing, with fear, his panting breath,
Think if in that such grief thou see,
How sad will "Go, ye cursed," be!

These iron chains, these bolts of steel,
Which often poor offenders grind;
The wants and cares which they do feel
May bring some greater things to mind;
For by their grief thou shalt do well
To think upon the pains of hell

Again, when he that fear'd to die
(Past hope) doth see his pardon brought,
Read but the joy that 's in his eye,
And then convey it to thy thought;
Then think between thy heart and thee,
How glad will "Come, ye blessed," be!

George Wither—About 1635.

275.—FROM "A DIRGE"

Farewell,
Sweet groves to you!
You hills that highest dwell,
And all you humble vales, adieu!
You wanton brooks and solitary rocks,
My dear companions all, and you my tender
flocks!
Farewell, my pipe! and all those pleasing
songs whose moving strain
Delighted once the fairest nymphs that dance
upon the plains.
You discontents, whose deep and over-deadly
smart
Have without pity broke the truest heart,
Sighs, tears, and every sad annoy,
That erst did with me dwell,
And others joy,
Farewell!

George Wither.—About 1635.

276.—TO A BROTHER POET.

Go, my Willy, get thee gone,
Leave me in exile alone,
Hie thee to that merry throng,
And amaze them with thy song.
Thou art young, yet such a lay
Never graced the month of May,
As (if they provoke thy skill)
Thou canst fit unto the quill.
I, with wonder, heard thee sing
At our last year's revelling
Then I with the rest was free,
When unknown I noted thee,
And perceived the ruder swains
Envy thy far sweeter strains.
Yea, I saw the lasses cling
Round about thee in a ring,
As if each one jealous were
Any but herself should hear.

George Wither—About 1635.

277.—THE JUST INDIGNATION OF THE OPPRESSED.

Do I not know a great man's power and
might,
In spite of innocence, can smother right,
Colour his villainies to get esteem,
And make the honest man the villain seem?
I know it, and the world doth know 'tis true,
Yet I protest if such a man I know,

That might my country prejudice, or thee,
Were he the greatest or the proudest he
That breathes this day. if so it might be found
That any good to either might redound,
I, unappall'd, dare in such a case
Rap up his foulest crimes before his face,
Though for my labour I were sure to drop
Into the mouth of ruin without hope

George Wither.—About 1635.

278—A PERSECUTED POET'S ADDRESS TO HIS KING

While here my muse in discontent doth sing
To thee, her great Apollo, and my king,
Imploping thee, by that high, sacred name,
By justice, and those powers that I could
name

By whatsoe'er may move, entreat I thee,
To be what thou art unto all, to me

George Wither.—About 1635

279—MY HEAVENLY FATHER AND HIS ERRING CHILD

Yet I confess, in this my pilgrimage,
I, like some infant, am of tender age.
For as the child who from his father hath
Stray'd in some grove thro' many a crook'd
path,

Is sometimes hopeful that he finds the way,
And sometimes doubtful he runs more astray
Sometime with fair and easy paths doth
meet,
Sometime with rougher tracts that stay his
feet ;

Here goes, there runs, and you amazed stays,
Then cries and straight forgets his care, and
plays.

Then hearing where his loving father calls,
Makes haste, but through a zeal ill-guided
falls ;

Or runs some other way, until that he
(Whose love is more than his endeavours be)
To seek the wanderer, forth himself doth come,
And take him in his arms, and bear him home.
So in this life, this grove of ignorance,
As to my homeward, I myself advance,
Sometimes aright, and sometimes wrong I go,
Sometimes my pace is speedy, sometimes slow
One while my ways are pleasant unto me,
Another while as full of cares they be
I doubt and hope, and doubt and hope again,
And many a change of passion I sustain
In this my journey, so that now and then
I lost, perhaps, may seem to other men.
Yea, to myself awhile, when sins impure
Do my Redeemer's love from me obscure.
But whatsoe'er betide, I know full well
My Father, who above the clouds doth dwell,
An eye upon His wandering child doth cast,
And He will fetch me to my home at last.

George Wither.—About 1635.

280—AGAINST HIRED FLATTERERS :

I have no muses that will serve the turn
At every triumph, and rejoice or mourn,
After a minute's warning, for their lure,
If with old sherry they then elves in pure.
I am not of a temper like to those
That can provide an hour's sad talk in prose
For any funeral, and then go dine,
And choke my grief with sugar-plums and wine.
I cannot at the chariot sit and laugh,
And then, half tipsy, write an epitaph.
I cannot for reward adorn the house
Of some old rotten miser with my verse,
Nor, like the postasters of the time,
Go howl a doleful elegy in rhyme,
For every lord or ladyship that dies,
And then perplex their heirs to patronize
That muddy poetry. Oh, how I scorn,
That raptures which are free and nobly born
Should, filler-like, for entertainment wring
At strangers' windows, and go play the ape
In counterfeiting passion.

George Wither.—About 1635.

281—THE 148TH PSALM PARAPHRASED.

Come, O come, with sacred lays,
Let us sound th' Almighty's praise.
Hither bring in true consent,
Heart, and voice, and instrument
Let the orpharion sweet
With the harp and viol meet :
To your voices tune the lute ;
Let not tongue, nor string be mute ;
Nor a creature dumb be found
That hath either voice or sound.

Let such things as do not live,
In still music praises give :
Lowly pipe, ye worms that creep,
On the earth, or in the deep,
Loud aloft your voices strain,
Beasts and monsters of the main.
Birds, your warbling treble sing ;
Clouds, your peals of thunder ring ;
Sun and moon, exalted higher,
And you, stars, augment the quire.

Come, ye sons of human race,
In this chorus take your place,
And amid this mortal throng,
Be you masters of the song.
Angels and celestial powers,
Be the noblest tenor yours.
Let, in praise of God, the sound
Run a never-ending round ;
That our holy hymn may be
Everlasting, as is He.

From the earth's vast hollow womb,
Music's deepest base shall come ;
Sea and floods, from shore to shore,
Shall the counter-tenor roar.
To this concert, when we sing,
Whistling winds, your descant bring,

Which may bear the sound above,
Where the orb of fire doth move,
And so climb from sphere to sphere,
Till our song th' Almighty hear.

So shall He from Heaven's high tower
On the earth His blessings shower,
All this his wide orb we see,
Shall one quire, one temple be.
There our voices we will rear,
Till we fill it everywhere,
And enforce the founts that dwell
In the air, to sink to hell
Then, O come, with sacred lays,
Let us sound th' Almighty's praise

George Wither — About 1635

282.—THE FORD OF ARLE

North-east, not far from this great pool, there lies

A tract of beechy mountains that arise,
With leisurely ascending, to such height
As from their tops the warlike Isle of Wight
You in the ocean's bosom may espie,
Tho' near two hundred furlongs hence it lie.
The pleasant way, as up those hills you climb,
Is strew'd o'er with marjoram and thyme,
Which grows unset. The hedge-rows do not want

The cowslip, violet, primrose, nor a plant
That freshly mounts, as hich, both green and tall,

Low swallows on whose bloomings bees do fall,

Fair woodbines, which about the hedges twine,
Smooth privet, and the sharp sweet oylantine,
With many more, whose leaves and blossoms fair

The earth adorn, and oft perfume the air.

Now there, and in the least frequented place
Of all these mountains, is a little space
Of pleasant ground, hemm'd in with dropping trees,

And those so thick that Phaëbus scarcely sees
The earth they grow on once in all the year,
Nor what is done among the shadows there.

George Wither — About 1635.

283.—THE SEQUESTERED RETIREMENT OF BENTWORTH.

Two pretty rills do meet, and, meeting, make
Within one valley a large silver lake,
About whose banks the fertile mountains stood,

In ages pass'd bravely crown'd with wood,
Which lending cold sweet shadows gave it grace

To be accounted Cynthia's bathing-place,

And from her father Neptune's brackish court,
Fair Thetis hither often would resort,
Attended by the fishes of the sea,
Which in those sweeter waters came to play.
There would the daughter of the sea-god dive,
And thither came the land-nymphs every eve,
To wait upon her, bringing for her brows
Rich garlands of sweet flowers, and beechy boughs;

For pleasant was that pool, and near it then
Was neither rotten marsh nor boggy fen.
It was not overgrown with boisterous sedge,
Nor grew there rudely then along the edge
A bending willow, nor a prickly bush,
Nor broad-leaf'd flag, nor reed, nor knotty rush

But here, well-order'd was a grove with bowers,
There grassy plots set round about with flowers

Here, you might thro' the waters see the land

Appear, strew'd o'er with white, or yellow sand.

Yea, deeper was it, and the wind by whiffs
Would make it rise, and wash the little cliffs,
On which oft pluming sat, unfrighted then,
The gaggling wild goose, and the snow white swan,

With all the flocks of fowls which to this day,
Upon those quiet waters breed and play

George Wither — About 1635.

284.—PRAYER FOR SEASONABLE WEATHER.

Lord, should the sun, the clouds, the wind,

The air and seasons be,

To us so froward and unkind,

As we are false to Thee.

All fruits would quite away be burn'd,

Or lie in water drown'd,

Or blasted be, or overturn'd,

Or chill'd on the ground.

But from our duty though we swerve,

Thou still dost mercy show,

And doign Thy creatures to preserve,

That men might thankful grow.

Yet, though from day to day we sin,

And Thy displeasure gain,

No sooner we to cry begin,

But pity we obtain.

The weather now Thou chang'd hast,

That put us late to fear,

And when our hopes were almost past,

Then comfort did appear.

The heaven the earth's complaint hath heard,

They reconcil'd be,

And Thou such weather hast prepared,

As we desired of Thee.

George Wither. — About 1635.

285.—MORNING.

By this had chanticleer, the village cock,
Bidden the goodwife for her meads to knock,
And the swart ploughman for his breakfast
stayed,

That he might till those lands were fallow laid,
The hills and valleys here and there resound
With the re-echoes of the deep-mouth'd hound;
Each shepherd's daughter with her cleanly pail
Was come a-field to milk the morning's meal;
And ere the sun had climb'd the eastern hills,
To gild the muttering bourns and pretty rills,
Before the labouring bee had left the hive,
And numble fishes, which in rivers dive,
Began to leap and catch the drowned fly,
I rose from rest, not infelcity.

William Browne.—About 1620

286.—EVENING

As in an evening, when the gentle air
Breathes to the sullen night a soft repair,
I oft have sat on Thames' sweet bank, to hear
My friend with his sweet touch to charm mine
ear.

When he hath play'd (as well he can) some
strain,
That likes me, straight I ask the same again,
And he, as gladly granting, strikes it o'er
With some sweet relish was forgot before
I would have been content if he would play,
In that one strain, to pass the night away,
But, fearing much to do his patience wrong,
Unwillingly have ask'd some other song
So, in this diff'ring key, though I could well
A many hours, but as few minutes tell,
Yet, lest mine own delight might injure you,
(Though loath so soon) I take my song anew.

William Browne.—About 1620.

287.—A NIGHT SCENE.

Now great Hyperion left his golden throne
That on the dancing waves in glory shone,
For whose declining on the western shore
The oriental hills black mantles wore,
And thence apace the gentle twilight fled,
That had from hideous caverns usher'd
All-drowsy night, who, in a car of jet,
By steeds of iron-gray (which mainly sweat
Moist drops on all the world) drawn through
the sky,
The helps of darkness waited orderly.
First, thick clouds rose from all the liquid
plains
Then mists from marishes, and grounds whose
veins
Were conduit pipes to many a crystal spring
From standing pools and fens were following
Unhealthy fogs: each river, every rill
Sent up their vapours to attend her will
These pitchy curtains drew 'twixt Earth and
Heaven,

And as Night's chariot through the air was
driven,
Clamour grew dumb, unheard was shepherd's
song,
And silence girt the woods; no warbling
tongue

Talk'd to the echo; satyrs broke their dance,
And all the upper world lay in a trance:
Only the curled streams soft chidings kept,
And little gales, that from the green leaf
swept

Dry summer's dust, in fearful whisp'ring
sturr'd,

As loath to waken any singing bird

William Browne.—About 1620.

288.—NIGHT.

The sable mantle of the silent night
Shut from the world the ever-joyous light.
Care fled away, and softest slumbers pleas'd
To leave the court for lowly cottagons.
Wild beasts forsook their dens on woody hills,
And sleightful otters left the purling rills;
Books to their nests in high woods now were
flung,

And with their spread wings shield their naked
young.

When thieves from thickets to the cross-ways
str,

And terror frights the lonely passenger;
When nought was heard but now and then the
howl

Of some vile cur, or whooping of the owl.

William Browne.—About 1620.

289.—S O N G.

Gentle nymphs, be not refusing,
Love's neglect is time's abusing,
They and beauty are but lent you;
Take the one, and keep the other
Love keeps fresh what age doth smother.
Beauty gone, you will repent you.

'Twill be said, when ye have proved,
Never swains more truly loved

Oh, then fly all nice behaviour!

Pity fain would (as her duty)

Be attending still on Beauty,

Let her not be out of favour.

William Browne.—About 1620.

290.—S O N G.

Shall I tell you whom I love?

Hearken then awhile to me,

And if such a woman move

As I now shall verify;

Be assured, 'tis she, or none,

That I love, and love alone.

Nature did her so much right,
As she scorns the help of art.
In as many virtues dight
As e'er yet embraced a heart.
So much good so truly tried,
Some for loss were defied.

Wit she hath, without desire
To make known how much she hath;
And her anger flames no higher
Than may fitly sweeten wrath
Full of pity as may be,
Though perhaps not so to me.

Reason masters every sense,
And her virtues grace her birth
Lovely as all excellence,
Modest in her most of mirth
Likelihood enough to prove
Only worth could kindle love.

Such she is and if you know
Such a one as I have sung;
Be she brown, or fair, or so,
That she be but somehow young.
Be assured, 'tis she, or none,
That I love, and love alone.

William Browne — About 1620.

291.—ADDRESS TO HIS NATIVE SOIL.

Hail thou, my native soil! thou blessed plot
Whom equal all the world affordeth not!
Show me who can? so many crystal rills,
Such sweet-clothed vallies, or aspiring hills,
Such wood-ground, pastures, quarries, wealthy
mines,
Such rocks in whom the diamond fairly shines—
And if the earth can show the like again,
Yet will she fail in her sea-ruling men.
Time never can produce men to o'ertake
The fames of Grenville, Davis, Gilbert, Drake,
Or worthy Hawkins, or of thousands more,
That by their power made the Devonian shore
Mock the proud Tagus; for whose richest spoil
The boasting Spaniard left the Indian soil
Bankrupt of store, knowing it would quit cost
By winning this, though all the rest were lost.

William Browne. — About 1620.

292.—WHAT IS LIFE?

And what 's a life?—a weary pilgrimage,
Whom glory in one day doth fill the stage
With childhood, manhood, and decrepit age

And what 's a life?—the flourishing array
Of the proud summer meadow, which to-day
Wears her green plush, and is to-morrow hay

Read on this dial, how the shades devour
My short-lived winter's day! hour cuts up
hour;
Alas! the total's but from eight to four.

Behold those lilies, which thy hands have
made,
Fair copies of my life, and open laid
To view, how soon they droop, how soon they
fade!

Shade not that dial, night will blind too soon;
My non-aged day already points to noon;
How simple is my suit!—how small my boon!
Nor do I beg this slender inch to wile
The time away, or falsely to beguile
My thoughts with joy: here's nothing worth a
smile.

Francis Quarles — About 1640.

293.—THE VANITY OF THE WORLD

False world, thou ly'st thou canst not lend
The least delight.
Thy favours cannot gain a friend,
They are so slight
Thy morning pleasures make an end
To please at night
Poor are the wants that thou supply'st,
And yet thou vaunt'st, and yet thou vy'st
With heaven, fond earth, thou boasts; false
world, thou ly'st.

Thy babbling tongue tells golden tales
Of endless treasure;
Thy bounty offers easy sales
Of lasting pleasure;
Thou ask'st the conscience what she ails,
And swear'st to ease her
There's none can want where thou supply'st,
There's none can give where thou deny'st.
Alas! fond world, thou boasts, false world,
thou ly'st.

What well-advised ear regards
What earth can say?
Thy words are gold, but thy rewards
Are painted clay.
Thy cunning can out pack the cards,
Thou canst not play
Thy game at weakest, still thou vy'st;
If seen, and then revy'd, deny'st
Thou art not what thou seem'st; false world,
thou ly'st.

Thy tinsel bosom seems a mint
Of new-coyn'd treasure
A paradise, that has no stint,
No change, no measure;
A painted cask, but nothing in't,
Nor wealth, nor pleasure.
Vain earth! that falsely thus comply'st
With man; vain man! that thou rely'st
On earth; vain man, thou dot'st, vain earth,
thou ly'st.

What mean dull souls, in this high measure,
To haberdash
In earth's base wares, whose greatest treasure
Is dross and trash?
The height of whose enchanting pleasure
Is but a flash?

Are these the goods that thou supply'st
Us mortals with? Are these the high'st?
Can these bring cordial peace? false world,
thou ly'st.

Francis Quarles.—About 1640.

294.—F A I T H.

The proudest pitch of that victorious spirit
Was but to win the world, whereby t' inhout
The airy purchase of a transitory
And glozing title of an age's glory
Would'st thou by conquest win more fame than

he,
Subdue thyself! thyself is a world to thee
Earth's but a ball, that heaven hath quilled
o'er

With Wealth and Honour, banded on the floor
Of fickle Fortune's false and slippery court,
Sent for a toy, to make us children sport,
Man's satiate spirits with fresh delights sup-
plying,

To still the fondlings of the world from cry-
ing;

And he, whose merit mounts to such a joy,
Gains but the honour of a mighty toy

But would'st thou conquer, have thy con-
quest crown'd

By hands of Seraphims, triumph'd with the
sound

Of heaven's loud trumpet, warbled by the
shrill

Celestial choir, recorded with a quill
Pluck'd from the pium of an angel's wing,
Confirm'd with joy by heaven's eternal King;
Conquer thyself, thy rebel thoughts repel,
And chase those false affections that rebel
Hath heaven despoil'd what his full hand hath
given thee?

Nipp'd thy succeeding blossoms? or bereaven
thee

Of thy dear latest hope, thy bosom friend?

Doth sad Despair deny these griefs an end?

Despair's a whispering rebel, that within thee,

Bribes all thy field, and sets thyself again'
thee:

Make keen thy faith, and with thy force let
flee,

If thou not conquer him, he'll conquer thee
Advance thy shield of Patience to thy head,
And when Grief strikes, 'twill strike the striker
dead.

In adverse fortunes, be thou strong and stout,
And bravely win thyself, heaven holds not out
His bow for ever bent, the disposition
Of noblest spirit doth, by opposition,
Exasperate the more a gloomy night
Whets on the morning to return more bright
Brave minds, oppress'd, should in despite of
Fate,

Look greatest, like the sun, in lowest state.
But, ah! shall God thus strive with flesh and
blood?

Receives he glory from, or reaps he good

In mortals' ruin, that he leaves man so
To be o'erwhelm'd by this unequal foe?

May not a potter, that, from out the ground,
Hath framed a vessel, search if it be sound?
Or if, by furbishing, he take more pain
To make it fairer, shall the pot complain?
Mortal, thou art but clay, then shall not he,
That framed thee for his service, season thee!
Man, close thy lips; be thou no undertaker
Of God's designs: dispute not with thy Maker

Francis Quarles.—About 1640

295.—DELIGHT IN GOD ONLY.

I love (and have some cause to love) the earth,
She is my Maker's creature: therefore good
She is my mother, for she gave me birth:
She is my tender nurse—she gives me food.

But what's a creature, Lord, compared with
thee?

Or what's my mother, or my nurse to me?

I love the air: her dainty sweets refresh
My drooping soul, and to new sweets invite me;
Her shrill-mouth'd quire sustains me with their
flesh,

And with their polyphonic notes delight me:

But what's the air or all the sweet that he
Can bless my soul withal, compared to thee?

I love the sea: she is my fellow-creature,
My careful purveyor: she provides me store;
She walls me round; she makes my diet
greater,

She waits my treasure from a foreign shore:

But, Lord of oceans, when compared with
thee,

What is the ocean, or her wealth to me?

To heaven's high city I direct my journey,
Whose spangled suburbs entertain mine eye,
Mine eye, by contemplation's great attorney,
Transcends the crystal pavement of the sky.

But what is heaven, great God, compared to
thee?

Without thy presence heaven's no heaven
to me.

Without thy presence earth gives no refection;

Without thy presence sea affords no treasure;

Without thy presence air's a rank infection.

Without thy presence heaven itself no pleasure:

If not possess'd, if not enjoy'd in thee,

What's earth, or sea, or air, or heaven to
me?

The highest honours that the world can boast,
Are subjects far too low for my desire;

The brightest beams of glory are (at most)

But dying sparkles of thy living fire:

The loudest flames that earth can kindle, be

But nightly glow-worms, if compared to thee.

Without thy presence wealth is bags of cares;

Wisdom but folly; joy disquiet—madness:

Friendship is treason, and delights are snarers;

Pleasures but pain, and mirth but pleasing
madness,

Without thee, Lord, things be not what
they be,
Nor have they being, when compared with
thee.

In having all things, and not thee, what have I?
Not having thee, what have my labours got?
Let me enjoy but thee, what further crave I?
And having thee alone, what have I not?
I wish nor sea nor land, nor would I be
Possess'd of heaven, heaven unpossess'd of
thee.

Francis Quarles.—About 1640.

296 — S O N G

Know then, my brethren, heaven is clear,
And all the clouds are gone,
The righteous now shall flourish, and
Good days are coming on
Come then, my brethren, and be glad,
And also rejoice with me;
Lawn sleeves and rapiers shall go down,
And hey! then up go we!

We'll break the windows which the Whore
Of Babylon hath painted,
And when the popish saints are down,
Then Barrow shall be wanted.
There's neither cross nor crucifix
Shall stand for men to see,
Rome's trash and trumperies shall go down,
And hey! then up go we!

* * * * *
We'll down with all the 'Varsities,
Where learning is profest,
Because they practice and maintain
The language of the beast
We'll drive the doctors out of doors,
And arts, whate'er they be;
We'll cry both arts and learning down,
And hey! then up go we!

* * * * *
If once that Antichristian crew
Be crush'd and overthrow'd,
We'll teach the nobles how to crouch,
And keep the gentry down.
Good manners have an ill report,
And turn to pride, we see;
We'll therefore cry good manners down,
And hey! then up go we!

The name of lord shall be abhorr'd,
For every man's a brother,
No reason why, in church or state,
One man should rule another.
But when the change of government
Shall set our fingers free,
We'll make the wanton sisters stoop
And hey! then up go we!

Our cobblers shall translate their souls,
From caves obscure and shady;
We'll make Tom T * * as good as my lord,
And Joan as good as my lady.

We'll crush and fling the marriage ring
Into the Roman sea;
We'll ask no bands, but o'en clap hands,
And hey! then up go we!

Francis Quarles.—About 1640.

297.—SOSPETTO D' HERODE LIB. I.

* * * * *
Below the bottom of the great abyss,
There where one centre reconciles all things;
The world's profound heart pants; there
placed is
Mischiefs old master, close about him clings
A curl'd knot of embracing snakes, that kiss
His correspondent cheeks; these loathsome
strings
Hold the perverse prince in eternal ties,
Fast bound, since first he forfeited the skies.

* * * * *
From death's sad shades, to the life-breathing
air,
This mortal enemy to mankind's good,
Lifts his malignant eyes, wasted with care.
To become beautiful in human blood.
Where Jordan melts his crystal, to make fair
The fields of Palestine with so pure a flood;
There does he fix his eyes, and there detect
New matter to make good his great suspect.

He calls to mind the old quarrel, and what
spark
Set the contending sons of heaven on fire:
Often in his deep thought he revolves the dark
Sybil's divining leaves; he does inquire
Into the old prophecies, trembling to mark
How many present prodigies conspire
To crown their past predictions, both he
lays
Together, in his ponderous mind both
weights.

Heaven's golden-winged herald, late he saw
To a poor Galilean virgin sent:
How low the bright youth bow'd, and with
what awe
Immortal flowers to her fair hand present
He saw the old Hebrew's womb neglect the
law
Of age and barrenness, and her babe prevent
His birth by his devotion, who began
Sometimes to be a saint, before a man.

He saw rich nectar thaws release the rigour
Of the icy north, from frost-bound Atlas'
hands
His adamantine fetters fall; green vigour
Gladding the Scythian rocks, and Libyan
sands
He saw a vernal smile sweetly disfigure
Winter's sad face, and through the flowery
lands
Of fair Engaddi's honey-sweating fountains,
With manna, milk, and balm, new broach
the mountains.

He saw how in that blest day-bearing night,
The heaven-rebuked shades made haste away;
How bright a dawn of angels with new light,
Amazed the midnight world, and made a day
Of which the morning knew not, mad with
spite,
He mark'd how the poor Shepherds ran to pay
Their simple tribute to the babe, whose birth
Was the great business both of heaven and
earth

He saw a threefold sun, with rich increase,
Make proud the ruby portals of the east.
He saw the temple sacred to sweet peace,
Adore her prince's birth, flat on her breast.
He saw the falling idols all confess
A coming Deity. He saw the nest
Of poisonous and unnatural loves, earth-
nurst,
Touch'd with the world's true antidote to
bust.

He saw Heaven blossom with a new-born
light,
On which, as on a glorious stranger, gazed
The golden eyes of night, whose beam made
bright
The way to Both'lem, and as boldly blazed
(Nor ask'd leave of the sun), by day as night
By whom (as Heaven's illustrious handmaid)
raised
Three kings (or what is more) three wise
men went
Westward, to find the world's true orient.

* * * *

That the great angel-blinding light should
shrink
His blaze, to shine in a poor shepherd's eye.
That the unmeasured God so low should sink,
As pris'n' in a few poor rags to lie.
That from his mother's breast he milk should
drink,
Who feeds with nectar Heaven's fair family,
That a vile manger his low bed should
prove,
Who in a throne of stars thunders above.
That he whom the sun serves, should faintly
peep
Through clouds of infant flesh that he the
old
Eternal Word should be a child and weep.
That he who made the fire should fear the
cold
That Heaven's high Majesty his court should
keep
In a clay cottage, by each blast controll'd
That glory's self should serve our griefs and
fears,
And free eternity submit to years.

And further, that the law's eternal Giver
Should bleed in his own law's obedience,
And to the circumcising knife deliver
Himself, the forfeit of his slave's offence.
That the unblemish'd Lamb, blessed for ever,
Should take the mark of sin, and pain of sense.

These are the knotty riddles, whose dark
doubt
Entangles his lost thoughts past getting out-
While new thoughts boil'd in his enraged
breast,
His gloomy bosom's darkest character
Was in his shady forehead seen express'd.
The forehead's shade in grief's expression
there,
Is what in sign of joy among the blest,
The face's lightning, or a smile is here.
Those stings of care that his strong heart
oppress,
A desperate Oh me! drew from his deep
breast.

Oh me! (thus bellow'd he); oh me! what great
Portents before mine eyes their powers ad-
vance?
And serve my purer sight, only to beat
Down my proud thought, and leave it in a
trance?
Frown I, and can great Nature keep her seat?
And the gay stars loud on their golden dance:
Can his attempts above still prosperous be,
Auspicious still, in spite of hell and me?

He has my Heaven (what would he more?)
whose bright
And radiant sceptre this bold hand should bear.
And for the never-fading fields of light,
My fair inheritance, he confines me here
To this dark house of shadow, horror, and
night,
To draw a long-lived death, where all my
cheer
Is the solemnity my sorrow wears,
That mankind's torment waits upon my
tears.

Dark dusky man, he needs would single forth.
To make the partner of his own pure ray.
And should we powers of Heaven, spirits of
worth,
Bow our bright heads before a king of clay?
It shall not be, said I; and clomb the north,
Where never wing of angel yet made way.
What though I miss'd my blow? yet I
struck high,
And to dare something, is some victory.

Is he not satisfied? means he to wrest
Hell from me too, and sack my territories?
Vile human nature, means he not to invent
(O my despite!) with his divinest glories?
And rising with rich spoils upon his breast,
With his fur triumphs fill all future stories?
Must the bright arms of heaven rebuke these
eyes?
Mock me, and dazzle my dark mysteries?

Art thou not Lucifer? he to whom the droves
Of stars that gild the morn in charge were
given?
The nimblest of the lightning-winged loves?
The fairest, and the first born smile of
Heaven?

Look in what pomp the mistress planet moves,
Rev'rently circled by the lesser seven ;
Such and so rich, the flames that from
thine eyes
Oppress'd the common people of the skies.

Ah, wretch ! what boots thee to cast back thy
eyes

Where dawning hope no beam of comfort
shows ?

While the reflection of thy forepast joys
Renders thee double to thy present woes.
Rather make up to thy new miseries,
And meet the mischief that upon thee grows.

If hell must mourn, heaven sure shall sym-
pathise

What force cannot effect, fraud shall de-
vise.

And yet whose force fear I ? have I so lost
Myself ? my strength too with my innocence ?
Come, try who dares, heaven, earth, what'er
dost boast

A borrow'd being, make thy bold defence.
Come thy Creator too, what though it cost
Me yet a second fall ? we'd try our strengths.

Heavens saw us struggle once as brave a
fight

Earth now shall see, and tremble at the
sight.

Richard Crashaw — About 1640

298.—HYMN TO THE NAME OF JESUS.

I sing the Name which none can say,
But touch'd with an interior ray,
The name of our new peace, our good,
Our bliss, and supernatural blood,
The name of all our lives and loves
Hearken and help, ye holy doves !
The high-born brood of day ; you bright
Candidates of blissful light,
The heirs elect of love ; whose names belong
Unto the everlasting life of song ;

All ye wise souls, who in the worldly breast
Of this unbounded Name build your warm nest.
Awake, my glory ! soul (if such thou be,
And that fair word at all refer to thee),

Awake and sing,
And be all wing !

Bring hither thy whole self ; and let me see
What of thy parent heaven yet speaks in thee.
O thou art poor

Of noble powers, I see,
And full of nothing else but empty me ;
Narrow and low, and infinitely less
Than this great morning's mighty business.

(One little world or two,

Alas ! will never do ;

We must have store ;

Go, soul, out of thyself, and seek for more ;
(Go and request

Great Nature for the key of her huge chest
Of heav'n's, the self-involving set of spheres,
Which dull mortality more feels than hears ;

Then rouse the nest

Of nimble art, and traverse round
The airy shop of soul-appeasing sound.
And beat a summons in the same

All-sovereign name,
To warn each several kind

And shape of sweetness—be they such
As sigh with supple wind

Or answer artful touch—
That they convene and come away
To wait at the love-crown'd doors of that
illustrious day

* * * *

Come, lovely name ! life of our hope !

Lo, we hold our hearts wide ope !

Unlock thy cabinet of day,

Dearest sweet, and come away.

Lo, how the thirsty lands
Gasp for thy golden show'rs, with long-
stretch'd hands !

Lo, how the labouring earth,
That hopes to be

All heaven by thee,

Leaps at thy birth !

The attending world, to wait thy rise,

First turn'd to eyes ;

And then, not knowing what to do,
Turn'd them to tears, and spent them too.

Come, royal name ! and pay the expense

Of all this precious patience :

Oh, come away

And kill the death of this delay.

Oh see, so many worlds of barren years

Melted and measur'd out in seas of tears !

Oh, see the weary lids of wakeful hope

(Love's eastern windows) all wide ope

With curtains drawn,

To catch the daybreak of thy dawn !

Oh, dawn at last, long-look'd for day !

Take thine own wings and come away.

Lo, where aloft it comes ! It comes, among

The conduct of adoring spirits, that throng

Like diligent bees, and swarm about it.

Oh, they are wise,

And know what sweets are suck'd from out it.

It is the love

By which they thrive,

Where all their hoard of honey lies

Lo, where it comes, upon the snowy dove's

Soft back, and brings a bosom big with loves

Welcome to our dark world, thou womb of day !

Unfold thy fair conceptions ; and display

The birth of our bright joys

Oh, thou compacted

Body of blessings ! spirit of souls extracted !

Oh, dissipate thy spicy powers,

Cloud of condensed sweets ! and break upon us

In balmy showers !

Oh, fill our senses, and take from us

All force of so profane a fallacy,

To think aught sweet but that which smells
of thee.

Fair flow'ry name ! in none but thee,

And thy nectareal fragrantcy,

Hourly there meets

An universal synod of all sweets ;

By whom it is defined thus—

That no perfume

For ever shall perfume

To pass for odoriferous,

But such alone whose sacred pedigree
Can prove itself some kin, sweet name! to thee.

Sweet name! in thy each syllable,

A thousand blest Arabians dwell,

A thousand hills of frankincense;

Mountains of myrrh and beds of spices,

And ten thousand paradises,

The soul that tastes thee takes from thence.

How many unknown worlds there are

Of comforts, which thou hast in keeping!

How many thousand mercies there

In pity's soft lap lie a-sleeping!

Happy he who has the art

To awake them,

And to take them

Home, and lodge them in his heart.

Oh, that it were as it was wont to be,

When thy old friends, on fire all full of thee,

Fought against frowns with smiles; gave
glorious chase

To persecutions; and against the face

Of death and fiercest dangers, durst with brave

Of sober pace march on to meet a grave

On their bold breasts about the world they
bore thee,

And to the teeth of hell stood up to teach thee;

In centre of their inmost souls they wore thee,

Where racks and torments striv'd in vain to
reach thee

Little, alas! thought they

Who tore the fair breasts of thy friends,

Their fury but made way

For thee, and serv'd them in thy glorious ends

What did their weapons, but with wider pores

Enlarge thy flaming-breasted lovers,

More freely to transpire

That impatient fire

The heart that hides thee hardly covers?

What did their weapons, but set wide the doors

For thee? fair purple doors, of love's devising,

The ruby windows which enrich'd the east

Of thy so oft-repeated rising

Each wound of thine was thy new morning,

And re-enthron'd thee in thy rosy nest,

With blush of thine own blood thy day
adorning.

It was the wit of love o'erflow'd the bounds

Of wrath, and made the way through all these
wounds.

Welcome, dear, all-adored name!

For sure there is no knee

That knows not thee;

Or if there be such sons of shame,

Alas! what will they do,

When stubborn rocks shall bow,

And hills hang down their heav'n-saluting
heads

To seek for humble beds

Of dust, where, in the bashful shades of night,

Next to their own low nothing they may lie,

And couch before the dazzling light of thy
dread Majesty.

They that by love's mild dictate now

Will not adore thee,

Shall then, with just confusion, bow

And break before thee.

Richard Crashaw.—About 1640.

299.—SUDDEN CHANGE.

I've seen, indeed, the hopeful bud

Of a ruddy rose, that stood,

Blushing to behold the ray

Of the new-saluted day;

His tender top not fully spread;

The sweet dash of a shower new shed,

Invited him no more to hide

Within himself the purple pride

Of his forward flower, when lo,

While he sweetly 'gan to show

His swelling glories, Auster spied him,

Cruel Auster thither hied him,

And with the rush of one rude blast

Sham'd not spitefully to waste

All his leaves so fresh and sweet,

And lay them trembling at his feet.

I've seen the morning's lovely ray

Hover o'er the new-born day,

With rosy wings, so richly bright,

As if he scorn'd to think of night,

When a ruddy storm, whose scowl

Made Heaven's radiant face look foul,

Call'd for an untimely night

To blot the newly-blossom'd light.

Richard Crashaw.—About 1640.

300.—MUSIC'S DUKE.

Now westward Sol had spent the richest beams
Of noon's high glory, when, hush'd by the
streams

Of Tiber, on the scene of a green plat,

Under protection of an oak, there sat

A sweet lute's master; in whose gentle air:

He lost the day's heat, and his own hot care.

Close in the covert of the leaves there stood

A nightingale, come from the neighbouring
wood

(The sweet inhabitant of each glad tree,

Their muse, their syren, harmless syren die):

There stood she list'ning, and did entertain

The music's soft report: and mould the music

In her own murmurs; that whatever mood

His curious fingers lent, her voice made good.

The man perceiv'd his rival, and her art,

Dispos'd to give the light-foot lady sport,

Awakes his lute, and 'gainst the fight to come

Informs it in a sweet preludium

Of closer strains, and o'er the war begin,

He lightly skirmishes on every string

Charged with a flying touch; and straightway
she

Carves out her dainty voice as readily,

Into a thousand sweet distinguish'd tones,

And reckons up in soft divisions

Quick volumes of wild notes, to let him know,
By that shrill taste, she could do something too
His mumble head's instinct then taught each
string

A cny'ring cheerfulness, and made them sing
To their own dance; now negligently rash
He throws his arm, and with a long-drawn dash
Blends all together; then distinctly trips
From this to that, then quick returning, skips
And snatches this again, and pauses there.
She measures every measure, everywhere
Meets art with art, sometimes, as if in doubt
Not perfect yet, and fearing to be out,
Trails her plain duty in one long-spun note,
Through the sleek passage of her open throat,
A clear unwrinkled song, then doth she point it
With tender accents, and severely joint it
By short diminutives, that, being rear'd
In controverting warbles, evenly shar'd,
With her sweet self she wrangles, he amaz'd,
That from so small a channel should be rais'd
The torrent of a voice, whose melody
Could melt into such sweet variety,
Strains higher yet, that, tackled with rare art,
The tattling strings, each breathing in his part,
Most kindly do fall out, the grumbling base
In snarly groans disdains the trolle's grace;
The high-perch'd trolle chirps at this, and
chides,

Until his finger (moderator) hides
And clones the sweet quire, rounding all
Hoarse, shrill at once, as when the trumpets
call

Hot Mars to th' harvest of death's field, and
woo

Men's hearts into their hands: this lesson too
She gives them back: her supple breast thrills
out

Sharp airs, and staggers in a warbling doubt
(Of dallying sweetnoons, hovers o'er her skull,
And folds in wav'd notes, with a trembling bill,
The pliant series of her slippery song;
Then starts she suddenly into a throng
Of short thick sobs, whose thundering volleys
float,

And roll themselves over her labric throat
In panting murmurs, still'd out of her breast;
That over-bubbling spring, the sugar'd nest
Of her delicious soul, that there does lie
Bailing in streams of liquid melody;
Music's best seed-plot; when in ripen'd airs
A golden-headed harvest fairly rears
His honey-dropping tops, plough'd by her
breath

Which there reciprocally laboureth.
In that sweet soil it seems a holy quire,
Sounded to th' name of great Apollo's lyre,
Whose silver roof rings with the sprightly
notes

Of sweet-lipp'd angel-imps, that swill their
throats

In cream of morning Helicon, and then
Prefer soft anthems to the ears of men,
To woo them from their beds, still murmuring
That men can sleep while they their matins
sing

(Most divine service): whose so early lay
Prevents the cycads of the blushing day.
There might you hear her kindle her soft voice,
In the close murmur of a sparkling noise,
And lay the ground-work of her hopeful song,
Still keeping in the forward stream so long,
Till a sweet whirlwind (striving to get out)
Heaves her soft bosom, wanders round about,
And makes a pretty earthquake in her breast,
Till the flogged notes at length forsake their
nest,

Fluttering in wanton shoals, and to the sky,
Wing'd with their own wild echoes, prattling fly.
She opens the flood-gate, and lets loose a tide
Of streaming sweetness, which in state doth
ride

On the wav'd back of every swelling strain,
Rising and falling in a pompous train,
And while she thus discharges a shrill peal
Of flashing airs, she qualifies their zeal
With the cool epode of a graver note.

Thus high, thus low, as if her silver throat
Would reach the brazen voice of war's hoarse
bird,

Her little soul is ravish'd, and so pour'd
Into loose certainties, that she is plac'd
Above herself, music's enthusiast.

Shame now and anger mix'd a double stain
In the musician's face "yet, once again,
Mistress, I come now reach a strain, my lute,
Above her mock, or be for ever mute.
Or tune a song of victory to me,
Or to thyself sing thine own obsequy."
So said, his hands sprightly as fire he flings,
And with a quivering coyness tastes the
strings.

The sweet-lipp'd sisters musically frighted,
Singing their fears, are fearfully delighted.
Trembling as when Apollo's golden hairs
Are sunn'd and frizzled in the wanton airs
Of his own breath, which, married to his lyre,
Doth tune the spheres, and make heaven's self
look higher;

From this to that, from that to this he flies,
Feels music's pulse in all her arteries;
Caught in a net which there Apollo spreads,
His fingers struggle with the vocal threads,
Following those little rills, he sinks into
A sea of Helicon, his hand does go
Those parts of sweetness which with nectar
drop,

Softer than that which pants in Hobe's cup:
The humorous strings expound his learned
touch

By various glosses; now they seem to grutch,
And murmur in a buzzing din, then gangle
In shrill-tongued accents, striving to be single;
Every smooth turn, every delicious stroke
Gives life to some new grace, thus doth he
invoke

Sweetness by all her names. thus, bravely thus
(Fraught with a fury so harmonious)

The late'st light genius now does proudly rise,
Heav'd on the surges of swell'n rhapsodies;
Whose flourish (meteor-like) doth curl the air
With flash of high-born fancies, here and there

Dancing in lofty measures, and anon
 Creeps on the soft touch of a tender tone,
 Whose trombling murmurs, melting in wild airs,
 Run to and fro, complaining his sweet cares;
 Because those precious mysteries that dwell
 In music's ravish'd soul he dare not tell,
 But whisper to the world thus do they vary,
 Each string his note, as if they meant to carry
 Their master's blest soul (snatch'd out at his
 ears

By a strong ecstacy) through all the spheres
 Of music's heaven; and seat it there on high,
 In th' empyreum of pure harmony
 At length (after so long, so loud a strife
 Of all the strings, still breathing the best life
 Of blest variety, attending on
 His fingers' fairest revolution,
 In many a sweet rise, many as sweet a fall)
 A full-mouth'd diapason swallows all

This done, he lists what she would say to
 this,
 And she, although her breath's late exercise
 Had dealt too roughly with her tender throat,
 Yet summons all her sweet powers for a note
 Alas! in vain! for while (sweet soul) she tries
 To measure all those wide diversities
 Of chattering strings, by the small size of one
 Poor simple voice, raised in a natural tone,
 She fails, and failing grieves, and grieving dies
 She dies, and leaves her life the victor's prize,
 Falling upon his lute. Oh fit to have
 (That lived so sweetly) dead, so sweet a grave!

Richard Crashaw.—About 1640.

301.—MARK XII. 17.

All we have is God's, and yet
 Cæsar challenges a debt,
 Nor hath God a thinner share,
 Whatever Cæsar's payments are.
 All is God's, and yet 'tis true
 All we have is Cæsar's too;
 All is Cæsar's, and, what odds,
 So long as Cæsar's self is God's?

Richard Crashaw.—About 1640.

302.—SUNDAY.

O day most calm, most bright,
 The fruit of this the next world's hind,
 The indorsement of supreme delight,
 Writ by a Friend, and with his blood;
 The couch of time, care's balm and bay:
 The week were dark, but for thy light,
 Thy torch doth show the way.

The other days and thou
 Make up one man, whose face thou art,
 Knocking at heaven with thy brow.
 The work-days are the back-part,
 The burden of the week lies there,
 Making the whole to stoop and bow,
 Till thy release appear.

Man had straight forward gone
 To endless death: but thou dost pull
 And turn us round, to look on one,
 Whom, if we were not very dull,
 We could not choose but look on still;
 Since there is no place so alone,
 The which he doth not fill.

Sundays the pillars are,
 On which heaven's palace arched lies:
 The other days fill up the square
 And hollow room with vanities.
 They are the fruitful beds and borders
 In God's rich garden: that is bare,
 Which parts their ranks and orders.

The Sundays of man's life,
 Threaded together on Time's string,
 Make bracelets to adorn the wife
 Of the eternal glorious King.
 On Sunday heaven's gate stands open:
 Blessings are plentiful and ripe—

More plentiful than hope.

This day my Saviour rose,
 And did enclose this light for his;
 That, as each heart his manger knows,
 Man might not of his fodder miss.
 Christ hath took in this piece of ground,
 And made a garden there for those
 Who want herbs for their wound

The rest of our creation
 Our great Redeemer did remove
 With the same shake, which at his passion
 Did the earth and all things with it move,
 As Sampson bore the doors away,
 Christ's hands, though nail'd, wrought our
 salvation,

And did unloose that day.

The brightness of that day
 We sullied by our foul offence:
 Wherefore that robe we cast away,
 Having a new at his expense,
 Whose drops of blood paid the full price,
 That was required to make us pay,
 And fit for paradise.

Thou art a day of mirth.
 And where the week-days trail on ground,
 Thy flight is higher, as thy birth:
 O let me take thee at the bound,
 Leaping with thee from heaven to heaven,
 Till that we both, being toss'd from earth,
 Fly hand in hand to heaven!

George Herbert. — About 1630.

303.—VIR TUE.

Sweet day! so cool, so calm, so bright,
 The bridal of the earth and sky;
 The dew shall weep thy fall to-night;
 For thou must die.

Sweet rose! whose hue, angry and brave,
 Bids the rash gazer wipe his eye;
 Thy root is over in its grave;
 And thou must die.

Sweet spring! full of sweet days and roses,
A box where sweets compacted lie;
Thy music shows ye have your closes;
And all must die.

Only a sweet and virtuous soul,
Like season'd timber never gives;
But, though the whole world turn to coal,
Then chiefly lives

George Herbert—About 1630.

304.—THE FLOWER

How fresh, O Lord, how sweet and clean
Are thy returns! o'en as the flowers in
spring—

To which, besides their own demean,
The late-past frosts tributes of pleasure
bring.

Grief melts away
Like snow in May,
As if there were no such cold thing.

Who would have thought my shrivell'd
heart
Could have recover'd greenness? It was gone
Quite under ground, as flow'rs depart
To see their mother-root when they have
blown,

Where they together,
All the hard weather,
Dead to the world, keep house, unknown.

There are Thy wonders, Lord of power—
Killing and quick'ning, bringing down to hell
And up to heaven in an hour
Making a chime of a passing-bell.

We say amens,
This or that is,—
Thy word is all, if we could spell.

O that I once past changing were,
Fast in Thy paradise, where no flower can
wither!

Many a spring I shoot up fair,
Off'ring at heav'n, growing and groaning
thither;

Nor doth my flower
Want a spring shower,
My sins and I joining together.

But, while I grow in a straight line,
Still upwards bent, as if heav'n were mine
own,

Thy anger comes, and I decline;
What frost to that? What polo is not the
zone

Where all things burn,
When Thou dost turn,
And the least frown of Thine is shown.

And now in age I bud again,
After so many deaths I live and write;
I once more smell the dew and rain,
And relish vernal; O, my only light,
It cannot be
That I am he
On whom Thy tempests fell all night!

These are Thy wonders, Lord of love,
To make us see we are but flowers that
glide;

Which when we once can find and prove,
Thou hast a garden for us where to hide,
Who would be more,
Swelling through store,
Forfeit their paradise by their pride

George Herbert.—About 1630.

305.—THE ODOUR

How sweetly doth My Master sound!—My
Master!

As ambergris leaves a rich scent

Unto the taster,
So do these words a sweet content
An Oriental fragrant—My Master!

With these all day I do perfume my mind,
My mind even thrust into them both—
That I might find

What cordials make this curious broth,
This broth of smells, that feeds and fets my
mind

My Master, shall I speak? O that to Thee
My servant were a little so

As flesh may be!

That those two words might creep and
grow
To some degree of spiciness to Thee!

Then should the pomander, which was before
A speaking sweet, mend by reflection,
And tell me more,

For pardon of my imperfection
Would warm and work it sweeter than before.

For when My Master, which alone is sweet,
And, o'en in my unworthiness pleasing,
Shall call and meet

My servant, as Thee not displeasing,
That call is but the breathing of the sweet.

This breathing would with gains, by sweet'ning
me,

(As sweet things traffic when they meet)

Return to Thee,
And so this new commerce and sweet
Should all my life employ, and busy me.

George Herbert.—About 1630.

306.—COMPLAINING.

Do not beguile my heart,
Because thou art

My power and wisdom! Put me not to
shame,

Because I am
Thy clay that weeps, Thy dust that calls!

Thou art the Lord of Glory—
The deed and story
Are both Thy due, but I a silly fly,
That live or die,
According as the weather falls.

Art Thou all justice, Lord ?
Shows not Thy word
More attributes ? Am I all throat or eye,
To weep or cry ?
Have I no parts but those of grief ?

Let not Thy wrathful power
Afflict my hour,
My inch of life, or let Thy gracious power
Contract my hour,
That I may climb and find relief

George Herbert.—About 1630.

307.—EASTER

Rise, Heart ! thy Lord is risen. Sing His
praise

Without delays
Who takes thee by the hand, that thou like-
wise

With Him may'st rise—
That, as His death calmed thee to dust,
His life may make thee gold, and much more
just

Awake, my lute, and struggle for thy part
With all thy art !

The cross taught all wood to resound His
name

Who bore the same ;
His stretched sinews taught all strings what
key
Is best to celebrate this most high day.

Consort both harp and lute, and twist a song
Pleasant and long !

Or, since all music is but three parts : vied
And multiplied,

O let thy blessed Spirit bear a part,
And make up our defects with His sweet art.

I got me flowers to strow the way,
I got me boughs off many a tree,
But thou wast up by break of day,
And brought'st thy sweets along with thee

The Sun arising in the east,
Though he give light, and th' east perfume,
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many Suns to shine endeavour ?
We count three hundred, but we miss—
There is but one, and that one ever.

George Herbert.—About 1630.

308.—THE CALL.

Come, my Way, my Truth, my Life !
Such a Way as gives us breath,
Such a Truth as ends all strife ;
Such a Life as killeth death.

Come, my Light, my Feast, my Strength !
Such a Light as shows a feast ;
Such a Feast as mends in length,
Such a Strength as makes His guest

Come, my Joy, my Love, my Heart !
Such a Joy as none can move ;
Such a Love as none can part ;
Such a Heart as joys in love

George Herbert.—About 1630.

309.—MAN.

My God, I heard this day
That none doth build a stately habitation
But he that means to dwell therein
What house more stately hath there been,
Or can be, than is man, to whose creation
All things are in decay ?

For man is ev'rything,
And more he is a tree, yet bears no fruit ;
A beast, yet is, or should be, more—
Reason and speech we only bring.
Parrots may thank us, if they are not mute—
They go upon the nerve.

Man is all symmetric—
Full of proportions, one limb to another,
And all to all the world beside.
Each part may call the farthest brother ;
For head with foot hath private amitie,
And both with moons and tides.

Nothing hath got so farre
But man hath caught and kept it as his prey
His eyes dismount the highest starre ;
He is in little all the sphere.
Herbs gladly cure our flesh, because that they
Find their acquaintance there.

For as the winds do blow,
The earth doth rest, heaven move, and
fountains flow
Nothing we see but means our good,
As our delight, or as our treasure ;
The whole is either our enjoyment of food
Or cabinet of pleasure.

The starres have us to bed—
Night draws the curtain, which the sunne
withdraws.
Music and light attend our head ;
All things unto our flesh are kinde
In their descent and being—to our minds
In their ascent and cause.

Each thing is full of dutie :
Waters united are our navigation—
Distinguished, our habitation ;
Below, our drink—above, our meat ;
Both are our cleanliness. Hath one such
beautie ?
Then how are all things nont ?

More servants wait on man
Than he'll take notice of. In ev'ry path
He treads down that which doth befriend
him
When sickness makes him pale and wan.
O mightie love! Man is one world, and hath
Another to attend him.

Since then, my God, Thou hast
So brave a palace built, O dwell in it,
That it may dwell with Thee at last!
Till then afford us so much wit
That, as the world serves us, we may serve
Thee,

And both Thy servants be.

George Herbert — About 1630.

310.—THE RAINBOW.

High in the airy element there hung
Another cloudy son, that did disclaim,
As though his purer waves from heaven
sprung,
To crawl on earth, as doth the sluggish main:
But it the earth would water with his rain,
That ob'd and flow'd as wind and season
would;

And oft the sun would cleave the limber mould
To alabaster rocks, that in the liquid roll'd

Beneath those sunny banks a darker cloud,
Dropping with thicker dew, did melt apace,
And bent itself into a hollow shroud,
On which, if Mercy did but cast her face,
A thousand colours did the bow enshrine,
That wonder was to see the silk display'd
With the resplendence from her beauty gain'd,
And Iris paint her looks with beams so lively
fain'd.

About her head a cyprus heaven she wore,
Spread like a veil, uphold with silver wire,
In which the stars so burnt in golden ore,
As seem'd the azure web was all on fire:
But hastily, to quench their sparkling ire,
A flood of milk came rolling up the shore,
That on his curled wave swift Argus wore,
And the immortal swan, that did her life
deplete.

Yet strange it was no many stars to see,
Without a sun to give their tapers light;
Yet strange it was not that it so should be;
Nor, where the sun centron himself by right,
Her face and looks did flame, that at the sight
The heavenly veil, that else should numbly
move,

Forgot his flight, and all incensed with love,
With wonder and amazement, did her beauty
prove.

O'er her hung a canopy of state,
Not of rich tissue nor of spangled gold,
But of a substance, though not animate,
Yet of a heavenly and spiritual mould,
That only eyes of spirits might behold.
Such light as from main rocks of diamond,

Shooting their sparks at Phoebus, would re-
bound,
And little angels, holding hands, danced all
around.

Giles Fletcher. — About 1610.

311.—THE SORCERERS OF VAIN DELIGHTS.

Here did Presumption her pavilion spread
Over the temple, the bright stars among,
(Ah, that her foot should trample on the head
Of that most overcloud place!) and a lewd throng
Of wanton boys sang her a pleasant song
Of love, long life, of merrcy, and of grace,
And every one her dearly dul embraces,
And she herself unamour'd was of her own face,

A painted face, belied with vermeyl store,
Which light Euclyps every day did tear,
That in one hand a gilded anchor wore,
Not fixed on the rock, but on the brim
Of the wide air, she let it loosely swim!
Her other hand a sprinkle carried,
And ever when her lady wavered,
Court holy-water all upon her sprinkled.

Poor fool! she thought herself in wondrous
prize

With God, as if in Paradise she were
But, were she not in a fool's paradise,
She might have seen more reason to despair:
But him who, like some ghastly fiend, did fear.

And therefore as that wretch how'd out his
cail

Under the howels, in the heart of Hell;
So she above the Moon, amid the stars would
dwell.

Her tent with sunny clouds was ciel'd aloft,
And so exceeding shone with a false light,
That Heav'n itself to her it seem'd oft,
Heav'n without clouds to her dain'd sight;
But clouds withouten Heav'n it was aright.

And as her house was built, so did her brain
Build castles in the air, with idle pain.
But heart she never had in all her body vain.

Like as a ship, in which no balance lies,
Without a pilot on the sleeping waves,
Fairly along with wind and water flies,
And painted masts with silk'n sails embraces,
That Neptune's self the bragging vessel saves,
To laugh a while at her so proud array;
Her waving streamers loomily she lets play,
And flagging colours shine as bright as smiling
day:

But all so soon as Heav'n his brows doth bend,
She veils her banners, and pulls in her beams,
The empty bark the raging billows send
Up to th' Olympian waves, and Argus seems
Again to ride upon our lower streams:

Right so Presumption did herself behave,
Tossed about with every stormy wave,
And in white lawn she went, most like an angel
brave.

Gently our Saviour she began to shrieve,
Whether he were the Son of God, or no,
For any other she disdain'd to wile:
And if he were, she bid him fearless throw
Himself to ground, and therewithal did show
A fight of little angels, that did wait
Upon their glittering wings, to latch him
straight,
And longed on their backs to feel his glorious
weight.

But when she saw her speech prevailed nought,
Herself she tumbled headlong to the floor:
But him the angels on their feathers caught,
And to an airy mountain nimbly bore,
Whose snowy shoulders, like some chalky
shore,
Restless Olympus seem'd to rest upon
With all his swimming globes so both are
gone
The Dragon with the Lamb. Ah, unmeet
paragon!

All suddenly the hill his snow devours,
In lieu whereof a goodly garden grow,
As if the snow had melted into flow'rs,
Which their sweet breath in subtle vapours
throw

That all about perfumed spirits flew.
For whatsoever might aggravate the sense,
In all the world, or please the appetite,
Here it was poured out in lavish affluence.

Not lovely Ida might with this compare,
Though many streams his banks besilvered,
Though Xanthus with his golden sands he bare
Nor Hybla, though his thyme depastured,
As fast again with honey blossomed
No Rhodope, no Tempe's flow'ry plain
Adonis' garden was to this but vain,
Though Plato on his beds a flood of praise
did rain.

For in all these some one thing most did grow,
But in this one grow all things else beside;
For sweet Variety herself did throw
To every bank, here all the ground she did
In lily white, there pinks oblazed white,
And damask all the earth; and here she shed
Blue violets, and there came roses red.
And every sight the yielding sense as captive
led.

The garden like a lady fair was out,
That lay as if she slumber'd in delight,
And to the open skies her eyes did shut;
The azure fields of Heav'n were 'sombled right
In a large round, set with the flow'rs of light
The flow'rs-de-luce, and the round sparks of
dew,

That hung upon their azure leaves, did show
Like twinkling stars, that sparkle in the
evening blue

Upon a hilly bank her head she cast,
On which the bower of Vain-delight was built.
White and red roses for her face were plac'd,
And for her tresses marigolds were split:
Them broadly she displayed, like flaming gilt,

Till in the ocean the glad day were drown'd
Then up again her yellow locks she wound,
And with green fillets in their pretty curls
them bound

What should I here depict her lily hand,
Her veins of violets, her ermine breast,
Which there in orient colours living stand
Or how her gown with silken leaves is drest,
Or how her watchman, arm'd with boughy
crest,

A wall of prim hid in his bushes bears,
Shaking at every wind their leavy spears,
While she supinely sleeps as to be wak'd fears?

Over the hedge depends the graping elm,
Whose greener head, empurpled in wine,
Seemed to wonder at his bloody helm,
And half suspect the bunches of the vine,
Lest they, perhaps, his wit should undermine:
For well he knew such fruit he never bore;
But her weak arms embrac'd him the more,
And her with ruby grapes laugh'd at her
paramour.

Under the shadow of these drunken elms
A fountain rose, where Panphorotis uses
(When her some flood of fancy overwhelm'd,
And one of all her favourites she chooses)

To bathe herself, whom she in lust abuses.
And from his wanton body sucks his soul,
Which, drown'd in pleasure in that shallow
bowl,
And swimming in delight, doth amorously roll.

The font of silver was, and so his showers
In silver fell, only the gilded bowls
(Like to a furnace, that the min'ral powers)
Seem'd to have mol't it in their shining holes:
And on the water, like to burning coals,
On liquid silver leaves of roses lay:
But when Panglory here did bid to play,
Rose-water then it ran, and mak it rain'd,
they say.

The roof thick clouds did paint, from which
three boys
Three gaping mermaids with their owens did
feed,
Whose breasts let fall the streams, with sleepy
noise,
To lions' mouths, from whence it leapt with
speed,
And in the rosy laver seem'd to bleed,
The naked boys unto the water's fall,
Their stony nightingales had taught to call,
When Zephyr breath'd into their wat'ry in-
terail.

And all about, embayed in soft sleep,
A herd of charmed beasts a-ground were spread,
Which the fair witch in golden chains did keep,
And them in willing bondage fettered:
Once men they liv'd, but now the men were
dead,

And turn'd to beasts, so fabled Homer old,
That Circe with her potion, charm'd in gold,
Us'd manly souls in beastly bodies to immould.

Through this false Eden, to his Ioman's bow'r,
(Whom thousand souls devoutly idolize)
Our first destroyer led our Saviour;
There in the lower room, in solemn wise,
They danc'd a round, and pour'd their sacrifice
To plump Lyons, and among the rest,
The jolly priest, in ivy garlands drest,
Chanted wild orgials, in honour of the feast.

Others within their arbours swilling sat,
(For all the room about was arbour'd)
With laughing Bacchus, that was grown so fat,
That stand he could not, but was carried,
And every evening freshly watered,
To quench his fiery cheeks, and all about
Small coeks broke through the wall, and
salled out
Flaggons of wine, to set on fire that spung
rout.

This their inlumed souls ostoom'd their
wealths,
To crown the bousing can from day to night,
And sick to drink themselves with drinking
healths,
Some vomiting, all drunken with delight.
Hence to a loft, curv'd all in ivory white,
They came, where whiter ladies naked went,
Melted in pleasure and soft languishment,
And sunk in beds of roses, amorous glances
sout.

Fly, fly, thou holy Shuld, that wanton roon,
And thou, my chaster Muse, those harlots shun,
And with him to a higher story come,
Where mounts of gold and floods of silver run,
The while the owners, with their wealth un-
done,

Starve in their store, and in their plenty pine,
Tumbling themselves upon their heaps of
mine,
Glutting their famish'd souls, with the deceit-
ful shine.

Ah! who was he such precious burils found?
How strongly Nature hid her treasures hide,
And throw upon them mountains of thick
ground,

To dark their ozy lustre! but quaint Pride
Hath taught her sons to wound their mother's
side,

And gaze the depth, to search for flaring
shells,

In whose bright bosom spumy Bacchus
swells,

That neither Heaven nor Earth henceforth in
safety dwell

O sacred hunger of the greedy eye,
Whose need hath end, but no end covetise,
Empty in fulness, rich in poverty,
That having all things, nothing can suffice,
How thou befanciest the men most wise!

The poor man would be rich, the rich man
great,

The great man king, the king in God's own
sent

Enthron'd, with mortal arm darts flames, and
thunder threat

Therefore above the rest Ambition sate,
His court with glitterant pearl was all inwall'd,
And round about the wall, in chairs of state,
And most majestic splendour, were install'd
A hundred kings, whose temples were impall'd
In golden diadems, set here and there
With diamonds, and gemmed every where,
And of their golden virges none disceptred
were.

High over all, Panglory's blazing throne,
In her bright turret, all of crystal wrought,
Like Phoebus' lamp, in midst of Heaven, shone:
Whose starry top, with pride infernal fraught,
Self-arching columns to uphold were taught
In which her image still reflected was
By the smooth crystal, that, most like her
glass,

In beauty and in frailty did all others pass

A silver wand the sorceress did sway,
And, for a crown of gold, her hair she wore;
Only a garland of rose-buds did play
About her locks, and in her hand she bore
A hollow globe of glass, that long before
She full of emptiness had bladdered,
And all the world therein depicted;
Whose colours, like the rainbow, ever vanished.

Such wat'ry orbicles young boys do blow
Out from their soapy shells, and much admire
The swarming world, which tenderly they row
With easy breath till it be waved higher
But if they chance but roughly once aspire,
The painted bubble instantly doth fall.

Here when she came, she 'gan for music call,
And sung this wooing song, to welcome him
withal.

"Love is the blossom where there blows
Every thing that lives or grows
Love doth make the Heav'ns to move,
And the Sun doth burn in love
Love the strong and weak doth yoke,
And makes the ivy climb the oak;
Under whose shadows lions wild,
Softened by love, grow tame and mild.
Love no med'cine can appease,
He burns the fishes in the seas,
Not all the skill his wounds can stench,
Not all the sea his fire can quench
Love did make the bloody spear
Once a heavy coat to wear,
While in his leaves there shrouded lay
Sweet birds, for love, that sing and play:
And of all love's joyful flame,
I the bud and blossom am.

Only bend thy knee to me,
Thy wooing shall thy winning be.

"See, see the flowers that below,
Now as fresh as morning blow,
And of all, the virgin rose,
That as bright Aurora shows.
How they all unlearned die,
Losing their virginity,
Like unto a summer-shade,
But now born, and now they fade.

Every thing doth pass away,
 There is danger in delay—
 Come, come, gather then the rose,
 Gather it, or it you lose.
 All the sand of Tagus' shore
 Into my bosom casts his ore.
 All the valleys' swimming corn
 To my house is yearly borne.
 Every grape of every vine
 Is gladly bruis'd to make me wine:
 While ten thousand kings, as proud,
 To carry up my train have bow'd,
 And a world of ladies send me
 In my chambers to attend me
 All the stars in Heav'n that shine,
 And ten thousand more are mine:
 Only bend thy knee to me,
 Thy wooing shall thy winning be."

Thus sought the dute enchantress in his mind
 Her guileful bait to have embroined
 But he her charms dispersed into wind,
 And her of insolence admonish'd,
 And all her optic glasses shattered
 So with her sire to Hell she took her flight,
 (The starting air flew from the damned
 spright)
 Where deeply both aggriev'd, plunged them-
 selves in night.

But to their Lord, now musing in his thought,
 A heavenly volley of light angels flew,
 And from his Father him a banquet brought,
 Through the fine element; for well they knew,
 After his Lenton fast, he hungry grew.
 And as he fed, the holy quires combine
 To sing a hymn of the celestial Trine;
 All thought to pass, and each was past all
 thought divine.

The birds' sweet notes, to sonnet out their joys,
 Attempted to the lays angelical;
 And to the birds the winds attune their noise,
 And to the winds the waters hoarsely call,
 And echo back again revoiced all;
 That the whole valley rung with victory
 But now our Lord to rest doth homewards
 fly:

See how the night comes stealing from the
 mountains high.

Giles Fletcher.—About 1610.

312.—A HYMN.

Drop, drop, slow tears, and bathe those
 beauteous feet,
 Which brought from heaven the news and
 Prince of Peace!
 Cease not, wet eyes, His mercy to outtreat!
 To cry for vengeance can doth never cease.
 In your deep floods drown all my faults and
 fears,
 Nor let his eye see sin but thro' my tears.

Giles Fletcher.—About 1610.

313.—THE DEMAND OF JUSTICE.

Upon two stony tables, spread before her,
 She loan'd her bosom, more than stony
 hail,
 There slept th' impartial judge, and strict
 restorer
 Of wrong, or right, with pain, or with reward.
 There hung the score of all our debts, the
 card
 Where good, and bad, and life, and death,
 were painted:
 Was never heart of mortal so untainted,
 But when that scroll was read, with thousand
 terrors fainted.

Witness the thunder that Mount Sinai
 heard,
 When all the hill with fiery clouds did flame,
 And wand'ring Israel with the sight afear'd,
 Blinded with sooming, durst not touch the
 sum,
 But like a wood of shaking leaves became.
 On this dread Justice, she, the living law,
 Bowing herself with a majestic awe,
 All Heav'n, to hear her speech, did into
 silence draw.

"Dread Lord of spirits, well thou didst
 devise
 To fling the world's rude dunghill and the
 dross
 Of the old chaos, farthest from the skies
 And thine own seat, that here the child of
 loss,
 Of all the lower heav'n the curse and crew,
 That wretch, beast, captive, monster,
 man, might spend
 (Proud of the mire in which his soul is
 pawn'd),
 Clodded in lumps of clay, his weary life to end.

"His body, dust.—where grew such cause
 of pride?
 His soul, thy image—what could he envy?
 Himself, most happy, if he so would bide:
 Now grown most wretched,—who can
 remedy?
 He slew himself, himself the enemy.
 That his own soul would her own murder
 wreak,
 If I were silent, Heav'n and Earth would
 speak,
 And if all fail'd, these stones would into
 clamours break.

"How many darts made furrows in his side,
 When she, that out of his own side was
 made,
 Gave feathers to their flight? where was
 the pride
 Of their new knowledge? whither did it fade,
 When, running from thy voice into the shade
 He fled thy sight, himself of light be-
 rear'd;
 And for his shield a heavy armour wear'd.
 With which, vain man, he thought God's eyes
 to have deceiv'd?"

"And well he might delude those eyes that see,
And judge by colours, for who ever saw
A man of leaves, a reasonable tree?
But those that from this stock their life
did draw,
Soon made their father godly, and by law
Proclaim'd trees almighty gods of wood,
Of stocks and stones, with crowns of
laurel stood,
Templed, and fed by fathers with their child-
ren's blood.

"The sparkling fames, that burn in beaten
gold,
And, like the stars of Heav'n in midst of
night,
Black Egypt, as her mirrors, doth behold,
Are but the dens where idol-snakes delight
Again to cover Satan from their sight
Yet these are all their gods, to whom
they vie
The crocodile, the cock, the rat, the fly,
Fit gods, indeed, for such men to be served by.

"The fire, the wind, the sea, the Sun, and
Moon,
The fitting air, and the swift-wing'd hours,
And all the watchmen, that so numbly run,
And sentinel about the wall'd towers
Of the world's city, in their heavenly
bowers;
And, lest their pleasant gods should
want delight,
Neptune spurns out the Lady Aphrodite,
And but in Heav'n proud Juno's peacocks
scorn to light.

"The senseless earth, the serpent, dog, and
cat;
And, worse than all these, man, and worst
of men,
Usurping Jove, and swelling Bacchus fat,
And drunk with the vine's purple blood,
and then
The fiend himself they conjure from his den,
Because he only yet remain'd to be
Worse than the worst of men; they flee
from thee,
And wear his altar-stones out with their
pliant knee.

"All that he speaks (and all he speaks are
lies)
Are oracles, 'tis he (that wounded all)
Cures all their wounds; he (that put out
their eyes)
That gives them light; he (that death first
did call
Into the world) that with his orisal,
Inspurs earth: he Heav'n's all-seeing
eye,
He Earth's great prophet, he, whom rest
doth fly,
That on salt billows doth, as pillows, sleeping
lie.

"But let him in his cabin restless rest,
The dungeon of dark flames, and freezing
fire,
Justice in Heav'n against man makes
request
To God, and of his angels doth require
Sun's punishment. if what I did desire,
Or who, or against whom, or why, or
where,
Of, or before whom ignorant I were,
Then should my speech their sands of sins to
mountains rear.

"Were not the Heav'ns pure, in whose
courts I sue,
The judge, to whom I sue, just to requite
him,
The cause—for sin, the punishment—most
due,
Justice herself—the plaintiff to endite him,
The angels—holy, before whom I cite him,
He—against whom, wicked, unjust, im-
pure,
Then might he sinful live, and die secure,
Or trial might escape, or trial might endure

"The judge might partial be, and over-
pray'd;
The place appeal'd from, in whose courts
he sues;
The fault excus'd or punishment delay'd,
The parties self-accus'd, that did accuse;
Angels for pardon might their prayers
use
But now no star can shine, no hope he
got
Most wretched creature, if he knew his
lot,
And yet more wretched far, because he knows
it not!

"What should I tell how barren Earth has
grown,
All for to starve her children? didst not
thou
Water with heav'nly show'rs her womb
unknown,
And drop down clods of flow'rs? didst not
thou bow
Thine easy ear unto the ploughman's vow?
Long might he look, and look, and long in
vain,
Might load his harvest in an empty wain,
And beat the woods, to find the poor oak's
hungry grain

"The swelling sea seethes in his angry
waves,
And smites the earth that dares the traitors
nourish,
Yet oft his thunder their light cork out-
braves,
Mowing the mountains, on whose temples
flourish
Whole woods of garlands, and, their pride
to cherish,

Plough through the sea's green fields, and
nets display
To catch the flying winds, and steal
away,
Coz'ning the greedy sea, pris'ning their numble
prey

"Would not the air be fill'd with streams
of death,
To poison the quick rivers of their blood,
Did not thy winds fan, with their panting
breath,
The fitting region? would not th' hasty
flood
Empty itself into the sea's wide wood?
Did'st not thou lead it wand'ring from
his way,
To give men drink, and make his waters
stray,
To fresh the flow'ry meadows, through whose
fields they play?"

"Who makes the sources of the silver foun-
tains
From the flint's mouth, and rocky valleys
slide,
Thick'ning the airy bowels of the moun-
tains?
Who hath the wild herds of the forest ty'd
In their cold dens, making them hungry
bide,
Till man to rest be laid? can, boastly, he,
That should have most sense, only sense-
less be,
And all things else, beside himself, so awful
see?"

"Were he not wilder than the savage
beast,
Prouder than haughty hills, harder than
rocks,
Colder than fountains from their springs
relent'd,
Lighter than air, blinder than senseless
stocks,
More changing than the river's curling
locks,
If reason would not, sense would soon
reprove him,
And unto shame, if not to sorrow move
him,
To see cold floods, wild beasts, dull stocks,
hard stones out-love him.

"Under the weight of sin the earth did
fall,
And swallow'd Dathan, and the raging
wind,
And stormy sea, and gaping whale, did call
For Jonas. and the air did bullets find,
And shot from Heav'n a stony show'r to
grind
The five proud kings that for their idols
fought,
The Sun itself stood still to fight it out,
And fire from Heav'n flew down, when sin to
Heav'n did shout

"Should any to himself for safety fly,
The way to save himself, if any were,
Were to fly from himself should he rely
Upon the promise of his wife?—but there
What can he see, but that he most may
fear,

A Siren, sweet to death? upon his friends?
Who that he needs, or that he hath not
loved?

Or wanting aid himself, aid to another send?

"His strength?—but dust. his pleasure?—
cause of pain

His hope?—false courtier: youth or beauty?
—brittle.

Entreaty?—fond: repentance?—late and
vain:

Just recompence?—the world were all too
little.

Thy love?—he hath no title to a title
Hell's force?—in vain her furious Hell
shall gather

His servants, kinsmen, or his children
rather?

His child, if good, shall judge; if bad, shall
curse his father.

"His life?—that brings him to his end,
and leaves him.

His end?—that leaves him to begin his
woe:

His goods?—what good in that, that so
deceives him?

His gods of wood?—their feet, alas! are
slow

To go to help, that must be help'd to go.

Honour, great worth?—ah! little worth
they be

Unto their owners: woe?—that makes
him see

He wanted wit, that thought he had it, want-
ing thee

"The sea to drink him quick?—that eats
his soul:

Angels to spare?—they punish: night to
hide?

The world shall burn in light: the Heav'n
to spread

Their wings to save him?—Heav'n it self
shall slide,

And roll away like melting stars that slide
Along their oily throats: his mind pur-
sues him.

His house to shroud, or hills to fall, and
bruise him?

As sergeants both attach, and witnesses
accuse him.

"What need I urge, what they must needs
confess,

Sentence on them, condemn'd by their own
lust?

I crave no more, and thou can'st give no less,
Than death to dead men, justice to unjust;
Shame to most shameful, and most shame-
less dust.

But if thy mercy needs will spare her friends,

Let mercy there begin, where justice ends.
"Ths cruel mercy, that the wrong from right defends."

She ended, and the heav'nly hierarchies,
Burning in zeal, thickly unbranded were;
Like to an army that alarm cries,
And every one shakes his ydreaded spear,
And the Almighty's self, as he would tear
The Earth, and her firm basis quite in sunder,

Flam'd all in just revenge, and mighty thunder.

Heav'n stole itself from Earth by clouds that moisten'd under.

Giles Fletcher.—About 1610.

314—HAPPINESS OF THE SHEPHERD'S LIFE.

Thrice, oh thrice happy, shepherd's life and state!

When courts are happiness' unhappy pawns!
His cottage low and safely humble gate
Shuts out proud Fortune, with her scorns and fawns

No feared treason breaks his quiet sleep
Singing all day, his flocks he learns to keep,
Himself as innocent as are his simple sheep.

No Syrian worms he knows, that with their thread

Draw out their silken lives nor silken pride—
His lambs' warm fleece well fits his little need,
Not in that proud Sclonian tincture dyed:
No empty hopes, no courtly fears him fright,
Nor begging wants his middle fortune bite:
But sweet content exiles both misery and spite.

Instead of music, and base flattering tongues,
Which wait to first salute my lord's uprise;
The cheerful lark wakes him with early songs,
And birds' sweet whistling notes unlock his eyes

In country plays is all the strife he uses;
Or sing, or dance unto the rural Muse;
And but in music's sports all difference refuses.

His certain life, that never can deceive him,
Is full of thousand sweets, and rich content.
The smooth-leaved beeches in the field receive him

With coolest shades, till noon-tide rage is spent;

His life is neither toss'd in boisterous seas
Of troublous world, nor lost in slothful ease—
Pleas'd and full blest he lives, when he has
God can please.

His bed of wool yields safe and quiet sleeps,
While by his side his faithful spouse hath place;

His little son into his bosom creeps,
The lively picture of his father's face.

Never his humble house nor state torment him.

Less he could like, if less his God had sent him;

And when he dies, green turfs, with grassy tomb, content him

Phineas Fletcher.—About 1633.

315—INSTABILITY OF HUMAN GREATNESS.

Fond man, that looks on earth for happiness,
And here long seeks what here is never found!
For all our good we hold from Heav'n by lease,

With many forfeits and conditions bound,
Nor can we pay the fine and rentage due
Though now but writ and seal'd, and giv'n anew,

Yet daily we it break, then daily must renew.
Why should'st thou here look for perpetual good,

At every loss against Heav'n's face repining?
Do but behold where glorious cities stood,
With gilded tops, and silver turrets shining,
Where now the hart fearless of greyhound feeds,

And loving pelican in safety breeds,
Where screeching satyrs fill the people's
empty steads.

Where is the Assyrian lion's golden hide,
That all the east once grasp'd in lordly paw?
Where that great Persian bear, whose swelling pride

The lion's self tore out with ravenous jaw?
Or he which, 'twixt a lion and a pard,
Through all the world with numble pinions

fared,
And to his greedy whelps his conquer'd king-
doms shared?

Hardly the place of such antiquity,
Or note of these great monarchies we find:
Only a fading verbal memory,
An empty name in writ is left behind
But when this second life and glory fades,
And sinks at length in time's obscurer shades,
A second fall succeeds, and double death in-
vades.

That monstrous Beast, which nursed in Tiber's
fon,

Did all the world with hideous shape affray;
That fill'd with costly spoil his gaping den,
And trod down all the rest to dust and clay—
His battering horns pull'd out by civil hands,
And iron teeth he scatter'd on the sands;
Back'd, bridled by a monk, with seven heads
yoked stands.

And that black Vulture, which with deathful
wing

O'er shadows half the earth, whose dismal
sight

Frighten'd the Muses from their native spring,
Already stoops, and flags with weary flight.

Who then shall look for happiness beneath ?
Where each now day proclaims chance, change,
and death,
And life itself's as flat as is the air we breathe
Phœneas Fletcher.—About 1633.

316.—TO ROSES IN THE BOSOM OF CASTARA.

Yee blushing virgins happie are
In the chaste nunn'ry of her breasts,
For hee'd prophane so chaste a faire,
Who ere should call them Cupid's nests.

Transplanted thus how bright yee grow,
How rich a perfume doe yee yield ?
In some close garden, cowslips so
Are sweeter than i' the open field.

In those white cloysters live secure
From the rude blasts of wanton breath,
Each houre more innocent and pure,
Till you shall wither into death

Then that which living gave you roome,
Your glorious sepulcher shall be
There none so marble for a tombe,
Whose brest hath marble beene to me.

William Habington.—About 1640.

317.—TO CASTARA.

Softly singing to Herself

Sing forth, sweete cherubim (for we have choise
Of reasons in thy beauty and thy voyce,
To name thee so, and scarce appeare prophane)
Sing forth, that while the orbs celestiaall straine
To echo thy sweet note, our humane eares
May then receive the musicks of the spheres.
But yet take heede, lest if the swans of Thamos,
That adde harmonious pleasure to the streames,
O' th' sudden heare thy well-divided breath,
Should listen, and in silence welcome death.
And ravisht nightingales, striving too high
To reach thee, in the emulation dye

And thus there will be left no bird to sing
Farewell to th' waters, welcome to the
spring.

William Habington.—About 1640.

318.—TO CASTARA,

Inquiring why I loved her.

Why doth the stubborn iron prove
So gentle to th' magnetique stone ?
How know you that the orbs doe move ;
With musicks too ? since heard of none ?
And I will answer why I love.

'Tis not thy vertues, each a starre
Which in thy soules bright sphere doe shine,
Shooting thair beauties from a farre,
To make each gazer's heart like thine ;
Our vertues often meteors are.

'Tis not thy face, I cannot spie,
When poets weepe some vir, in's death,
That Cupid wantons in her eye,
Or perfumes vapour from her breath,
And 'mongst the dead thou once must lie.

Nor is't thy birth. For I was no're
So vaine as in that to delight
Which, ballance it, no weight doth beare,
Nor yet is object to the sight,
But onely fits the vulgar eare

Nor yet thy fortunes : shure I know
They, in their motion like the sea,
Ebbe from the good, to the impious low :
And so in flattery betray,
That raising they but overthrow.

And yet these attributes might prove
Fuell enough t'enflame desire ;
But there was something from above,
Shot without reason's guide, this fire :
I know, yet know not, why I love.

William Habington.—About 1640.

319.—A DIALOGUE BETWEEN HOPE AND FEAR.

Cheeke thy forward thoughts, and know
Hymen only joynees their hands ;
Who with even paces goe,
Shoe in gold, he rich in lands.

But Castara's purer fire,
When it meetes a noble flame ;
Shuns the smoke of such desire,
Joynees with love, and burnes the same.

Yet obedience must prevaille,
They, who o're her actions sway,
Would have her in th' ocean saille,
And contennue thy narrow sea.

Parents' lawes must beare no weight
When thy happiness prevent,
And our sea is not so straight,
But it roome hath for content.

Thousand hearts as victims stand,
At the altar of her eyes,
And will partiall she command,
Onely thine for sacrifice ?

Thousand victims must returne :
She the parent will designe
Choose Castara which shall burne,
Choose the purest, that is mine.

William Habington.—About 1640.

320.—TO THE SPRING,

Upon the Uncertainty of Castara's Abode.

Faire matresse of the Earth, with garlands
crown'd,
Rise, by a lover's charme, from the partit
ground,

And shew thy flowry wealth : that she, whose
 ore
 Her starres shall guide her, meete thy
 beames there
 Should she to the cold northerne climates goe,
 Force thy affrighted lilkes there to grow,
 Thy roses in those gelid fields t'appeare,
 She absent, I have all their winter here
 Or if to th' torrid zone her way she bend,
 Her the coole breathing of Favonius lend.
 Thither command the birds to bring their
 quires ;

That zone is temp'rate, I have all his fires.
 Attend her, courteous Spring, though we
 should here

Lose by it all the treasures of the yeere.

William Habington.—About 1640

321.—TO SEYMORS,

The House in which Castara lived

Blest temple, haile, where the chaste altar
 stands,
 Which Nature built, but the exacter hands
 Of virtue polish't Though sad Fate deny
 My prophane fecte access, my vowes shall
 flye.

May those musitians, which divide the ayre
 With their harmonious breath, their flight
 prophane

For this glad place, and all their accents frame,
 To teach the eecho my Castara's name
 The beauntious troopes of Graces, led by Love
 In chaste attempts, pronounce the neighb'ring
 grove,

Where may the spring dwell still. May
 every tree

Turne to a laurell, and propheticke be,
 Which shall in its first oracle divine,
 That courteous Fate decree Castara mine

William Habington.—About 1640.

322.—DESCRIPTION OF CASTARA

Like the violet, which alone
 Prospers in some happy shade ;
 My Castara lives unknowne,
 To no looser eye betray'd,
 For shoo's to her selfe true,
 Who delights i' th' publicke view.

Such is her beauty, as no art
 Have enrich with borrowed grace.
 Her high birth no pride imparts,
 For she blushes in her place.

Folly boasts a glorious blood,
 She is noblest being good

Cautious she knew never yet
 What a wanton courtship meant ;
 Not speaks loud to boast her wit,
 In her silence eloquent.

Of herself survey she takes,
 But 'twene men no difference makes.

She obeyes with speedy will
 More grave parent's who commands
 And so innocent, that ill,
 She nor acts, nor understands.

Women's feet ruine still astray,
 If once to ill they know the way.

She smiles by that rooke, the court,
 Where oft honour splits her mast :
 And retir'dness thinks the port,
 Where her fame may anchor cast.

Virtue safely cannot sit,

Where vice is enthron'd for wit

She holds that day's pleasure best,
 Where none waits not on delight ;
 Without maske, or ball, or feast,
 Sweetly spends a winter's night.

O're that darkness whence is thrust,
 Prayer and sleepe oft governs lust.

She her throne makes reason climbe,
 While wild passions captiv'd he ;
 And each article of time,
 Her pure thoughts to Heaven flie :

All her vowes religious be,
 And her love she vowes to me.

William Habington.—About 1640.

323.—TO CASTARA.

The Reward of innocent Love.

We saw and woo'd each other's eyes,
 My soule contracted then with thine,
 And both burnt in one sacrifice,
 By which our marriage grew divine.

Let wilder youth, whose soul is sense,
 Prophane the temple of delight,
 And purchase endless penitence,
 With the stolne pleasure of one night.

Time's ever ours, while we drowse
 The sensuall idol of our day,
 For though the Sunne doe set and rise,
 We joy one everlasting day.

Whose light no jealous clouds obscure,
 While each of us shine innocent,
 The troubled stream is still impure,
 With vertue flies away content

And though opinions often erre,
 We'll court the modest smile of fame,
 For sinne's black danger circles her,
 Who hath infection in her name

Thus when to one darke silent room,
 Death shall our loving collins thrust :
 Fame will build colonnes on our tombe,
 And adde a perfume to our dust.

William Habington.—About 1640.

324.—TO MY NOBLEST FRIEND, I. O., ESQUIRE.

SIR,

I hate the countrie's dirt and manners, yet
 I love the silence, I embrace the wit

And courtship, flowing here in a full tide.
But loathe the expence, the vanity, and pride.
No place each way is happy. Here I hold
Commerce with some, who to my care unfold
(After due oath ministred) the height
And greatnesse of each star shines in the state,
The brightnesse, the eclipse, the influence.
With others I commune, who tell me whence
The torrent doth of forraigne discord flow
Relate each skirmish, battle, overthrow,
Soone as they happen : and by rote can tell
Those German townes, even puzzle me to spell.
The crosse or prosperous fate of princes, they
Ascribe to rashnesse, cunning, or delay.
And on each action comment, with more skill
Than upon Levy did old Matchavill.
O busie folly Why doe I my braine
Perplex with the dull pollicies of Spaine,
Or quicke designes of France? Why not repaire
To the pure innocence o' th' country ayre :
And neighbour thee, deare friend ? Who so
dost give

Thy thoughts to worth and vertue, that to live
Blest, is to trace thy wayes. There might
not we

Arme against passion with philosophie ;
And, by the aide of leisure, so controule
What ere is earth in us, to grow all soules ?
Knowledge doth ignorance ingender when
We study mysteries of other men
And forraigne plots. Doe but in thy owne shade
(Thy head upon some flowry pillow laide,
Kind Nature's huswifery) contemplate all
His stratagems who labours to inthral
The world to his great master, and youle finde
Ambition mocks it selfe, and grasps the wind.
Not conquest makes us great Blood is too
deare

A price for glory : honour doth appeare
To statesmen like a vision in the night,
And jangler-like workes o' th' deluded sight.
Th' unbusied onely wise for no respect
Indangers them to errour, they affect
Truth in her naked beauty, and behold
Man with an equall eye, nor bright in gold
Or tall in title, so much him they weigh
As vertue raiseth him above his clay.
Thus let us value things : and since we find
Time bonds us toward death, let's in our mind
Create new youth ; and arm against the rude
Assaults of age ; that no dull solitude
O' th' country dead our thoughts, nor busie care
O' th' towne make us not thinke, where now
we are

And whether we are bound Time nere forgot
His journey, though his steps we numbred not.

William Habington.—About 1644.

325.—NOMINE LABIA MEA APERIES.

Noe monument of me remaine,

My mem'orie rust

In the same marble with my dust,

Ere I the spreading laurell gaine,

By writing wanton or prophane.

Ye glorious wonders of the skie,

Shine still, bright starres,

Th' Almighty's mystick characters !

He not your beauteous lights surprize,

T' illuminate a woman's eye.

Nor, to perfume her vines, will I

In each one set

The purple of the violet.

The untoucht flowre may grow and dye

Safe from my fancie's injuries.

Open my lippos, great God ! and then

He scarce above

The humble flight of carnall boye.

Vpward to thee He force my pen,

And trace no path of vulgar men.

For what can our unbounded soules

Worthy to be

Their object finde, excepting thee ?

Where can I fixe ? since time controules

Our pride, whose motion all things reule.

Should I my selfe ingratiate

T' a prince's smile,

How soone may death my hopes beguile ?

And should I faine the prouddest state,

I'me tenant to uncertaine fate.

If I court gold, will it not rust ?

And if my love

Toward a female beauty move,

How will that surfeit of our lust

Distast us, when resoly'd to dust ?

But thou, Aternall banquet ! where

For ever we

May feede without satietie !

Who harmes art to the cure,

Who art, while all things else appeare !

While up to thee I shoote my flame,

Then dost dispence

A holy death, that murders care,

And makes me scorne all pompes, that asme

At other triumphes than thy name.

It crownes me with a victory

So heavenly, all

That's earth from me away doth fall.

And I, from my corruption free,

Grow in my vowes even part o' thee.

William Habington. About 1644.

326.—PAUCITATEM DIERUM MEORUM NUNCIA MIHI.

Tell me, O great All-knowing God !

What period

Hast thou unto my dayes assign'd ?

Like some old leaflesse tree, shall I

Wither away, or violently

Fell by the axe, by lightning, or the wind ?

Heere, where I first draw vitall breath,

Shall I meete death ?

And finde in the same vault a tombe

Where my fore-father's ashes sleepe ?

Or shall I dye, where none shall weep

My timelesse fate, and my cold earth intombe ?

Shall I 'gainst the swift Parthians fight,
 And in their flight
 Receive my death? Or shall I see
 That envied peace, in which we are
 Triumphant yet, disturb'd by warro,
 And perish by th' invading onemie?
 Astrologers, who calculate
 Uncertaine fate,
 Affirme my scheme doth not presage
 Any abridgement of my dayes.
 And the physitian gravely sayes,
 I may enjoy a reverent length of age.
 But they are jugglers, and by slight
 Of art the sight
 Of faith delude and in their schoole
 They onely practisoe how to make
 A mistery of each mistake,
 And teach strange worls credulity to foole.
 For thou who first didst motion give,
 Wheroby things live,
 And time hath bringt to conceale
 Future events didst thinke it fit
 To chooke th' ambition of our wit,
 And keepe in awe the curious search of zeale.
 Therefore, so I prepar'd still be,
 My God, for thee:
 O' th' sudden on my spirits may
 Some killing apoplexie seize,
 Or let me by a dull disease,
 Or weakened by a feeble age, decay.
 And so I in thy favour dye,
 No memorie
 For me a well-wrought tombe prepare,
 For if my soule be 'mong the blast,
 Though my poore ashes want a chest,
 I shall forgive the trespassse of my heire.

William Habington.—About 1640.

327.—MT EXALTAVIT HUMILES.

How cheerfully th' impartiall Sunne
 Glides with his beames
 The narrow streames
 O' th' brooke which silently doth runne
 Without a name?
 And yet disdaines to lend his flame
 To the wide channell of the Thames?
 The largest mountaines barren lye,
 And lightning feare,
 Though they appeare
 To bid defiance to the skie;
 Which in one houre
 W' have seen the opening earth devoure,
 When in their height they proudest were.
 But th' humble man heaves up his head
 Like some rich vale
 Whose fruites nere faile
 With flowres, with corne, and vines ore-spread.
 Nor doth complaine
 Ore-flowed by an ill-season'd raine
 Or batter'd by a storme of hails.

Like a tall barks treasure fraught,
 He the seas cleere
 Doth quiet steere:
 But when they are t' a tempest wrought;
 More gallantly
 He spreads his saile, and doth more high,
 By swelling of the waves, appeare.
 For the Almighty joyes to force
 The glorious tide
 Of humane pride
 To th' lowest obbe, that ore his course
 (Which rudely bore
 Downe what oppos'd it heretofore)
 His feeblest onemie may stride.
 But from his ill-thatcht rooffe he brings
 The cottager,
 And doth preferro
 Him to th' adored state of kings
 He bids that hand
 Which labour hath made rough and tan'd
 The all-commanding scepter beare
 Let then the mighty cease to boast
 Their boundlesse sway.
 Since in their sea
 Few sayle, but by some storme are lost.
 Let them themselves
 Beware for they are their owne shelves
 Man still himselfe hath cast away.

William Habington —About 1640.

328.—CUPIO DISSOLVI.

The soule which doth with God unite,
 Those gayeties how doth she slight
 Which ore opinion away?
 Like sacred virgin wax, which shines
 On altars or on martyrs' shrines,
 How doth she burne away?
 How violent are her throwes till she
 From onvious earth delivered be,
 Which doth her flight restraine?
 How doth she deate on whips and rackes,
 On fies and the so dreaded axe,
 And every mard'ring paine?
 How soone she leaves the pride of wealth,
 The flatteries of youth and health,
 And fame's more precious breath;
 And every gaudy circumstance
 That doth the pompe of life advance
 At the approach of death?
 The cunning of astrologers
 Observes each motion of the starres,
 Placing all knowledge there:
 And lovers in their mistresses' eyes
 Contract those wonders of the skies,
 And seeko no higher sphere.
 The wandring pilot sweates to find
 The causes that produce the wind
 Still gazing on the pole.
 The politician scornes all art
 But what doth pride and power impart,
 And swells the ambitious soule.

But he whom heavenly fire doth warme,
And 'gainst these powerfull follies arme,
Doth soberly disdaine.
All these fond humane mistories,
As the deceitfull and unwise
Distempers of our braine.

He as a burden beares his day,
Yet vainly throwes it not away
On every idle cause.
But with the same untroubled eye
Can or resolve to live or dye,
Regardless of th' applause

My God! If 'tis thy great decree
That this must be the last moment be
Wherein I breathe this ayre,
My heart obeyes, joy'd to retire
From the false favours of the great
And treachery of the ayre.

When thou shalt please this soule t' on-
throned
Above impure corruption;
What should I grieve or feare,
To thinke thus breathlesse body must
Become a loathsome heape of dust,
And nere againe appeare.

For in the fire when ore is tryed,
And by that torment purified,
Doe we deplore the losse?
And when thou shalt my soule refine,
That it thereby may purer shine,
Shall I grieve for the drosses?

William Habington.—About 1640.

329.—S O N G.

Why so pale and wan, fond lover!
Pr'ythee why so pale?
Will, when looking well can't move her,
Looking ill prevail?
Pr'ythee why so pale?
Why so dull and mute, young sinner!
Pr'ythee why so mute?
Will, when speaking well can't win her,
Saying nothing do't?
Pr'ythee why so mute?
Quit, quit for shame! this will not move,
This cannot take her;
If of herself she will not love,
Nothing can make her —
The devil take her!

Sir John Suckling.—About 1640.

330—A BALLAD UPON A WEDDING.

I tell thee, Dick, where I have been,
Where I the rarest things have seen
O, things without compare!
Such sights again cannot be found
In any place on English ground,
Be it at wake, or fair.

At Charing-Cross, hard by the way
Where we (thou know'st) do sell our hay,
There is a house with steeple.
And there did I see coming down
Such folks as are not in our town,
Varty at least, in pairs.

Amongst the rest, one post'lent fine,
(His beard no bigger though than thine,
Walk'd on before the rest:
Our landlord looks like nothing to him:
The king (God bless him) 'twou'd undo him,
Shou'd he go still so drest.

At Courso-a-park, without all doubt,
He should have first been taken out
By all the maids i' the town:
Though lusty Roger there had been,
Or little George upon the Green,
Or Vincent of the Crown.

But wot you what? the youth was going
To make an end of all his wooing.
The parson for him staid:
Yet by his leave, for all his haste,
He did not so much wish all past
(Perchance) as did the maid.

The maid—and thereby hangs a tale—
For such a maid no Whitson ale
(Could ever yet produce:
No grape that's kindly ripe could be
So round, so plump, so soft as she,
Nor half so full of juice.

Her finger was so small, the ring
Wou'd not stay on which they did bring,
It was too wile a peck.
And to say truth (for out it must)
It look'd like the great collar (just)
About our young colts neck.

Her feet beneath her petticoat,
Like little mice stole in and out,
As if they fear'd the light:
But oh! she dances such a way!
No sun upon an Easter day
Is half so fine a sight.

He wou'd have kiss'd her once or twice,
But she wou'd not, she was so nice,
She wou'd not do't in sight:
And then she look'd as who shou'd say
I will do what I list to-day;
And you shall do't at night.

Her cheeks so rare a white was on,
No daisy makes comparison,
(Who sees them in undome)
For streaks of red were mingled there,
Such as are on a Katherine pear,
The side that's next the sun.

Her lips were red, and one was thin,
Compared to that was next her chin,
Some bee had stung it newly.
But (Dick) her eyes so guard her face,
I durst no more upon them gaze,
Than on the sun in July.

Her mouth so small, when she does speak,
Thou'dst swear her teeth her words did break,
That they might passage get;
But she so handled still the matter,
They came as good as ours, or better,
And are not spent a whit.

If wishing shou'd be any sin,
The parson himself had guilty been,
She look'd that day so purely:
And did the youth so oft the feast
At night, as some did in conceit,
It would have spoil'd him, surely.

Passion o' me! how I run on!
There's that that wou'd be thought upon,
I trow, besides the bride.
The bus'ness of the kitchen's great,
For it is fit that men should eat;
Nor was it there denied

Just in the nick the cook knock'd thrice,
And all the waiters in a trice
His summons did obey;
Each serving man with dish in hand,
March'd boldly up, like our train'd band,
Presented, and away

When all the meat was on the table,
What man of knife, or tooth, was able
To stay to be entreated:
And thus the very reason was,
Before the parson could say grace,
The company were scatter'd.

Now hats fly off, and youths carouse;
Healths first go round, and then the house,
The brides come thick and thick,
And when 'twas named another's health,
Perhaps he made it her's by stealth,
And who could help it, Dick?

O' the sudden up they rise and dance;
Then sit again, and sigh and glance.
Then dance again and kiss.
Thus sev'ral ways the time did pass,
Whilst every woman wish'd her place,
And every man wish'd his.

By this time all were stolen aside
To counsel and undress the bride;
But that he must not know:
But yet 'twas thought he guest her mind,
And did not mean to stay behind
Above an hour or so.

When in he came (Dick) there she lay,
Like new-fal'n snow melting away,
'Twas time, I trow, to part.
Kisses were now the only stay,
Which soon she gave, as who wou'd say,
Good b'ye, with all my heart.

But just as heavens wou'd have to cross it,
In came the bridesmaids with the posset,
The bridegroom sat in spite;
For had he left the women to 't
It wou'd have cost two hours to do 't,
Which were too much that night.

At length the candle's out, and now
All that they had not done, they do!
What that is, who can tell?
But I believe it was no more
Than thou and I have done before
With Bridget and with Nell!

Sir John Suckling.—About 1640.

331.—CONSTANCY.

Out upon it, I have lov'd
Three whole days together;
And am like to love three more,
If it prove fair weather.
Time shall moult away his wings,
Ere he shall discover
In the whole wide world again
Such a constant lover.

But the spite on't is, no praise
Is due at all to me;
Love with me had made no stays,
Had it any been but she.
Had it any been but she
And that very face,
There had been at least ere this
A dozen in her place

Sir John Suckling.—About 1640.

332.—SONG.

I prithee send me back my heart,
Since I can not have thine,
For if from yours you will not part,
Why then should'st thou have mine?
Yet now I think on't, let it lie,
To find it were in vain,
For thou'st a thief in other eye
Would steal it back again
Why should two hearts in one breast lie,
And yet not lodge together?
Oh love! where is thy sympathy,
If thus our breasts thou sever?
But love is such a mystery,
I cannot find it out;
For when I think I'm best resolv'd,
I then am in most doubt.
Then farewell care, and farewell woe,
I will no longer pine;
For I'll believe I have her heart
As much as who has mine

Sir John Suckling.—About 1640

333.—DESCRIPTION OF THE PRIESTESS OF DIANA.

Within a little silent grove hard by,
Upon a small ascent, he might spy
A stately chapel, richly gilt without,
Beset with shady sycamores about;

And ever and anon he might well hear
A sound of music steal in at his ear,
As the wind gave it being. So sweet an air
Would strike a siren mute, and ravish her.
He sees no creature that might cause the
same;

But he was sure that from the grove it came,
And to the grove he goes to satisfy
The curiosity of ear and eye.

Thorough the thick-leaved boughs he makes a
way,

Nor could the scratching brambles make him
stay,

But on he rushes, and climbs up a hill,
Thorough a glade. He saw and heard his
fil—

A hundred virgins there he might spy,
Prostrate before a marble deity,
Which, by its portraiture, appear'd to be
The image of Diana. On their knee
They tended their devotions with sweet airs,
Offering the incense of their praise and
prayers,

Their garments all alike. * * *

* * *

And cross their snowy silken robes they
wore

An azure scarf, with stars embroder'd o'er,
Their hair in curious tresses was knot up,
Crown'd with a silver crescent on the top,
A silver bow their left hand hold, their right,
For their defence, held a sharp-headed flight
Of arrows * * *

Under their vestments, something short
before,

White buskins, laced with ribbanding, they
wore,

It was a catching sight to a young eye,
That Love had fix'd before. He might spy
One whom the rest had, sphere-like, circled
round,

Whose head was with a golden chaplet crown'd
He could not see her face, only his ear
Was blest with the sweet words that came
from her.

John Chalkhill.—About 1649

334.—THE IMAGE OF JEALOUSY IN THE CHAPEL OF DIANA.

* * * A curious eye
Might see some relics of a piece of art
That Psyche made, when Love first fired her
heart,

It was the story of her thoughts, that also
Curiously wrought in lively imagery;
Among the rest she thought of Jealousy,
Time left untouched to grace antiquity,
She was decypher'd by a tim'rous dame,
Wrapt in a yellow mantle lined with flame;
Her looks were pale, contracted with a frown,
Her eyes suspicious, wandering up and down,
Behind her Fear attended, big with child,
Able to fright Presumption if she smiled,

After her flew a sigh between two springs
Of briny waters. On her dove-like wings,
She bore a letter seal'd with a half moon,
And superscribed—thus from Suspicion.

John Chalkhill.—About 1649.

335.—THE WITCH'S CAVE.

Her cell was hewn out in the marble rock
By more than human art. She need not
knock—

The door stood always open, large and wide,
Grown o'er with woolly moss on either side,
And interwove with ivy's fluttering twines,
Through which the carbuncle and diamond
shines;

Not set by art, but there by Nature sown
At the world's birth; so starlike bright they
shone,

They served instead of tapers, to give light
To the dark entry. * * *

* * * In they went:

The ground was strewn with flowers, whose
sweet scent,

Mixt with the choice perfumes from India
brought,

Intoxicated his brains, and quickly caught
His credulous senses. The walls were gilt, and
set

With precious stones, and all the roof was fret
With a gold vine, whose struggling branches
spread

O'er all the arch—the swelling grapes were
red;

Thus art had made of rubies, cluster'd so,
To the quickest eye they more than seem'd to
grow.

About the walls lascivious pictures hung,
Such as whereof loose Ovid sometimes sung:

On either side a crew of dwarfish elves
Held waxen tapers taller than their elves,

Yet so well shaped unto their little stature,
So angel-like in face, so sweet in feature,

Their rich attire so differing, yet so well
Becoming her that wore it, none could tell

Which was the fairest. * * *

After a low salute they all 'gan sing,
And circle in the stranger in a ring;

Orandra to her charms was steeped aside,
Leaving her guest half won, and wanton eyed:

He had forgot his herb—cunning delight
Had so bewitch'd his ears, and blurr'd his
sight,

That he was not himself. * * *

* * * Unto his view
She represents a banquet, usher'd in

By such a shape as she was sure would win
His appetite to taste—so like she was

To his Clarinda both in shape and face,
So voiced, so habited,—of the same quit

And comely gesture. * * *

* * * Hardly did he refrain
From sucking in distraction at her lip;
Sin's cup will poison at the smallest sip.

She weeps and weeps again with subtleness,
And with a frown she chides his backward-
ness :

Have you (said she), sweet prince, so soon
forgot

Your own beloved Clarinda? Are you not
The same you were, that you so slightly set
By her that once you made the cabinet
Of your choice counsel? Hath some worthier
love

Stole your affections? What is it should
move

You to dislike so soon? Must I still taste
No other dish but sorrow? When we last
Emptied our souls into each other's breast
It was not so * * *

* * * With that she wept afresh * *

* * * She seem'd to fall into a swoon,
And stooping down to raise her from the
ground,

He puts his herb into his mouth, whose taste
Soon changed his mind he lifts her—but in
vain,

His hands fell off, and she fell down again
With that she leant him such a frown as
would

Have kill'd a common lover, and made cold
Even lust itself. * * *

* * * The lights went out,
And darkness hung the chamber round about.
A yelling, hellish noise was each where heard

John Chalkhill — About 1640.

336.—THE VOTARESS OF DIANA.

— — — (Clarinda came at last

With all her train, who, as along she pass'd
Thorough the inward court, did make a lane,
Opening their ranks, and closing them again
As she went forward, with obsequious gesture,
Doing their reverence. Her upward vesture
Was of blue silk, glistening with stars of gold,
(first to her waist by serpents, that unfold
And wrap themselves together, so well wrought
And fashion'd to the life, one would have
thought

They had been real. Underneath she wore
A coat of silver tinsel, short before,
And fring'd about with gold - white bunnies
hide

The naked of her leg; they were loose tied
With azure ribbands, on whose knots were seen
Most costly gems, fit only for a queen.

Her hair bound up like to a coronet,
With diamonds, rubies, and rich sapphires set;
And on the top a silver crescent plac'd,
And all the lustre by such beauty grac'd,
As her reflection made them seem more fair.
One would have thought Diana's self were
there;

For in her hand a silver bow she held,
And at her back there hung a quiver fill'd
With turtle-leather'd arrows.

John Chalkhill — About 1640.

337.—A VALEDICTION.

Bid me not go where neither suns nor showers
Do make or cherish;

Where discontented things in sadness lie,
And nature grievous as I;

When I am parted from those eyes
From which my better day doth rise.

Though some propitious power

Should plant me in a bower,

Where, amongst happy lovers, I might see

How showers and sunbeams bring

One everlasting spring,

Nor would those fall, nor those shine forth
to me

Nature herself to him is lost,

Who loseth her he honours most.

Then, farewell, to my parting view display

Your graces all in one full day;

Whose blessed shapes I'll snatch and keep,
till when

I do return and view again.

So by this art, fancy shall fortune cross,

And lovers live by thinking on their loss.

William Cartwright. — About 1640.

338.—TO CHLOE,

Who wished herself young enough for me.

Chloe, why wish you that your years

Would backwards run, till they met mine?

That perfect likeness, which endears

Things unto things, might us combine.

Our ages so in date agree,

That twins do differ more than we.

There are two births; the one when light

First strikes the new awakened sense;

The other when two souls unite:

And we must count our life from thence:

When you lov'd me, and I lov'd you,

'Then both of us were born anew.

Love then to us did new souls give,

And in those souls did plant new powers.

Since when another life we live,

The breath we breathe is his, not ours;

Love makes those young whom age doth chill,

And whom he finds young keeps young still.

Love, like that angel that shall call

Our bodies from the silent grave,

Unto one age doth raise us all:

None too much, none too little have;

Nay, that the difference may be none,

He makes two not alike, but one

And now since you and I are such,

Tell me what's yours, and what is mine?

Our eyes, our ears, our taste, smell, touch,

Do, like our souls, in one combine,

So, by this, I as well may be

Too old for you, as you for me

William Cartwright. — About 1640.

339.—LOVE'S DARTS

Where is that learned wretch that knows,
What are those darts the veil'd god throws?
O let him tell me ere I do

When 'twas he saw or heard them fly;
Whether the sparrow's plumes, or dove's,
Wing them for various loves,
And whether gold, or lead,
Quicken, or dull the head.

I will anoint and keep them warm,
And make the weapons heal the harm.

Fond that I am to ask ' whoe'er
Did yet see thought? or silence hear?
Safe from the search of human eye
These arrows (as their ways are) fly,
The flights of angels part
Not ear with so much art,
And snows on streams, we may
Say, louder fall than they
So hopeless I must now endure,
And neither know the shaft nor cure

A sudden fire of blushes shed
To die white paths with hasty red,
A glance's lightning swiftly thrown,
Or from a true or seeming frown,
A subtle taking smile
From passion, or from guile;
The spirit, life, and grace
Of motion, limbs, and face
These misconceit outlives darts,
And tears the bleedings of our hearts.

But as the feathers in the wing
Unblemish'd are, and no wounds bring,
And harmless twigs no bloodshed know,
Till art doth fit them for the bow,
So lights of flowing graces
Sparkle in several places,
Only adorn the parts,
Till that we make them darts;
Themselves are only twigs and quills:
We give them shape, and force for ill.

Beauty's our grief, but in the ope,
We mint, and stamp, and then adore:
Like heathen we the image crown,
And indiscreetly then fall down
Those graces all were meant
Our joy, not discontent,
But with untaught desires
We turn those lights to fires,
Thus Nature's healing herbs we take,
And out of cures do poisons make

William Cartwright.—About 1610.

340.—THE KISS—A DIALOGUE.

Among thy fancies tell me this.
What is the thing we call a kiss?—
I shall resolve ye what it is.

It is a creature born, and bred
Between the lips, all cherry red,
By love and warm desires fed;
And makes more soft the bridal bed

It is an active flame, that flies
First to the babies of the eyes,
And charms them there with lullabies,
And stills the bride too when she cries.

Then to the chin, the cheek, the ear,
It frisks, and flies—now here, now there,
'Tis now far off, and then 'tis near,
And here, and there, and everywhere.

Has it a speaking virtue?—Ye t
How speaks it, say t—Do you but this,
Part your join'd lips, then speaks your
kiss,
And this love's sweetest language is.

Has it a body?—Ay, and wings,
With thousand rare colourings;
And as it flies, it gently sings,
Love honey yields, but never stings.

Robert Herrick.—About 1638.

341.—TO BLOSSOMS.

Fair pledges of a fruitful tree,
Why do you fall so fast?
Your date is not so past,
But you may stay yet here awhile,
To blush and gently smile,
And go at last.

What! were ye born to be
An hour or half's delight,
And so to bid good-night?
'Tis pity nature brought ye forth
Merely to show your worth,
And lose you quite.

But you are lovely leaves, where we
May read how soon things have
Their end, though ne'er so brave:
And after they have shown their pride,
Like you a while, they glide
Into the grave.

Robert Herrick.—About 1638.

342.—TO DAFFODILS.

Fair daffodils, we weep to see
You fade away so soon;
As yet the early-rising sun
Has not attain'd his noon:

Stay, stay,
Until the hast'ning day
Has run

But to the even-song;
And having pray'd together, we
Will go with you along!

We have short time to stay as you ;
We have as short a spring ,
As quick a growth to meet decay ,
As you or anything .

We die ,
As your hours do , and dry
Away

Like to the summer's rain ,
Or as the pearls of morning dew
Ne'er to be found again .

Robert Herrick—About 1648.

343.—S O N G

Gather ye rose-buds, while ye may,
Old Time is still a flying ,
And this same flower that smiles to-day
To-morrow will be dying

The glorious lamp of heaven, the Sun,
The higher he's a getting,
The sooner will his race be run,
And nearer he's to setting.

The age is best which is the first,
When youth and blood are warmer ;
But being spent, the worse and worst
Times still succeed the former.

Then be not coy, but use your time,
And, whilst ye may, go marry ;
For having lost but once your prime,
You may for ever tarry.

Robert Herrick.—About 1648.

344.—TO MEADOWS.

Ye have been fresh and green,
Ye have been fill'd with flowers ;
And ye the walks have beam,
Where maids have spent their hours.

Ye have beheld where they
With wicker arks did come,
To kiss and bear away
The richer cowslips home.

You've heard them sweetly sing,
And seen them in a round,
Each virgin like a Spring
With honeyuckles crown'd.

But now we see none here,
Whose silvery feet did tread,
And, with dishevell'd hair,
Adorn'd this smoother mead.

Like unthrifte, having spent
Your stock, and needy grown,
You're left here to lament
Your poor estates alone.

Robert Herrick.—About 1648.

345.—THE COUNTRY LIFE.

Sweet country life, to such unknown
Whose lives are others', not their own !

But serving courts and cities, be
Less happy, less enjoying thee !
Thou never plough'st the ocean's foun
To seek and bring rough pepper home ;
Nor to the Eastern Ind dost rove,
To bring from thence the scorched clove :
Nor, with the loss of thy loved rest,
Bring'st home the mgot from the West.
No . thy ambition's master-piece
Flies no thought higher than a fleece ;
Or how to pay thy hands, and clear
All scores, and so to end the year ;
But walk'st about thy own dear bounds,
Not envying others' larger grounds
For well thou know'st, 'tis not th' extent
Of land makes life, but sweet content.
When now the cock, the ploughman's horn,
Calls forth the lily-wristed morn,
Then to thy corn-fields thou dost go,
Which though well-sell'd, yet thou dost
know

That the best compost for the lands
Is the wise master's foot and hands.
There at the plough thou find'st thy team,
With a hind whistling there to them ;
And cheer'st them up by singing how
The kingdom's portion is the plough.
Thus done, then to th' enamell'd meads
Thou go'st ; and as thy foot there treads,
Thou see'st a present godlike power
Imprinted in each herb and flower ;
And smell'st the breath of great-eyed lark,
Sweet as the blossoms of the vine.

Here thou beholdest thy large stock neat,
Unto the downs up in meat ;
And, as thou look'st, the wanton steer,
The heifer, cow, and ox, draw near,
To make a pleasing pasture there.
Thence soon, thou go'st to view thy flocks
Of sheep, safe from the wolf and fox ;
And find'st their bellies there as full
Of short sweet grass, as backs with wool ;
And leavest them as they feed and fill ;
A shepherd piping on a hill.

For sports, for pageantry, and plays,
Thou hast thy oves and holikays ;
On which the young men and maids meet,
To exercise their dancing feet ;
Tripping the comely country round,
With daisies and daisies crown'd
Thy wakes, thy quintets, here thou hast ;
Thy may-poles too, with garlands grace'd ;
Thy morris-dance, thy Whitman-ale,
Thy shearing-feast, which never fail ,
Thy harvest-home, thy wasmill bowl,
That's tost up after fox i' th' hole ;
Thy mummeries, thy Twelfth-night kings
And queens, thy Christmas revellings ;
Thy nut-brown mirth, thy russet wit ;
And no man pays too dear for it .

To these thou hast thy times to go,
And trace the hare in the treacherous snow,
Thy wily wiles to draw, and get
The lark into the trammel net ;
Thou hast thy cockrood, and thy glade
To take the precious pheasant made ;

Thy lime-twigs, snarcs, and pit-falls, then
To catch the pilfering birds, not men.
O happy life, if that their good
The husbandmen but understood !
Who all the day themselves do please,
And younglings, with such sports as these ;
And, lying down, have nought to affright
Sweet sleep, that makes more short the night

Robert Herrick.—About 1648

346 —TO PRIMROSES, FILLED WITH
MORNING DEW.

Why do ye weep, sweet babes ? Can tears
Speak grief in you,
Who were but born
Just as the modest morn
Teem'd her refreshing dew ?
Alas ! you have not known that shower
That mows a flower,
Nor felt the unkind
Breath of a blasting wind,
Nor are ye worn with years,
Or warp'd as we,
Who think it strange to see
Such pretty flowers, like to orphans young,
Speaking by tears before ye have a tongue.
Speak, whim'ring younglings, and make
known
The reason why
Ye droop and weep ;
Is it for want of sleep,
Or childish lullaby ?
Or that ye have not seen as yet
The violet ?
Or brought a kiss
From that sweet heart to this ?
No, no, this sorrow shown
By your tears shed,
Would have this lecture rous'd—
"That things of greatest, so of meanest
worth,
Conceived with grief are, and with tears
brought forth."

Robert Herrick.—About 1648

347 —JULIA.

Some ask'd me where the rubies grew,
And nothing did I say,
But with my finger pointed to
The lips of Julia.
Some ask'd how pearls did grow, and where,
Thou spake I to my girl,
To part her lips, and show me there
The quarelets of pearl
One ask'd me where the roses grow,
I bade him not go seek,
But forthwith bade my Julia show
A bud in either cheek

Robert Herrick.—About 1648.

348 —CHERRY RIPE.

Cherry ripe, ripe, ripe, I cry.
Full and fair ones—come and buy ;
If so be you ask me where
They do grow ?—I answer, There,
Where my Julia's lips do smile—
There's the land, or cherry-ride ;
Whose plantations fully show
All the year where cherries grow.

Robert Herrick.—About 1648.

349 —A THANKSGIVING FOR HIS
HOUSE.

Lord, Thou hast given me a cell,
Wherein to dwell ;
A little house, whose humble roof
Is weatherproof ;
Under the eaves of which I lie
Both soft and dry.
Where Thou, my chamber for to ward,
Hast set a guard
Of harmless thoughts, to watch and keep
Me while I sleep.
Low is my porch, as is my fate,
Both void of state ;
And yet the threshold of my door
Is worn by the poor,
Who hither come, and freely get
(Good words or meat.
Like as my parlour, so my hall,
And kitchen small ;
A little buttry, and therein
A little bin,
Which keeps my little loaf of bread
Unchipt, unflowd.
Some brittle sticks of thorn or brier
Make me a fire,
Close by whose living coal I sit,
And glow like it.
Lord, I confess, too, when I din',
The pulse is 'Thine,
And all those other bits that be
There plac'd by Thee.
The worts, the parsley, and the mints
Of water-cress,
Which of Thy kindness Thou hast sent ;
And my content
Makes those, and my beloved heed,
To be more sweet.
'Tis Thou that crown'st my glittering hearth
With guiltless mirth ;
And giv'st me wassail bowls to drink,
Speed to the brink.
Lord, 'tis thy plenty-dropping hand
That sows my land ;
All this, and better, dost Thou send
Me for this end :
That I should render for my part
A thankful heart,
Which, fir'd with incense, I resign
As wholly thine.
But the acceptance—that must be,
O Lord, by Thee.

Robert Herrick.—About 1648.

350.—TO FIND GOD.

Weigh me the fire ; or canst thou find
A way to measure out the wind .
Distinguish all those floods that are
Mixt in that watery theatre,
And taste thou them as saltless there,
As in their channel first they were.
Tell me the people that do keep
Within the kingdoms of the deep ;
Or fetch me back that cloud again,
Beshriv'd into seeds of rain.
Tell me the motes, dusts, sands, and spears
Of corn, when summer shakes his ears,
Show me that world of stars, and whence
They noiseless spill their influence .
Thus if thou canst, then show me Him
That rides the glorious chariot

Robert Herrick—About 1648

351.—TO CORINNA, TO GO A-MAYING.

Get up, get up for shame, the blooming morn
Upon her wings presents the god unshorn.
See how Aurora throws her fair
Fresh-quilted colours through the air ;
Get up, sweet sing a-bed, and see
The dew bespangling herb and tree.

Each flower has wept, and bow'd toward the east,

Above an hour since, yet you are not dress'd,
Nay, not so much as out of bed ;
When all the birds have matins said,
And sung their thankful hymns . 'tis
Morn,

Nay, profanation, to keep in,
When as a thousand virgins on this day,
Spring sooner than the lark to fetch in May.

Rise, and put on your foliage, and be soon
To come forth, like the spring time, fresh and
green,

And sweet as Flora. Take no care
For jewels for your gown or hair ;
Fear not, the leaves will strow
Gems in abundance upon you ;
Besides, the childhood of the day has kept,
Against you come, some orient pearls unwep'd.

Come, and receive them while the light
Hangs on the dew-locks of the night ;
And 'Titan on the eastern hill
Retires himself, or else stands still

Till you come forth. Wash, dress, be brief in
praying,

Few hours are best, when once we go a-
Maying.

Come, my Corinna, come ; and, coming, mark
How each field turns a street, each street a
park

Made green, and trimm'd with trees ;
see how
Devotion gives each house a bough,
Or branch ; each porch, each door, ere
this,
An ark, a tabernacle is,

Made up of white thorn neatly interwove ;
As if here were those cooler shades of love.

Can such delights be in the street,
And open fields, and we not see't ?
Come, we'll abroad, and let's obey
The proclamation made for May :
And sin no more, as we have done, by staying,
But, my Corinna, come, let's go a-Maying.

There's not a budding boy or girl, this day,
But is got up, and gone to bring in May.

A deal of youth, ere this, is come
Back, and with white thorn laden home
Some have despatch'd their cakes and
crown

Before that we have left to dream,
And some have wept, and woo'd, and plighted
troth,
And chose their priest, ere we can cast off
slough :

Many a green gown has been given,
Many a kiss, both odd and even ;
Many a glance, too, has been sent
From out the eye, love's firmament :
Many a jest told of the key's betraying
This night, and looks pick'd ; yet w're not a-
Maying.

Come, let us go, while we are in our prime,
And take the harmless folly of the time.

We shall grow old apace, and die
Before we know our liberty
(Our life is short, and our days run
As fast away as does the sun ;
And as a vapour, or a drop of rain
Once lost, can ne'er be found again,
So when or you or I are made
A fable, song, or floating shade ;
All love, all liking, all delight
Lies drown'd with us in endless night.

'Then, while time serves, and we are but de-
caying,

Come, my Corinna, come, let's go a-Maying.

Robert Herrick.—About 1648.

352.—SONG.

Why should you swear I am forsworn,
Since thine I vow'd to be ?
Lady, it is already morn,
And 'twas last night I swore to thee
That fond impossibility.

Have I not lov'd thee much and long,
A tedious twelve hours' space ?
I must all other beauties wrong,
And rob thee of a new embrace,
Could I still dote upon thy face.

Not but all joy in thy brown hair
By others may be found,
But I must search the black and fair,
Like skilful mineralists that sound
For treasure in unplough'd-up ground.

Then, if when I have lov'd my round,
Thou prov'st the pleasant she,
With spoils of meaner beauties crown'd,
I laden will return to thee,
Even sated with variety.

Richard Lovelace.—About 1649.

353.—TO LUCASTA,

Going to the Wars.

Tell me not, sweet, I am unkind,
That from the nunnery
Of thy chaste breast, and quiet mind,
To war and arms I fly
True — a new mistress now I chase,
The first foe in the field,
And with a stronger faith embrace
A sword, a horse, a shield.
Yet this inconstancy is such,
As you too shall adore,
I could not love thee, dear, so much,
Lov'd I not honour more.

Richard Lovelace —About 1649.

354.—TO LUCASTA.

From Prison.

Long in thy shackles, liberty,
I ask not from those walls, but thee;
Left for a while another's bride
To fancy all the world beside.
Yet e'er I do begin to love,
See! how I all my objects prove;
Then my free soul to that confine,
'Twere possible I might call mine.
First I would be in love with peace,
And her rich swelling breasts increase,
But how, alas! how may that be,
Despising earth, she will love me?
Fain would I be in love with war,
As my dear just avenging star,
But war is lov'd so ev'ry where,
Ev'n he disdains a lodging here
Thee and thy wounds I would bemoan
Fear thorough-shot religion;
But he lives only that kills thee,
And whose binds thy hands is free.
I would love a parliament
As a main prop from heav'n sent;
But, ah! who's he that would be wedded,
To th' fairest body that's beheaded?
Next would I court my liberty,
And then my birthright, property;
But can that be, when it is known
There's nothing you can call your own?
A reformation I would have,
As for our griefs a sov'reign salve,
That is, a cleansing of each wheel
Of state, that yet some rust doth feel

But not a reformation so,
As to reform were to overthrow,
Like watches by unskillful men
Disjointed, and set ill again

The public faith I would adore,
But she is bankrupt of her store;
Nor how to trust her can I see,
For she that cozen's all, must needs

Since then none of these can be
Fit objects for my love and me;
What then remains, but th' only spring
Of all our loves and joys? The King.

He, who being the whole ball
Of day on earth, lends it to all;
When seeking to eclipse his light,
Blinded, we stand in our own light.

And now an universal mist
Of error is spread o'er each breast,
With such a fury edged, as in
Not found in th' inwards of th' abyss.

Oh, from thy glorious starry wain
Dispose on me one sacred beam,
To light me where I soon may see
How to serve you, and you trust me.

Richard Lovelace.—About 1649.

355.—TO ALTHEA.

From Prison.

When love with unconfined wings
Flutters within my gates;
And my divine Althea brings
To whisper at the gates;
When I lie tangled in her hair,
And fetter'd to her eye;
The gods that warden in the air,
Know no such liberty.

When flowing cups run swiftly round
With no allaying Thames,
Our carolean heads with roses bound,
Our hearts with loyal flame;
When thirsty grief in wine we steep,
When healths and draughts go free,
Fishes that tinkle in the deep,
Know no such liberty.

When (like committed inmates) I
With shriller throat shall sing:
The sweetness, mercy, majesty,
And glories of my KING;
When I shall voice aloud, how good
He is, how great should he be;
Enlarged winds that curl the flood
Know no such liberty.

Stone walls do not a prison make,
Nor iron bars a cage;
Minds innocent and quiet take
That for an hermitage;
If I have freedom in my love,
And in my soul am free,
Angels alone that soar above
Enjoy such liberty.

Richard Lovelace.—About 1649.

356.—S O N G.

Amarantha, sweet and fair,
Forbear to braid that shining hair ;
As my curious hand or eye,
Hovering round thee, let it fly :

Let it fly as unconfined
As its ravisher the wind,
Who has left his darling east
To wanton o'er this spicy nest.

Every tress must be confess'd
But neatly tangled at the best,
Like a clew of golden thread
Most excellently ravelled

Do not then wind up that light
In ribands, and o'ercloud the night ;
Like the sun in his curly ray,
But shake your head and scatter day.

Richard Lovelace—About 1640.

357.—A LOOSE SARABAND.

Ah me, the little tyrant thief,
As once my heart was playing,
He snatch'd it up, and flew away,
Laughing at all my praying.

Proud of his purchase, he surveys,
And curiously sounds it,
And though he sees it full of wounds,
Cruel still on he wounds it.

And now this heart is all his sport,
Which as a ball he boundeth,
From hand to hand, from breast to lip,
And all its rest confoundeth.

Then as a top he sets it up,
And pitifully whips it ;
Sometimes he clothes it gay and fine,
Then straight again he strips it.

He cover'd it with false behalf,
Which gloriously shew'd it ;
And for a morning cushionet
On's mother he bestow'd it.

Each day with her small brazen stings
A thousand times she raced it ;
But then at night, bright with her gems,
Once near her breast she placed it.

Then warm it 'gan to throb and bleed,
She knew that smart and grieved ;
At length this poor condemned heart,
With these rich drugs relieved.

She wash'd the wound with a fresh tear,
Which my Lucresta dropp'd ;
And in the sleeve silk of her hair
'Twas hard bound up and wrapp'd.

She probed it with her constancy,
And found no rancour nigh it ;
Only the anger of her eye

And wou'dst some proud flesh nigh it

Then press'd she hard in every vein,
Which from her kisses thrilled,
And with the balm heal'd all its pain
That from her hand distilled.

But yet this heart avoids me still,
Will not by me be owned ;
But, fled to its physician's breast,
There proudly sits enthroned

Richard Lovelace.—About 1640.

358.—TO A LADY ADMIRING HERSELF
IN A LOOKING-GLASS.

Fair lady, when you see the grace
Of beauty in your looking-glass,
A stately forehead, smooth and high,
And full of princely majesty ;
A sparkling eye, no gem so fair,
Whose lustre dims the Cyprian star ;
A glorious cheek, divinely sweet,
Whereon both roses kindly meet ;
A cherry lip that would entice
Even gods to kiss at any price ;
You think no beauty is so rare
That with your shadow might compare ;
That your reflection is alone
The thing that men most dote upon.
Madam, alas ! your glass doth lie,
And you are much deceived ; for I
A beauty know of richer grace ;
(Sweet, be not angry) 'tis your face.
Hence, then, O learn more mild to be,
And leave to lay your blame on me .
If me your real substance move,
When you so much your shadow love,
Wise nature would not let your eye
Look on her own bright majesty ;
Which, had you once but gazed upon,
You could, except yourself, love none :
What then you cannot love, let me,
That face I can, you cannot see.

Now you have what to love, you'll say,
What then is left for me, I pray ?
My face, sweet heart, if it please thee ;
That which you can, I cannot see :
So either love shall gain his due,
Yours, sweet, in me, and mine in you.

Thomas Randolph.—About 1630.

359.—FROM THE MUSE'S LOOKING-
GLASS.

See, brother, how the wicked throng and
crowd

To works of vanity ! not a nook or corner
In all this house of sin, this cave of filthiness,
This den of spiritual thieves, but it is stuff'd,
Stuff'd, and stuff'd full, as is a cushion,
With the lewd reprobate.

Sister, were there not before inns—
Yes, I will say inns (for my zeal bids me
Say filthy inns, enough to harbour such

As travell'd to destruction the broad way,
But they build more and more—more shops
of Satan?

Iniquity aboundeth, though pure zeal
Teach, preach, huff, puff, and snuff at it; yet
still,

Still it aboundeth! Had we soon a church,
A new-built church, erected north and south,
It had been something worth the wondering at
Good works are done

I say no works are good;

Good works are merely popish and apocryphal.
But the bad abound, surround, yea, and
confound us

No marvel now if playhouses increase,
For they are all grown so obscene of late,
That one bogots another

Flat formation!

I wonder anybody takes delight

To hear them prattle

Nay, and I have heard,

That in a—tragedy, I think they call it,
They make no more of killing one another,

Than you sell pins

Or you sell feathers, brother,
But are they not hang'd for it?

Law grows partial,
And finds it but chance-medley and their
comedies

Will abuse you, or me, or anybody;
We cannot put our monies to increase
By lawful usury, nor broak in quiet,
Nor put off our false wares, nor keep our wives
Finer than others, but our ghosts must walk
Upon their stages.

Is not this flat conjuring,
To make our ghosts to walk ere we be dead?

That's nothing, Mrs. Flowerdew! they will
play

The knave, the fool, the devil and all, for
money

Impety! O, that men endued with reason
Should have no more grace in them!

Be there not other

Vocations as thriving, and more honest?
Bailiffs, promoters, jailers, and apparitions,
Beadles and martials-men, the useful instru-
ments

Of the republic; but to make themselves
Such monsters! for they are monsters—th' are
monsters—

Base, sinful, shameless, ugly, vile, deform'd,
Pernicious monsters!

I have heard our vicar
Call play-houses the colleges of transgression,
Wherein the seven deadly sins are studied

Why then the city will in time be made
An university of iniquity

We dwell by Black-Friars college, where I
wonder

How that profane nest of pernicious birds
Dare roost themselves there in the midst of us,
So many good and well-disposed persons
O impudence!

It was a zealous prayer
I heard a brother make concerning play-houses.

For charity, what is't?

That the Globe

Wherein (quoth he) reigns a whole world of
vice,

Had been consumed; the Phoenix burnt to
ashes;

The Fortune whipt for a blind whore; Black-
Friars

He wonders how it 'scaped demolishing
I' th' time of reformation: lastly, he wish'd

The Bull might cross the Thames, to the Bear-
garden,

And there be soundly baited.

A good prayer!

Indeed, it something prick'd my conscience,
I come to sell 'em pins and lookmglasses

I have their custom, too, for all their
feathers,

'Tis fit that we, which are sincere professors,
Should gain by infidels.

Thomas Randolph.—About 1630.

360.—TO MY PICTURE.

When age hath made me what I am not now,
And every wrinkle tells me where the plough

Of Time hath furrow'd, when an ice hath flow'd
Through every vein, and all my head be snow,

When Death displays his coldness on my cheek,
And I, myself, in my own picture seek,

Not finding what I am, but what I was:

In doubt which to believe, this or my glass;

Yet though I alter, this remains the same

As it was drawn, retains the primitive frame,

And first complexion; here will still be seen,

Blood on the cheek, and down upon the chin

Here the smooth brow will stay, the lively eye,

The ruddy lip, and hair of youthful dye,

Behold what frailty we in man may see,

Whose shadow is less given to change than he.

Thomas Randolph.—About 1630.

361.—TO A NIGHTINGALE.

Sweet bird! that sing'st away the early hour
Of winters past, or coming, void of care;

Well pleas'd with delights which present are,
Fair seasons, budding sprays, sweet-smelling

flowers

To rocks, to springs, to rills, from leafy lawns,
Thou thy Creator's goodness dost declare,

And what dear gifts on thee he did not spare,
A stain to human sense in sin that low re,

What soul can be so sick which by thy songs
(Attired in sweetness) sweetly is not driven

Quite to forget earth's turmoils, apites, and
wrongs,

And lift a reverend eye and thought to heaven?
Sweet artless songster! thou my mind dost

raise

To airs of spheres—yes, and to angels' lays.

William Drummond.—About 1640.

362.—TO HIS LUTE

My lute, be as thou wert when thou didst grow
With thy green mother in some shady grove,
When immelodious winds but made thee move,
And birds their ramage did on thee bestow.
Since that dear voice which did thy sounds
approve,

Which went in such harmonious strains to flow,
Is roft from earth to tune the spheres above,
What art thou but a harbinger of woe?

Thy pleasing notes be pleasing notes no more,
But orphan wallings to the fainting ear,
Each stroke a sigh, each sound draws forth a
tear,

For which be silent as in woods before
Or if that any hand to touch thee daign,
Like widow'd turtle still her loss complain

William Drummond.—About 1640.

363.—SPRING.

Sweet Spring, thou com'st with all thy goodly
train,

Thy head with flames, thy mantle bright with
flow'rs,

The zephyrs curl the green locks of the plain,
The clouds for joy in pearls weep down their
show'rs.

Sweet Spring, thou com'st—but, ah! my
pleasant hours,

And happy days, with thee come not again,
The sad memorials only of my pain

Do with thee come, which turn my sweets to
sour

Thou art the same which still thou wert before,
Delicious, lusty, amiable, fair;

But she whose breath embalm'd thy wholesome
air

Is gone; nor gold nor gems can her restore.

Neglected virtue, summons go and come,
When thine forgot lie clow'd in a tomb!

William Drummond.—About 1640

364.—THINK ON THY HOME.

Look, how the flower which long'ringly doth
fade,

The morning's darling late, the summer's
queen,

Spoil'd of that juice which kept it fresh and
green,

As high as it did raise, bows low the head.

Hight so the pleasures of my life being dead,

Or in their contraries but only soon,

With swifter speed declines than eart it sprout,

And (blasted) scarce now shows what it hath
been

As doth the pilgrim, therefore, whom the night
By darkness would imprison on his way,

Think on thy home (my soul) and think aright,
Of what's yet left thee of life's wasting day,

Thy sun points westward, passed is thy morn,
And twice it is not given thee to be born.

William Drummond.—About 1640.

365.—JOHN THE BAPTIST.

The last and greatest herald of heaven's King,
Girt with rough skins, hies to the deserts wild,
Among that savage brood the woods forth
bring,

Which he more harmless found than man, and
mild,

His food was locusts, and what there doth
spring,

With honey that from virgin hives distill'd,
Parch'd body, hollow eyes, some uncouth thing,

Made him appear, long since from earth exiled,
There burst he forth, all ye whose hopes rely

On God, with me amidst these deserts mourn,
Repent, repent, and from old errors turn!

Who listen'd to his voice, obey'd his cry?

Only the echoes, which he made relent,

Rung from their flinty caves, Repent, repent!

William Drummond.—About 1640.

366.—THE PRAISE OF A SOLITARY
LIFE

Thrice happy he who by some shady grove,
Far from the clamorous world, doth live his
own

Thou solitary, who is not alone,

But doth converse with that eternal love

O how more sweet is bird's harmonious moan,

Or the hoarse sobbings of the widow'd dove,

Than those smooth whisperings near a prince's
throne,

Which good make doubtful, do the evil approve!

O how more sweet is Zephyr's wholesome breath,

And high embalm'd which new-born flowers
unfold,

Than that applause vain honour doth bequeath!

How sweet are streams to poison drank in gold!

The world is full of horror, troubles, slights:

Wood's harmless shades have only true de-
lights.

William Drummond.—About 1640.

367.—THE DEATH OF ROSAMOND

Fair Rosamond within her bower of late

(While these sad storms had shaken Henry's
state,

And he from England last had absent been)

Retired herself, nor had that star been seen

To shine abroad, or with her lustre grace

The woods or walks adjoining to the place

About those places, while the times were
free,

Oft with a train of her attendants she

For pleasure walk'd, and like the huntress
queen,

With her light nymphs, was by the people seen.

Thither the country lads and swains, that near
To Woodstock dwelt, would come to gaze on
her

Their jolly May-games there would they present,
 Their harmless sports and rustic merriment,
 To give this beauteous paragon delight
 Nor that officious service would she slight;
 But their rude pastimes gently entertain.

* * * * *

Now came that fatal day, ordain'd to see
 The eclipse of beauty, and for ever he
 Accurs'd by woeful lovers,—all alone
 Into her chamber Rosamond was gone;

* * * * *

While thus she sadly mused, a rueful cry
 Had pierc'd her tender ear, and in the sound
 Was nam'd (she thought) unhappy Rosamond
 (The cry was utter'd by her griev'd maid,
 From whom that clew was taken, that betray'd
 Her lady's life), and while she doubting fear'd,
 Too soon the fatal certainty appear'd
 For with her train the wretched queen was there

Oh! who can tell what cold and killing fear
 Through every part of Rosamond was struck?
 The rosy tincture her sweet cheeks forsook,
 And like an ivory statue did she show
 Of life and motion rapt. Had she been so
 Transform'd in deed, how kind the Fates had been,

How pitiful to her! nay to the queen!
 Even she herself did seem to entertain
 Some ruth; but straight revenge return'd
 again,

And fill'd her furious breast "Strumpet
 (quoth she),

I need not speak at all, my sight may be
 Enough expression of my wrongs, and what
 The consequence must prove of such a hate
 Here, take this poison'd cup" (for in her hand
 A poison'd cup she had), "and do not stand
 To parley now but drink it presently,
 Or else by tortures be resolv'd to die!
 Thy doom is set." Pale trembling Rosamond
 Received the cup, and kneeling on the ground,
 When dull amazement somewhat had forsook
 Her breast, thus humbly to the queen she spoke—

"I dare not hope you should so far relent,
 Great queen, as to forgive the punishment
 That to my foul offence is justly due.
 Nor will I vainly plead excuse, to show
 By what strong arts I was at first betray'd,
 Or tell how many subtle snares were laid
 To catch mine honour. These though ne'er
 so true,

Can bring no recompense at all to you,
 Nor just excuse to my abhorred crime.
 Instead of sudden death, I crave but time,

* * * * *

'No more (replied the furious queen); have
 done;

Delay no longer, lest thy choice be gone,
 And that a sterner death for thee remain."
 No more did Rosamond entreat in vain;
 But, forced to hard necessity to yield,
 Drank of the fatal potion that she held,

And with it enter'd the grim tyrant Death—
 Yet gave such respite, that her dying breath
 Might beg forgiveness from the heavenly
 throne,

And pardon those that her destruction
 Had doubly wrought. "Forgive, O Lord
 (said she),

Him that dishonour'd, her that murder'd me.
 Yet let me speak, for truth's sake, angry
 queen!

If you had spared my life, I might have been
 In time to come the example of your glory.
 Not of your shame, as now; for when the
 story

Of hapless Rosamond is read, the best
 And holiest people, as they will detect
 My crime, and call it foul, they will abhor,
 And call unjust, the rage of Eleanor.
 And in this act of yours it will be thought
 King Henry's sorrow, not his love, you
 sought."

And now so far the venom's force avail'd
 Her vital parts, that life with luxury fill'd.
 That well-built palace where the traces made
 Their chief abode, when thou and Cupid
 play'd

And couch'd their shafts, who a structure did
 delight

Even nature's self, is now demolish'd quite,
 Ne'er to be rais'd again: the untimely stroke
 Of death that precious cabinet has broke,
 That Henry's pleas'd heart so long had held.
 With sudden mourning now the heart is fill'd;
 Nor can the queen's attendants, though, if they
 fear

Her wrath, from weeping at that sight forbear.
 By rough north blast so blooming to be made;
 So crushed falls the lily's tender blade.

* * * * *

Thomas May.—Ib. et 1613.

368.—THE SPRING.

Those whiter Lilies which the early morn
 Seems to have newly woven of sheaved corn,
 To which, on banks of wealthy Tagna's horn,
 Gold was their cradle, liquid pearl their
 milk.

These blushing Roses, with whose virgins
 loaves,

The wanton wind to sport himself prevails,
 Whilst from their filled wardrobe he receives
 For his wings purple, for his breath per-
 fumes.

Both these and these my Colin's pretty foot
 Trod up—but if she should her face dis-
 play,
 And fragrant breast—they'd dry again to too
 root,

As with the blasting of the mid-day's ray:
 And this soft wind, which both perfumes and
 cools,
 Pass like the unregarded breath of fools.

Sir Richard Fanshawe.—Ib. et 1613.

369.—A ROSE.

Thou blushing rose, within whose virgin leaves
The wanton wind to sport himself presumes,
Whilst from their rified wardrobe he receives
For his wings purple, for his breath perfumes !

Blown in the morning, thou shalt fade ere noon :
What boots a life which in such haste forsakes
thee ?

Thou'rt wondrous frolic being to die so soon
And passing proud a little colour makes thee.

If thee thy brittle beauty so deceives,
Know, then, the thing that swells thee is thy
bane ;

For the same beauty doth in bloody leaves
The sentence of thy early death contain.

Some clown's coarse lungs will poison thy
sweet flower,

If by the careless plough thou shalt be torn :
And many Herods be in wait each hour
To murder thee as soon as thou art born,
Nay, forsooth bud to blow ; their tyrant breath
Anticipating life, to hasten death.

Sir Richard Fanshawe.—About 1648

370.—THE SAINT'S ENCOURAGEMENT.

Fight on, brave soldiers, for the cause,
Fear not the cavaliers,
Their throat'nings are as senseless, as
Our jealousies and fears.

'Tis you must perfect this great work,
And all malignants slay,
You must bring back the king again
The clean contrary way.

'Tis for Religion that you fight,
And for the kingdom's good,
By robbing churches, plundering men,
And shedding guiltless blood.
Down with the orthodoxal train,
All loyal subjects slay,

When these are gone, we shall be blest,
The clean contrary way.

When Charles we've bankrupt made like us,
Of crown and power bereft him,
And all his loyal subjects slain,
And none but rebels left him,
When we've beggar'd all the land,
And sent our trunks away,
We'll make him then a glorious prince,
The clean contrary way.

'Tis to preserve his majesty,
That we against him fight,
Nor are we ever beaten back,
Because our cause is right :
If any make a scruple on't,
Our declarations say,
Who fight for us, fight for the king
The clean contrary way.

At Keynton, Branford, Plymouth, York,
And divers places more,
What victories wo saints obtain'd,
The like ne'er seen before !
How often we Prince Rupert kill'd,
And bravely won the day ;
The wicked cavaliers did run
The clean contrary way.

The true religion we maintain,
The kingdom's peace and plenty ;
The privilege of parliament
Not known to one of twenty ;
The ancient fundamental laws ;
And teach men to obey
Their lawful sovereign, and all these
The clean contrary way.

We subjects' liberties preserve,
By imprisonments and plunder,
And do enrich ourselves and state
By keeping the wicked under.
We must preserve mechanics now,
To lecture and pray,
By them the Gospel is advanced
The clean contrary way.

And though the king be much misled
By that malignant crew ;
He'll find us honest, and at last
Give all of us our due.
For we do wisely plot, and plot,
Rebellion to destroy,
He sees we stand for peace and truth,
The clean contrary way.

The public faith shall save our souls,
And good out-works together ;
And ships shall save our lives, that stay
Only for wind and weather.
But when our faith and works fall down,
And all our hopes decay,
Our acts will bear us up to heaven,
The clean contrary way.

Sir Richard Fanshawe.—About 1648.

371.—A RICH FOOL.

Thee, senseless stook, because thou'rt richly
gilt,
The blinded people without cause admire,
And superstition impiously hath built
Altars to that which should have been the fire.
Where shall my tongue consent to worship
thee,
Since all's not gold that glisters and is fair ;
Carving but makes an image of a tree.
But gods of images are made by prayer.

Sabeian incense in a fragrant cloud
Illustriously suspended o'er thy crown
Like a king's canopy, makes thee allow'd
For more than man. But let them take thee
down,
And thy true value be once understood,
Thy dull idolaters will find thou'rt wood.

Sir Richard Fanshawe.—About 1648.

372.—GONDIBERT.

THE ARGUMENT.

The king to Gondibert is grown so kinde,
That he prevents the beauteous Rhodallind
In giving of her love; and Gondibert
Laments his breast holds but a single heart;
Which Birtha grieves her beauty did subdue,
Since he undoes the world in being true.

Full grows the presence now, as when all
know
Some stranger prince must be receiv'd with
state;
When courts shew those, who come to see the
show,
And all gay subjects like domesticks waite.
Nor Ulfinoe nor Goltio absent were;
Whose hopes expect what list'ning Birtha
(hid
In the adjoining closet) fears to heare;
And begs kinde Heav'n in pitty would
forbid.

The king (who never time nor pow'r mis-
spent
In subjects' bashfulness, whiling great
deeds
Like coward counsels, who too late consent)
Thus to his secret will aloud proceeds.

"If to thy fame," (brave youth) "I could
add wings,
Or make her trumpet louder by my voice,
I would (as an example drawn for kings)
Proclaim the cause, why thou art now my
choice.

"But this were to suspect the world asleep,
Or all our Lombards with their envy blinde,
Or that the Huns so much for bondage weep,
As their drown'd eyes cannot thy trophies
finde.

"When this is heard, none dare of what I
gave
Presume their equal merit might have
shar'd;
And to say more, might make thy foes
believe,
Thy dang'rous worth is grown above re-
ward.

"Reward even of a crown, and such a crown,
As by Heav'n's model ancient victors wore;
When they, as by their coyn, by laws were
known;
For laws but made more currant victors'
pow'r.

"A crown soon taught, by whom pow'r first
was given;
When victors (of dominion cautious made
By hearing of that old revolt in Heav'n)
Kept pow'r too high for subjects to invade.

"A crown, which ends by armies their de-
bate,
Who question height of pow'r; who by the
law
(Till plain obedience they make intricate)
Would not the people, but their rulers aw.

"To pow'r adoption makes thy title good;
Preferring worth, as birth gives princes
place;
And vertues claim exceeds the right of
blood,
As soul's extraction does the bodie's race.

"Yet for thy blood's long walk through
princes' veins,
Thou maist with any Lombard measure
time;
Though he his hidden house in Ilium feigns;
And not step short, when Hubert's self
would climbe.

"And Hubert is of highest victors' breed;
Whose worth I shall for distant empire
choose;
If he will learn, that you by fate procede,
And what he never had, he cannot lose.

"His valour shall the Gothick conquest
keep;
And would to Heaven that all your mighty
mindes
As soon were pleas'd, as infants are with sleep,
And you had musick common as the windes.

"That all the year your songes were like
spring,
All joy'd as birds, and all as lovers kinde;
That ev'ry famous fighter were a king,
And each like you could have a Rhodallind.

"For she is yours, as your adoption free;
And in that gift my remnant life I give;
But 'tis to you, brave youth! who now are
she,
And she that Heav'n when suddenly I live.

"And mcher than that crown (which shall be
thine,
When life's long progress I am gone with
faine)
Take all her love; which scarce forbears to
shine
And own thee, through her virgin-curtain,
shame."

Thus spake the king; and Rhodallind appear'd
Through publish'd love, with so much bash-
fulness,
As young kings shew, when by surpris o're-
heard
Moaning to fav'rite cares a deep distress.

For love is a distress, and would be hid
Like monarchs' griefs, by which they bash-
ful grow;
And in that shame beholders they forbid;
Since those blush most, who most their
blushes show.

And Gondibert with dying eies did grieve
At her vall'd love (a wound he cannot heal)
As great mindees mourn, who cannot then
relieve

The vertuous, when through shame they
want conceal.

And now cold Birtha's rosy looks decay;
Who in fear's frost had like her beauty
dy'd,

But that attendant hope perswades her stay
A while, to hear her duke, who thus reply'd.

"Victorious king! Abroad your subjects are
Like legates safe; at home like altars free!
Even by your fame they conquer as by warre,
And by your laws safe from each other be.

"A king you are o're subjects, so as wise
And noble husbands seem o're loyal wives:
Who claim not, yet confess their liberties,
And brag to strangers of their happy lives.

"To foes a winter storm, whilst your friends
bow,
Like summer trees, beneath your bounty's
load,
To me (next him whom your great self, with low
And cheerful duty serves) a giving God.

"Since this is you, and Rhodalind (the light
By which her sex fled vertue finde) is yours;
Your diamond, with tests of jealous sight,
The stroke, and fire, and oisel's juice en-
dures,

"Since she so precious is, I shall appear
All counterfeit, of art's disguises made,
And never dare approach her lustre near;
Who scarce can hold my value in the shade.

"Forgive me that I am not what I seem,
But falsely have dissembled an excess
Of all such vertues as you most esteem;
But now grow good but as I ill confess.

"Far in ambition's fever am I gone!
Like raging flame aspiring is my love;
Like flame destructive too, and like the Sun
Does round the world tow'ards change of
objects move.

"Nor is thus now through vertuous shame
confess'd;
But Rhodalind does force my conjur'd
fears,

As men whom evil spirits have possess'd,
Toll all when saintly votaries appear.

"When she will grace the bridal dignitie,
It will be soon to all young monarchs
known;

Who then by posting through the world will
trio

Who first can at her feet present his crown.

"Then will Verona seem the inn of kings;
And Rhodalind shall at her palace gate
Smile, when great love these royal sutors
brings,
Who for that smile would as for empire
waite.

"Amongst this ruling race she choyce may
take

For warmth of valour, coolness of the
minde,

Eies that in empire's drowzie calms can wake,
In storms look out, in darkness dangers find.

"A prince who more enlarges pow'r than
lands:

Whose greatness is not what his map con-
tains;

But thinks that his, where he at full com-
mands;

Not where his coyn does pass, but pow'r
remains.

"Who knows that pow'r can never be too high
When by the good possest, for 'tis in them
The swelling Nyle; from which though people
fly,

They prosper most by rising of the stream.

"Thus (princess) you should choose; and you
will finde,

Even he, since men are wolves, must civi-
lize

(As light does tame some beasts of savage
kinde)

Himself yet more, by dwelling in your eies."

Such was the duke's reply; which did pro-
duce

Thoughts of a diverse shape through sev'ral
cares

His jealous rivals mourn at his excuse,
But Astragon it cures of all his fears.

Birtha his praise of Rhodalind bewayles;
And now her hope a weak physitian seems,
For hope, the common comforter, prevails
Like common med'cines, slowly in extreams.

The king (secure in offer'd empire) takes
This forc'd excuse, as troubled bashfulness,
And a disguise which sodain passion makes,
To hide more joy than prudence should
express

And Rhodalind (who never lov'd before,
Nor could suspect his love was giv'n away)
Thought not the treasure of his breast so
poore,

But that it might his debts of honour pay.

To hasten the rewards of his desert,
The king does to Verona him command;
And kindness so impos'd, not all his art
Can now instruct his duty to withstand.

Yet whilst the king does now his time dispose
In seeing wonders, in this palace shown,
He would a parting kindness pay to those
Who of their wounds are yet not perfect
grown.

And by this fair pretence, whilst on the king
Lord Astragon through all the house at-
tends,

Young Ogo does the duke to Birtha bring;
Who thus her sorrows to his bosome sends.

"Why should my storm your life's calm voyage vex?

Destroying wholly virtue's race in one;
So by the first of my unlucky sex,
All in a single ruine were undone.

"Make heav'nly Rhodolind your bride!
Whilst I,
Your once lov'd maid, excuse you, since I know
That virtuous men forsake so willingly
Long cherish'd life, because to Heav'n they go.

"Let me her servant be! A dignity,
Which if your pity in my fall procures;
I still shall value the advancement high,
Not as the crown is hers, but she is yours."

E're this high sorrow up to dying grew,
The duke the casket op'ned, and from thence
(Form'd like a heart) a cheerfull emerald drew;
Cheerful, as if the lively stone had sense.

The thirtieth carraet it had doubled twice;
Not tak'n from the Attack silver mine,
Nor from the brass, though such (of nobler price)

Did on the necks of Parthian ladies shine.
Nor yet of those which make the Ethiop proud,
Nor taken from those rocks where Bactrians climb,
But from the Scythian, and without a cloud,
Not sick at fire, nor languishing with time

Then thus he spake! "This (Birtha) from my male
Progenitors, was to the loyal she
On whose kinde heart they did in love prevail,
The nuptial pledge, and this I give to thee!

"Seven centuries have pass'd, since it from bride
To bride did first succeed; and though tis known
From ancient lore, that gemms much virtue hide,
And that the emerald is the bridal stone,

"Though much renown'd because it chastness loves,
And will when worn by the neglected wife,
Show when her absent lord disloyal proves,
By faintness, and a pale decay of life;

"Though emeralds serve as spies to jealous brides,
Yet each compar'd to this does counsel keep,
Like a false stone, the husband's falsehood hides,
Or seems born blinde, or feigns a dying sleep

"With this take Orgo, as a better spy;
Who may in all your kinder foares be sent
To watch at court, if I deserve to die
By making this to fade, and you lament."

Had now an artfull pencil Birtha drawn
(With grief all dark, then straight with joy all light)

He must have fancy'd first, in early dawn,
A sudden break of beauty out of night.

Or first he must have mark'd what paleness, fear,
Like nipping frost, did to her visage bring;
Then think he sees, in a cold backward year,
A rosy morn begin a sudden spring.

Her joys (too vaste to be contain'd in speech)
Thus she a little spake! "Why stoop you down,
My plighted lord, to lowly Birtha's reach,
Since Rhodolind would lift you to a crown?"

"Or why do I, when I this plight embrace,
Boldly aspire to take what you have given?
But that your virtue has with angels place,
And 'tis a virtue to aspire to Heav'n.

"And as tow'rd's Heav'n all travail on their knees;
So I tow'rd's you, though love aspire, will move
And were you crown'd, what could you better please
Than aw'd obedience led by bolder love?

"If I forget the depth from whence I rise,
Far from your bosome hannah'd be my heart;
Or claim a right by beauty to your eyes;
Or proudly think, my chastity desert.

"But thus ascending from your humble maid
To be your plighted bride, and then your wife,
Will be a debt that shall be hourly paid,
Till time my duty cancel with my life.

"And fruitfully if Heav'n ere make me bring
Your image to the world, you then my pride
No more shall blame, than you can tax the Spring
For boasting of those flowers she cannot hide.

"Orgo, I so receive as I am taught
By duty to esteem what ere you love;
And hope the joy he in this jewel brought,
Will luckyer than his former triumphs prove.

"For though but twice he has approach'd my sight,
He twice made haste to drown me in my tears;
But now I am above his planet's spite,
And as for sin beg pardon for my fears."

Thus spake she; and with fix'd continu'd sight,
The duke did all her bashful beauties view;
Then they with kisses seal'd their sacred plight;
Like flowers still sweeter as they thicke grow.

Yet must these pleasures feel, though innocent,
The sickness of extremes, and cannot last,

For pow'r (love's shun'd impediment) has sent
To tell the duke, his monarch is in haste:

And calls him to that triumph which he fears
So as a saint forgiven (whose breast does all
Heav'n's joys contain) wisely lov'd pomp forbears;

Lest tempted nature should from blessings fall.

He often takes his leave, with love's delay;
And bids her hope, he with the king shall find,

By now appearing forward to obey,
A means to serve him less in Rhodolind.

She weeping to her closet-window lies,
Where she with tears does Rhodolind survey,
As dying men, who grieve that they have eyes,

When they through curtains spy the rising day.

The king has now his curious sight suffic'd
With all lost arts, in their revival view'd,
Which when restor'd, our pride thinks new devis'd.

Fashions of mindes, call'd now when but renew'd!

The busy court prepares to move, on whom
Their sad offended eyes the country cast,
Who never see enough where monarchs come,
And nothing so unseemly seems as haste

As men move slow, who know they lose their way,

Even so the duke tow'rs Rhodolind does move;

Yet he does ditious fears, and wonder pay,
Which are the first, and dangerous signs
of love.

All his addresses much by Goltos were
And Ulfino observ'd; who distant stand;
Not daring to approach his presence near;
But shun his eyes to scape from his command.

Least to Verona he should both require;
For by remaining here, both hope to light
Their Illymen's torments at his parting fire;
And not despair to kindle them to-night.

The king his golden chariot now ascends;
Which near fair Rhodolind the duke contains;

Though to excuse that grace he lowly bends;
But honour so refus'd, more honour gains.

And now their chariots (ready to take wing)
Are even by weakest breath, a whisper stay'd

And but such whisper as a page does bring
To Laura's woman from a household maid.

But this low voice did raise in Laura's care
An echo, which from all redoubled soon;
Proclaiming such a country beauty here,
As makes them look, like ev'ning to her noon

And Laura (of her own high beauty proud,
Yet not to others cruel) softly prays,
She may appear! but Gartha, bold, and loud,
With eyes impatient as for conquest, stays.

Though Astigon now owns her, and excus'd
Her presence, as a maid but rudely taught,
Infirm in health, and not to greatness us'd;
Yet Gartha still calls out, to have her brought!

But Rhodolind (in whose relenting breast
Compassion's self might sit at school and learn)

Knew bashful maids with publick view distressed;
And in their glass, themselves with fear discern;

She stopt this challenge which court-beauty made

To country shape; not knowing Nature's hand

Had Birtha dress'd, nor that herself obey'd
In van, whom conqu'ring Birtha did command

The duke (whom virtuous kindness soon subdues)

Though him his bonds from Birtha highly please,

Yet seems to think, that lucky he, who runs
To wear this royal mayd'n, will walk at ease.

Of these a brief survey sad Birtha takes;
And Orgo's help directs her eye to all;
Shows her for whom grave Tybalt nightly walks;

Then at whose feet wise Hermogild does fall.

And when calm Orna with the count she saw,
Hope (who though weak, a willing painter is,
And busily does ev'ry pattern draw)
By that example could not work amiss.

For soon she shap'd her lord and her so kind,
So all of love; till fancy wrought no more
When she perceiv'd him sit with Rhodolind;
But froward-painter-like the copy tore.

And now they move, and she thus rob'd,
belov'd
(Since with such haste they bear her wealth away)

That they at best, are but judicious thieves,
And know the noble value of their prey.

And then she thus complain'd! "Why royal maid!

Injurious greatness! did you hither come
Where pow'r's strong nets of wyes were never laid?

But childish love took cradle as at home.

"Where can we safe our harmless blessings keep,
 Since glomous courts our solitude invade?
 Bells which ring out, when th' unconcern'd
 would sleep,
 False lights to scare poor birds in country
 shade!"

"Or if our joys their own discov'ry make,
 Envy (whose tongue first kills whom she
 devours)
 Calls it our pride; envy, the poys'nous snake,
 Whose breath blasts maids, as innocent as
 flowers!"

"Forgive me, beautilous greatness, if I grow
 Distemper'd with my fears, and rudely long
 To be secure; or praise your beauty so
 As to believe, that it may do me wrong;

"And you, my plighted lord, forgive me
 too,
 If, since your worth and my defects I find,
 I fear what you in justice ought to do;
 And praise your judgment when I doubt
 you kind."

Now sudden fear o'er all her beauty wrought
 The pale appearance of a killing frost;
 And carefull Orgo, when she started, thought
 She had her pledge, the precious emerald,
 lost.

But that kinde heart, as constant as her own,
 She did not miss; 'twas from a sudden
 sense,
 Least in her lover's heart some change was
 grown,
 And it grew pale with that intelligence.

Soon from her bosome she this emerald took:
 "If now" (said she) "my lord my heart
 deceaves,
 This stone will by dead paleness make me
 look
 Pale as the snowy skin of lily leaves."

But such a cheerful green the gemm did fling
 Where she oppos'd the rays, as if she had
 Been dy'd in the complexion of the spring,
 Or were by nymphs of Brittain valleys clad.

Soon she with earnest passion kist the stone;
 Which ne'er till then had suffer'd an eclipse;
 But then the rays retir'd, as if it shone
 In vain, so near the rubies of her lips.

Yet thence remov'd, with publick glory shines!
 She Orgo blest, who had this relique
 brought;
 And kept it like those reliques lock'd in
 shrines,
 By which the latest miracles were wrought.

For soon respect was up to reverence grown;
 Which fear to superstition would sublime,
 But that her father took fear's ladder down;
 Lose steps, by which distress to Heav'n
 would climb.

He know, when fear shapes heav'nly pow'r so
 just,
 And terrible, (parts of that shape drawn
 true)
 It vailes Heav'n's beauty, love; which when
 we trust,
 Our courage honours him to whom we sue!
Sir William Davenant.—About 1640.

373—SONG.

The lark now leaves his watery nest,
 And climbing shakes his downy wings;
 He takes his window for the east,
 And to implore your light, he sings,
 Awake, awake, the moon will never rise,
 Till she can cross her beauty at your eyes.

The merchant bows unto the seaman's star,
 The ploughman from the sun his season
 takes;
 But still the lover wonders what they are,
 Who look for day before his mistress wakes;
 Awake, awake, break through your veils of
 lawn!

Then draw your curtains and begin the dawn.
Sir William Davenant.—About 1640.

374.—TO THE QUEEN.

Fair as unshaded light, or as the day
 In its first birth, when all the year was May;
 Sweet as the altar's smoke, or as the new
 Unfolded bud, swoll'd by the early dew;
 Smooth as the face of waters first appear'd,
 Ere tides began to strive or winds were heard;
 Kind as the willing saints, and calmer far
 Than in their sleeps forgiven hermits are.
 You that are more than our dissembler fear
 Dares praise, with such full art, what make
 you here?

Here, where the summer is no little mean,
 That leaves, her cheapest wealth, scarce reach
 at green;

You come, as if the silver planet were
 Misled a while from her much injured sphere;
 And, 't'ease the travels of her beams to-night,
 In this small lanthorn would contract her light.

Sir William Davenant.—About 1640.

375.—THE MORNING STAR.

Still Herald of the Morn! whose ray,
 Being page and usher to the day,
 Doth mourn behind the sun, before him play;
 Who sett'st a golden signal ere
 The bark retire, the lark appear,
 The early cocks cry comfort, across-owls fear.

Who wink'st while lovers plight their troth,
 Then falls asleep, while they are loth
 To part without a more engaging oath;
 Steal in a message to the eyes
 Of Julia, tell her that she has
 Too long,—thy lord, the Sun, will quickly rise.

Yet it is midnight still with me,
Nay worse, unless that kinder she
Smile day, and in my zenith seated be!
But if she will obliquely run,
I needs a calenture must shun,
And, like an Ethiopian, hate my sun.

John Hall—About 1646.

376.—SONG BY LOVE TO PHYRANDER
AND BELLANIMA.

Welcome, welcome, happy pair,
To these abodes, where spicy air
Breathes perfumes, and every sense
Doth find his object's excellence;
Where's no heat, nor cold extreme,
No winter's ice, no summer's scorching
beam;

Where's no sun, yet never night,
Day always springing from eternal light.

All mortal sufferings laid aside,
Here in endless bliss abide.

Welcome to Love, my now-loved heir,
Elysium's thine, ascend my chair:
For following sensuality
I thought to disinherit thee;
But being now reform'd in life,
And reunited to thy wife,
Mine only daughter, fate allows
That Love with stars should crown your
brows.

Join ye that were his guides to this,
Thus I enthrone you both—now kings;
Whilst you in endless measures move,
Led on to endless joys by Love.

Thomas Nabbes.—About 1637.

377.—HIS HATRED OF THE SCOTS.

Had Cain been Scot, God would have changed
his doom;
Not forced him to wander, but confined him
home.

John Cleveland.—About 1647.

378.—ON PHILLIS, WALKING BEFORE
SUNRISE.

The sluggish morn as yet undress'd,
My Phillis brake from out her rest,
As if she'd made a match to run
With Venus, usher to the sun.
The trees (like yeomen of her guard
Serving more for pomp than ward,
Rank'd on each side with loyal duty),
Wave branches to enclose her beauty.
The plants, whose luxury was lopp'd,
Or age with crutches underpropp'd,
Whose wooden carcases are grown
To be but coffins of their own,
Revive, and at her general dote,
Each receives his ancient soul.

The winged choristers began
To chirp their matins; and the fan
Of whistling winds, like organs play'd
Unto their voluntaries, made
The waken'd earth in odours rise
To be her morning sacrifice;
The flowers, call'd out of their beds,
Start and raise up their drowsy heads;
And he that for their colour seeks,
May find it vaulting in her cheeks,
Where roses mix; no civil war
Between her York and Lancaster
The margold, whose courtier's face
Echoes the sun, and doth unlace
Her at his rise, at his full stop
Packs and shuts up her gaudy shop,
Mistakes her cue, and doth display,
Thus Phillis antedates the day.

These miracles had cramp'd the sun,
Who, thinking that his kingdom's won,
Powders with light his frazzled locks,
To see what saint his lustro mocks.
The trombling leaves through which he
play'd,

Dappling the walk with light and shade,
(Like lattice windows), give the spy
Room but to peep with half an eye,
Lost her full orb his sight should dim,
And had us all good night in him:
Till she would spend a gentle ray,
To force us a new-fashion'd day.

But what new-fashioned palsy's this,
Which makes the boughs divert their bliss?
And that they might her footstep straw,
Drop their leaves with shivering awe,
Phillis perceives, and (lest her stay
Should wed October unto May,
And as her beauty cans'd a spring,
Devotion might an autumn bring),
Withdrew her beams, yet made no night,
But left the sun her curate light.

John Cleveland.—About 1647.

379.—UPON HIS MISTRESS SAD.

Melancholy, hence, and get
Some piece of earth to be thy seat,
Here the air and nimble fire
Would shoot up to meet desire:
Sullen humour leave her blood,
Mix not with the purer flood,
But let pleasures swelling here,
Make a spring-tide all the year.

Love a thousand sweets distilling,
And with pleasure bosoms filling,
Charm all eyes that none may find us,
Be above, before, behind us,
And while we thy raptures taste,
Compel time itself to stay,
Or by forelook hold him fast,
Lest occasion slip away.

James Shirley.—About 1646.

380 — ECHO AND NARCISSUS.

Fear Echo, rise! sick-thoughted nymph, awake,
Leave thy green couch, and canopy of trees!
Long since the choristers of the wood did shake
Their wings, and sang to the bright sun's
uprise

Day hath wept o'er thy couch, and, proffered,
Blusheth to see fair Echo stall in bed.

If not the birds, who 'bout the covert fly,
And with their warbles charm the neighbouring air;

If not the sun, whose new embroidery
Makes rich the leaves that in thy arbours
are,

Can make thee rise; yet, love-sick nymph,
away,
The young Narcissus is abroad to-day.

Pursue him, timorous maid: he moves apace;
Fayonus waits to play with thy loose hair,
And help thy flight; see how the drooping
grass

Courts thy soft tread, thou child of sound
and air,
Attempt, and overtake him; though he be
Coy to all other nymphs, he'll stoop to thee.

If thy face move not, let thy eyes express
Some rhetoric of thy tears to make him
stay;

He must be a rock that will not melt at thine,
Dropping those native diamonds in his way,
Mistaken he may stoop at them, and this,
Who knows how soon? may help thee to a kiss.

If neither love, thy beauty, nor thy tears,
Invent some other way to make him know
He need not hunt, that can have such a deer:
The Queen of Love did once Adonis woo,
But, hard of soul, with no persuasive won,
He felt the curse of his disdain too soon.

In vain I counsel her to put on wing;
Echo hath left her solitary grove,
And in the vale, the palace of the spring,
Sits silently attending to her love,
But round about, to catch his voice with care,
In every shade and tree she had a snare.

Now do the huntsmen fill the air with noise,
And their shrill horns chafe her delighted
ear,

Which, with loud accents, give the woods a
voice

Proclaiming parley to the fearful deer:
She hears the jolly tunes; but every strain,
As high and musical, she returns again.

Rous'd is the game; pursuit doth put on wings;
The sun doth shine, and gild them out their
way;

The deer into an o'ergrown thicket springs,
Through which he quaintly steals his shine
away;

The hunters scatter; but the boy, o'erthrown
In a dark part of the wood, complains alone.

Him, Echo, led by her affections, found,
Joy'd, you may guess, to reach him with her
eye;

But more, to see him rise without a wound: —
Who yet obscures her self behind some tree;
He, vexed, exclaims, asking, "Whosoam I?"
The unseen virgin answers, "Here am I!"

"Some guide from hence! Will no man hear?"
he cries —

She answers, in her passion, "Oh man heart!"
"I die, I die," say both, and thus the tree

With frequent answers, to entice him on,
And person to her court, more fit for love:
He tracks the sound, and finds her at that
grove.

The way he trod was paved with violets,
Whose azure leaves do warm their naked
stalks,

In their white double ruff, the daisies jet,
And primroses are scattered in the walk;
Whose pretty mixture in the ground declares
Another galaxy embosomed with stars.

Two rows of olives run with proportioned grace,
Like nature's arms, to adorn the sides;
The friendly vines their loved barks embrace,
While folding-top: the chequered ground-
work hides;

Here oft the tired sun his self would rest,
Riding his glorious circuit to the west.

From hence delight convey'd him unaware:
Into a spacious green, whose either side
A hill did guard, while at with his tree like star,
The clouds were busy binding up his head.
The flowers here smile upon him as he trod,
And, but when he looks up, hang down their
heads.

Not far from hence, near an harmonious brook,
Within an arbour of conspiring trees,
Whose wilder boughs into the stream did look,
A place more suitable to her distress,
Echo, suspecting that her love was gone,
Herself had in a careless posture thrown.

But Time upon his wings had brought the boy
To see this lodging of the airy queen,
Whom the dejected nymph spies with joy
Through a small window of celestial;
And that she might be worthy his embrace,
Forgot not to new-dress her blubber'd face.

With confidence she sometime would go out,
And boldly meet Narcissus in the way;
But then her fears prevent her with misdoubt,
And chide her over such resolve away.
Her heart with overcharge of love must break;
Great Juno will not let poor Echo speak.

* * * * *

James Shirley. — About 1646.

381. — THE RESOLVE.

Tell me not of a face that's fair,
Nor lip and cheek that's red,
Nor of the tresses of her hair,
Nor curls in order laid;

Nor of a rare seraphic voice,
That like an angel sings,
Though if I were to take my choice,
I would have all these things.
But if that thou wilt have me love,
And it must be a she,
The only argument can move
Is, that she will love me.

The glories of your ladies be
But metaphors of things,
And but resemble what we see
Each common object brings
Roses out-red their lips and cheeks,
Lilies their whiteness stain
What fool is he that shadows seeks,
And may the substance gain!
Then if thou'lt have me love a
Let it be one that's kind,
Else I'm a servant to the glass
That's with Canary kind.

Alexander Brome.—About 1649.

382.—THE MAD LOVER.

I have been in love, and in debt, and in drink,—
This many and many a year,
And those three are plagues enough, one would
think,
For one poor mortal to bear
"Twixt drink made me fall into love,
And love made me run into debt,
And though I have struggled and struggled
and strove,
I cannot get out of them yet.

There's nothing but money can cure me,
And rid me of all my pain;
'Twill pay all my debts,
And remove all my lew!
And my mistresses that cannot endure me,
Will love me, and love me again.
Then I'll fall to loving and drinking again.

Alexander Brome.—About 1649.

383.—TO A COY LADY.

I prithee leave this peevish fashion,
Don't desire to be high prized,
Love's a princely noble passion,
And doth seem to be despised.
Though we say you're fair, you know
We your beauty do bestow,
For our fancy makes you so.

Don't be proud 'cause we adore you,
We do't only for our pleasure;
And those parts in which you glory
We by fancy weigh and measure.
When for dainties you go,
For angels or for queens, pray know
'Tis our own fancy makes you so.

Don't suppose your Majesty
By tyranny's best signified,
And your angelic Natures be
Distinguish'd only by your pride.
Tyrants make subjects rebels grow,
And pride makes angels devils below,
And your pride may make you so!

Alexander Brome.—About 1649.

384.—THE INQUIRY.

If we no old historian's name
Authentic will admit,
But think all said of friendship's fame
But poetry or wit;
Yet what's revered by minds so pure
Must be a bright idea sure.

But as our immortality
By inward sense we find,
Judging that if it could not be,
It would not be design'd:
So here how could such copies fall,
If there were no original?

But if truth be in ancient song,
Or story we believe;
If the inspired and greater throng
Have scorned to deceive;
There have been hearts whose friendship
gave
Them thoughts at once both soft and
grave

Among that consecrated crew
Some more seraphic shado
Lend me a favourable clow,
Now misty my eyes invade.
Why, having fill'd the world with fame,
Left you so little of your flame?

Why is't so difficult to see
Two bodies and one mind?
And why are those who also agree
So difficultly kind?
Hath nature such fantastic art,
That she can vary every heart?

Why are the bands of friendship tied
With so remiss a knot,
That by the most it is defied,
And by the most forgot?
Why do we stop with so light sense
From friendship to indifference?

If friendship sympathy unpart,
Why this ill-shuffled game,
That heart can never meet with heart,
Or flame encounter flame?
What does this cruelty create?
Is't the intrigue of love or fate?

Had friendship ne'er been known to men,
(The ghost at last confest)
The world had then a stranger been
To all that heaven possesseth.
But could it all be here acquired,
Not heaven itself would be desired,

Katherine Phillips.—About 1649.

385.—A FRIEND.

Love, nature's plot, this great creation's soul,
The being and the harmony of things,
Doth still preserve and propagate the whole,
From whence man's happiness and safety
springs.

The earliest, whitest, blessed'st times did
draw

From her alone their universal law.

Friendship's an abstract of this noble flame,
'Tis love refined and purged from all its
dross,

The next to angel's love, if not the same,

As strong in passion is, though not so gross :
It antedates a glad eternity,
And is an heaven in epitome.

* * * * *

Essential honour must be in a friend,

Not such as every breath fans to and fro ;

But born within, as its own judge and end,

And dares not sin though sure that none
should know.

Where friendship's spoke, honesty's under-
stood ;

For none can be a friend that is not good.

* * * * *

Thick waters show no images of things ;

Friends are each other's mirrors, and should
be

Clearer than crystal or the mountain springs,

And free from clouds, design or flattery.

For vulgar souls no part of friendship share ;

Poets and friends are born to what they are.

Katherine Philips.—About 1640.

386.—TO HIS HEART.

Hence, heart, with her that must depart,

And hold thee with thy sovereign,

For I had lever want ane heart,

Nor have the heart that does me pain ;

Therefore go with thy lave remain,

And let me live thus unmolested ;

See that thou come not back again,

But bide with her thou luv'st best.

Sen she that I have servit lang,

Is to depart so suddenly,

Address thee now, for thou sall gang

And beir thy lady company.

Fra she be gone, heartless am I ;

For why ? thou art with her possess.

Therefore, my heart ! go hence in hy,

And bide with her thou luv'st best.

Though this belappit body here

Be bound to servitude and thrall,

My faithful heart is free intair,

And mind to serve my lady at all.

Wald God that I were perigall

Under that redolent rose to rest !

Yet at the least, my heart, thou sall

Abide with her thou luv'st best.

Sen in your garth the lily whyte

May not remain among the lave,

Adieu the flower of hail delyte ;

Adieu the succour that may me save ;

Adieu the fragrant balmie snail,

And lamp of ladies lustiest !

My faithful heart she sall it have,

To bide with her it luv'st best.

Deplere, ye ladies clear of line,

Her absence, sen she must depart,

And specially ye lovers true,

That wounded be with luv'st dart.

For ye sall want you of ane heart

As well as I, therefore at last

Do go with mine, with mind inward,

And bide with her thou luv'st best.

Alexander Scot.—About 1640.

387.—RONDEL OF LOVE.

Lo what it is to luv'e,

Learn ye that list to prave,

By me, I say, that no ways may,

The grund of greif remove.

But still decay, both night and day ;

Lo what it is to luv'e !

Luv'e is ane fervent fire,

Kendillit without desire,

Short plesour, lang displemoure ;

Repentance is the hire ;

Ane pure tressour, without mowour ;

Luv'e is ane fervent fire.

To luv'e and to be wisd,

To rage with gude advise ;

Now thus, now than, no goes the game,

Incertain is the dice ;

There is no man, I say, that can

Both luv'e and to be wise.

Flee always from the snare,

Learn at me to beware ;

It is ane pain and dowble train

Of endless woo and care ;

For to refrain that danger plain,

Flee always from the snare.

Alexander Scot.—About 1640.

388.—THE TOWN LAIRIES.

Some wifs of the borowstoun

Sae wonder van are, and wantoun.

In warld they wait not what to weir ;

On claitis they ware mony a crown ;

And all for newfangleness of geir.

And of fine silk their furrit clokis,

With hingan sleeves, like gail pokis ;

Nae preaching will gar them forbeir

To weir all thing that sin provokis ;

And all for newfangleness of geir.

Their wilcoats moun wool be hewit,

Brounded richt braid, with pammoun's sewit.

I trow wha wald the matter speir,

That their gudomen had cause to rue it,

That evir their wifs wore sic geir.

Their woven hose of silk are shawin,
Barrit aboon with talsels drawin;
With gartens of ane new maner,
To gar their courtliness be knawin;
And all for newfangelness of gear.

Sometime they will bear up their gown,
To shaw their wilcoat hingan down,
And sometime bath they will upbeir,
To shaw their hose of black or brown;
And all for newfangelness of gear.

Their collars, carcats, and hauso boidis!
With velvet hat heigh on their heidis,
Cordit with gold like ane younkair.
Braidit about with golden throudis;
And all for newfangelness of gear.

Their shoon of velvet, and their mulis!
In kirk they are not content of stulis,
The sermon when they sit to heir,
But carries oushoons like vanu fulis;
And all for newfangelness of gear.

And some will spend mair, I hear say,
In spice and druggis in ane day,
Nor wald their mothers in ane year.
Whilk will gar mony pack decay,
When they see vainly waste their gear.

Leave, burgess mon, or all be lost,
On your wis to mak sae cost,
Whilk may gar all your bairnis heir.
She that may not want wine and rout,
Is able for to waste some gear.

Between them, and nobles of blude,
Nae difference but ane velvet hude!
Their camrock urchins are as deir,
Their other clathis are as gude,
And they as costly in other gear.

Of burgess wis though I speak plain,
Some landwart ladies are as vain,
As by their clathing may appour,
Wearing gayer nor them may gain,
On ower vain clathis wasting gear.

Sir Richard Maitland.—About 1580.

389.—THE CHERRY AND THE SLAE.

The cushat crouds, the corbie cries,
The cuckoo couks, the prattling pycs
To geck there they begin;
The jargon of the jangling jays,
The creaking craws and keekling kays,
They deave't me with their din.
The painted pawa with Argus eyes
Can on his May-cock call;
The turtle wails on wither'd trees,
And Echo answers all,
Repeating, with greeting,
How fair Narcissus fell,
By lying and spying
His shadow in the well.

I saw the hurochon and the hare
In hidings hirpling here and there,
To make their morning mange.
The oon, the cunning, and the cat,
Whose dauntly downs with dew were wat,
With stiff moustachios strange.
The hart, the hind, the doe, the roe,
The fourmart and false fox;
The bearded buck clamb up the brae
With birsy bairs and brooks;
Some feeding, some dreading
The hunter's subtle snare,
With skipping and tripping,
They play'd them all in pairs.

The air was sober, saft, and sweet,
Nae misty vapours, wind, nor weat,
But quiet, calm, and clear.
To foster Flora's fragrant flowers,
Whereon Apollo's paramours
Had trinkled mony a tear;
The which like silver shakers shined,
Embroidering Beauty's boil,
Wherewith their heavy heads declined
In May's colours clad.
Some knoping, some dropping
Of balmy liquor sweet,
Excelling and smelling
Through Phoebus' wholesome heat.
Alexander Montgomery.—About 1597.

390.—NIGHT IS NIGH GONE.

Hey, now the day's dawning;
The jolly cook's crowing;
The Eastern sky's glowing;
Stars fade, one by one;
The thistle-cook's crying
On lovers long lying,
Cease vowing and sighing;
The night is nigh gone.

The fields are o'erflowing
With gowans all glowing,
And white lilies growing,
A thousand as one;
The sweet ring-dove cooing,
His love-notes renewing,
Now moaning, now suing;
The night is nigh gone

The season exolling,
In scented flowers smolling,
To kind love compelling
Our hearts every one;
With sweet ballads moving
The maids we are loving,
'Mid musing and roving
The night is nigh gone.

Of war and fair women
The young knights are dreaming,
With bright breastplates gleaming
And plumed helmets on;
The barbed steed neighs lordly,
And shakes his mane proudly,
For war-trumpets loudly
Say night is nigh gone.

I see the flags flowing,
The warriors all glowing,
And, snorting and blowing,
The steeds rushing on,
The lances are crashing,
Out broad blades come flashing,
'Mid shouting and dashing—
The night is nigh gone.

Alexander Montgomery.—About 1597

391 —EARLY DAWN.

O perfect light, which shed away
The darkness from the light,
And set a ruler o'er the day,
Another o'er the night

Thy glory, when the day forth flies,
More vively does appear,
Nor at mid-day unto our eyes
The shining sun is clear.

The shadow of the earth anon
Removes and draws by,
Syne in the east, when it is gone,
Appears a clearer sky

Whilk soon perceive the little larks,
The lapwing and the snipe;
And tune their song like Nature's clerks,
O'er meadow, mair, and stripe

Alexander Hume —About 1599.

392.—THE NOON-TIDE OF A SUMMER'S DAY.

The time so tranquil is and clear,
That nowhere shall ye find,
Save on a high and barren hill,
An air of passing wind.

All trees and simples, great and small,
That balmy leaf do bear,
Than they were painted on a wall,
No more they move or stir.

The rivers frosh, the caller streams,
O'er rocks can swiftly rin,
The water clear like crystal beams,
And makes a pleasant din.

Alexander Hume.—About 1599.

393 —EVENING.

What pleasure, then, to walk and see
End-lang a river clear,
The perfect form of every tree
Within the deep appear.

The salmon out of crurves and creels,
Upheald into scouts,
The bells and circles on the wells
Through leaping of the trouts.

O sure it were a seemly thing,
While all is still and calm,
The praise of God to play and sing,
With trumpet and with shalm.

Through all the land grant is the gild
Of rustie folks that cry;
Of bleating sheep fra they be kill'd,
Of calves and rowting kye.

All labourers draw hame at even,
And can to others say,
Thanks to the gracious (foi of heaven,
Whilk sent this summer day.

Alexander Hume.—About 1599.

394 —ANE SCHORT POEMME OF TYME.

As I was panning in a morning sun,
And could not sleep nor nawyis take me
rest,

Furth for to walk, the morning was so faire,
Athort the fields, it seemed to me the best.
The East was cleare, wheroby belyve I gess
That fyrie Titan cumming was in sight,
Obscuring chaste Diana by his light.

Who by his rising in the azure skyon,
Did dewlie helse all thame on earth do
dwell

The balme dew through birning drouth he
dryis,

Which made the soile to savour sweet and
smell,

By dew that on the night before downe fell,
Which thou was soukit up by the Delphians;
heist

Up in the aire - it was so light and went.

Whome he ascending in his purpoure chere
Provokit all from Morpheus to flee.

As beasts to feed, and birds to sing with heir,
Men to their labour, himis as the bee -

Yet ille men devyving that I see,
How for to drive the tyme that did them irk,
By sundrie pastymes, quileis that it grew
murk.

Then wonderd I to see them seek a wyle,

So willingly the precious tyme to tine:

And how they did themsellis so far begyle,

To fashie of tyme, which of itself is fyne.

Fra tyme be past to call it backward syn-

Is bot in vaine: therefore men should be warr,

To sleuth the tyme that flees fra them so farr.

For what hath man bot tyme into this lyfe,
Which gives him dayis his God aright to
know?

Wherfore then should we be at sic a stryfe,

So spoddie our sulkis for to withdraw

Evyn from the tyme, which is on nowayon
slaw

To flee from us, suppose we find it nought?

More wyse we were, if we the tyme had
soght.

But sen that tyme is sic a precious thing,

I wald we should bestow it into that

Which were most pleasour to our heavenly
King

Flee yillith, which is the greatest lal;

Bot, sen that death to all is destint,

Let us employ that tyme that God hath send
us,
In doing weill, that good men may commend
us.

King James VI.—About 1584.

395.—SOLITARY LIFE.

Sweet solitary life! lovely, dumb joy,
That need'st no warnings how to grow
more wise
By other men's mishaps, nor the annoy
Which from sore wrongs done to one's self
doth rise
The morning's second mansion, truth's first
friend,
Never acquainted with the world's vain
broils,
When the whole day to our own use we
spend,
And our dear time no fierce ambition
spoils
Most happy state, that never tak'st revange
For injuries received, nor dost fear
The court's great earthquake, the grieved
truth of change,
Nor none of falsehood's savoury lies dost
hear,
Nor knows hope's sweet disease that charms
our sense,
Nor its sad cure—dear-bought experience!
Earl of Ancrum.—About 1624

396.—SONNET.

I swear, Aurora, by thy starry eyes,
And by those golden locks, whose lock none
slips,
And by the coral of thy rosy lips,
And by the naked snows which beauty dyes;
I swear by all the jewels of thy mind,
Whose like yet never worldly treasure bought,
Thy solid judgment, and thy generous thought,
Which in this darken'd age have clearly
shin'd;
I swear by those, and by my spotless love,
And by my secret, yet most fervent fire,
That I have never nurst but chaste desires,
And such as modesty might well approve
Then, since I love those virtuous parts in thee,
Shouldst thou not love this virtuous mind in
me?

Earl of Stirling.—About 1637.

397.—MY FANTASY WILL NEVER TURN.

Spite of his spite, which that in vain,
Doth seek to force my fantasy,
I am profess'd for loss or gain,
To be thine own assuredly;
Wherefore let my father spite and spurn,
My fantasy will never turn!

Although my father of busy wit,
Doth babble still, I care not though;
I have no fear, nor yet will flit,
As doth the water to and fro;
Wherefore, &c.

For I am set, and will not swerve,
Whom spiteful speech removeth nought;
And since that I thy grace deserve,
I count it is not dearly bought;
Wherefore, &c.

Who is afraid, let you him fly,
For I shall well abide the brunt.
Maugre to his lips that listeth to lie,
Of busy brains as is the wont;
Wherefore, &c.

Who listeth thereat to laugh or lour,
I am not he that aught doth reach;
There is no pain that hath the power
Out of my breast your love to fetch;
Wherefore, &c.

For whereas he moved me to the school,
And only to follow my book and learning,
He could never make me such a fool,
With all his soft words and fair speaking;
Wherefore, &c.

This munion here, this mincing trull,
Doth please me more a thousand fold,
Than all the earth that is so full
Of precious stones, silver, and gold;
Wherefore, &c.

Whatsoever I did it was for her sake,
It was for her love and only pleasure;
I count it no labour such labour to take
In getting to me so high a treasure;
Wherefore, &c.

This day I intended for to be merry,
Although my hard father be far hence,
I know no cause for to be heavy,
For all this cost and great expense;
Wherefore, &c.

Thomas Ingeland.—About 1560.

398.—THE WORK-GIRL'S SONG.

Pipe, merry Annot,
Trilla, Trilla, Trillarie.
Work, Tibet, work, Annot; work, Margerie;
Sew, Tibet, knit, Annot, spin, Margerie;
Let us see who will win the victory.

Pipe, merry Annot;
Trilla, Trilla, Trillarie
What, Tibet! what, Annot! what, Margerie!
Ye sleep, but we do not, that shall we try;
Your fingers be numb, our work will not lie.

Pipe, merry Annot,
Trilla, Trilla, Trillarie.
Now Tibet, now Annot, now Margerie;
Now whippet apace for the maystrie,
But it will not be, our mouth is so dry.

Pipe, merry Annot;
Trilla, Trilla, Trillarie.
When, Tibet? when, Annot? when, Margerie?
I will not,—I can not,—no more can I;
Then give we all over, and there let it lie!

Nicholas Udall.—About 1566.

399.—THE MINION WIFE.

Who so to marry a minion wife,
Hath had good chance and hap,
Must love her and cherish her all his life,
And dandle her in his lap.

If she will fare well, if she will go gay,
A good husband ever still,
Whatever she list to do or to say,
Must let her have her own will.

About what affairs so ever he go,
He must show her all his mind;
None of his counsel she may be kept fro,
Else is he a man unkind.

Nicholas Udall.—About 1566.

400.—IDLENESS.

What heart can think, or tongue express,
The harm that groweth of idleness?

This idleness in some of us
Is seen to seem a thing but slight;
But if that sum the sums discuss,
The total sum doth show us straight
This idleness to weigh such weight
That it no tongue can well express,
The harm that groweth of idleness.

This vice I liken to a weed
That husbandmen have named tyne,
The which in corn doth root or breed;
The grain to ground it doth incline
It never ripeth, but rotteth in fine;
And even a like thing is to guess
Against all virtue, idleness.

The proud man may be patient,
The ireful may be liberal,
The gluttonous may be continent,
The covetous may give alms all,
The lecher may to prayer fall;
Each vice bideth some good business,
Save only idle idleness.

As some one virtue may by grace
Suppress of vices many a one,
So is one vice once taken place
Destroyeth all virtues every one;
Where thus vice cometh all virtues are
gone,
In no kind of good business
Can company with idleness.

An ill wind that bloweth no man good
The blower of which blast is she;
The lyther lusts bred of her brood
Can no way breed good property;
Wherefore I say, as we now see

No heart can think, or tongue express
The harm that groweth of idleness!

To cleanse the corn, as men at need
Weed out all weeds, and tyne for chief,
Let diligence, our weed-hook, weed
All vice from us for like relief;
As faith may faithfully show proof
By faithful fruitful business,
To weed out fruitless idleness.

John Heywood.—About 1570.

401.—BE MERRY, FRIENDS!

Be merry, friends, take ye no thought,
For worldly cares care ye right nought;
For whoso doth, when all is sought,
Shall find that thought availeth nought;
Be merry, friends!

All such as have all wealth at will,
Their wills at will for to fulfil,
From grief, or grudge, or any ill,
I need not sing this them untill,
Be merry, friends!

But unto such as wish and want
Of worldly wealth wrought them so scant,
That wealth by work they cannot plant,
To them I sing at this instant,
Be merry, friends!

And such as when the rest seem next,
Then they be straight extremely vexed;
And such as be in storms perplexed,
To them I sing this short sweet text,
Be merry, friends!

To laugh and win each man agrees,
But each man cannot laugh and lone,
Yet laughing in the last of thome
Hath been allowed of sage decrees;
Be merry, friends!

Be merry with sorrow wise men have said,
Which saying, being wisely weighed,
It seems a lesson truly laid
For those whom sorrows still invade,
Be merry, friends!

Make ye not two sorrows of one,
For of one grief grafted alone
To graft a sorrow thereupon,
A sourer crab we can graft none;
Be merry, friends!

Taking our sorrows sorrowfully,
Sorrow augmenteth our malady;
Taking our sorrows merrily,
Mirth salvethe sorrows most soundly;
Be merry, friends!

Of griefs to come standing in fray,
Provide defence the best we may;
Which done, no more to do or say,
Come what come shall, come care away!
Be merry, friends!

In such things as we cannot flee,
But needs they must endure'd be,
Let wise contentment be decree,
Make virtue of necessity;

Be merry, friends!

To lack or lose that we would win,
So that our fault be not therein,
What woe or want end or begin,
Take never sorrow but for sin!

Be merry, friends!

In loss of friends, in lack of health,
In loss of goods, in lack of wealth,
Where liberty restraint expelleth,
Where all these lack, yet as this tolloeth,
Be merry, friends!

Man hardly hath a richer thing
Than honest mirth, the which well-spring
Watereth the roots of rejoicing,
Feeding the flowers of flourishing;

Be merry, friends!

[The loss of wealth is loss of dirt,
As sages in all times assert;
The happy man 's without a shirt,
And never comes to maim or hurt.

Be merry, friends!

All seasons are to him the spring,
In flowers bright and flourishing;
With birds upon the tree or wing,
Who in their fashion always sing

Be merry, friends!

If that thy doublet has a hole in,
Why, it cannot keep the loss thy soul in,
Which rungeth forth beyond controlling
Whilst thou hast nought to do but troling

Be merry, friends!

Be merry in God, Saint Paul saith plain,
And yet, saith he, be merry again;
Since whose advice is not in vain,
The fact thereof to entertain,

Be merry, friends!

[Let the world slide, let the world go;
A fig for care, and a fig for woe!

If I can't pay, why I can owe,
And death makes equal the high and low.

Be merry, friends!

John Heywood — About 1576.

402.—DRINKING SONG.

Back and side go bare, go bare,
Both foot and hand go cold:
But belly, God send thee good ale enough,
Whether it be new or old.

I cannot eat but little meat,
My stomach is not good;
But sure I think, that I can drink
With him that wears a hood.

Though I go bare, take ye no care,
I am nothing a cold;

I stuff my skin so full within
Of jolly good ale and old.

Back and side go bare, &c.

I love no roast but a nut-brown toast,
And a crab laid in the fire;
A little bread shall do me stead,
Much bread I do not desire.

No frost nor snow, no wind, I trow,
Can hurt me if I wold,
I am so wrapt, and throwly lapt,
Of jolly good ale and old.

Back and side go bare, &c.

And Tyb, my wife, that as her life
Loveth well good ale to seek;
Full oft drinks she, till ye may see
The tears run down her cheek.
Then doth she trowl to me the bowl,
Even as a malt-worm should;
And saith, Sweetheart, I took my part
Of this jolly good ale and old.

Back and side go bare, &c.

Now let them drink till they nod and wink,
Even as good fellows should do;
They shall not miss to have the bliss
Good ale doth bring men to.
And all poor souls that have scoured bowls,
Or have them lustily trowled,
God save the lives of them and their wives,
Whether they be young or old.

Back and side go bare, &c.

Bishop Still.—About 1575.

403.—SONG OF HONEST RECREATION.

When travels grote in matters thiek
Have dulled your wits and made them sick,
What medicine, then, your wits to quick,
If ye will know, the best physic,
Is to give place to Honest Recreation—
Give place, we say now, for thy consolation.

Where is that Wit that we seek than?

Alas! he lyeth here pale and wan:

Help him at once now, if we can.

O Wit! how doest thou? Look up! man.

O Wit! give place to Honest Recreation—

Give place, we say now, for thy consolation.

After place given let ear obey:

Give an ear, O Wit! now we thee pray,

Give ear to what we sing and say,

Give an ear and help will come straightway:

Give an ear to Honest Recreation;

Give an ear now, for thy consolation.

After ear given, now give an eye:

Behold, thy friends about thee lie,

Recreation I, and Comfort I,

Quickness am I, and Strength here bye.

Give an eye to Honest Recreation;

Give an eye now, for thy consolation.

After an eye given, an hand give ye:

Give an hand, O Wit! feel that ye see;

Recreation feel, feel Comfort free,

Feel Quickness here, feel Strength to thee.

Give an hand to Honest Recreation;

Give an hand now, for thy consolation.

Upon his feet, would God he were!
To raise him now we need not fear,
Stay you his hand, while we here hear:
Now all at once upright him rear.

O Wit! give place to Honest Recreation:
Give place, we say now, for thy consolation.

John Redford—About 1576.

404.—CUPID AND CAMPASPE.

Cupid and my Campaspe played
At cards for kisses—Cupid paid;
He stakes his quiver, bow and arrows,
His mother's doves, and team of sparrows;
Loses them, too, then down he throws
The coral of his lip, the rose
Growing on 's cheek (but none knows how),
With these, the crystal of his brow,
And then the dimple of his chin;
All these did my Campaspe win.
At last he set her both his eyes,—
She won, and Cupid blind did rise.
O Love! hath she done this to thee?
What shall, alas! become of me?

John Lyly.—About 1584.

405.—THE SONGS OF BIRDS.

What bird so sings, yet so does wail?
O 'tis the ravished nightingale.
"Jug, jug, jug, jug, teren," she cries,
And still her woes at midnight rise.
Brave prick song! who is't now we hear?
None but the lark so shrill and clear;
Now at heaven's gates she claps her wings,
The morn not waking till she sings.
Hark, hark! with what a pretty throat
Poor robin redbreast tunes his note;
Hark how the jolly cuckoos sing,
Cuckoo to welcome in the spring!
Cuckoo to welcome in the spring!

John Lyly—About 1584.

406.—COMPLAINT AGAINST LOVE.

O cruel Love, on thee I lay
My curse, which shall strike blind the day;
Never may sleep with velvet hand
Charm these eyes with sacred wand;
Thy jailers shall be hopes and fears,
Thy prison mates groans, sighs, and tears,
Thy play to wear out weary times,
Fantastic passions, vows, and rhymes.
Thy bread be frowns, thy drink be gall,
Such as when you Phaon call;
Thy sleep fond dreams, thy dreams long care,
Hope, like thy fool at thy bed's head,
Mock thee till madness strike thee dead,
As Phaon thou dost me with thy proud eyes,
In thee poor Sappho lives, for thee she dies.

John Lyly.—About 1584.

407.—APOLLO'S SONG OF DAPHNE.

My Daphne's hair is twisted gold,
Bright stars a-piece her eyes do hold;
My Daphne's brow enthroned the muses,
My Daphne's beauty stains all flowers,
On Daphne's cheek grow rose and cherry,
But Daphne's lip a sweeter berry;
Daphne's snowy hand but touched does melt,
And then no heavenlier warmth is felt;
My Daphne's voice tunes all the spheres,
My Daphne's music charms all ears;
Fond am I thus to sing her praises,
These glories now are turned to bayns.

John Lyly.—About 1592.

408.—SONG TO APOLLO.

Sing to Apollo, god of Day,
Whose golden beams with morning play,
And make her eyes so brightly shine,
Aurora's face is called divine.
Sing to Phoebus and that throne
Of diamonds which he sits upon.
Io Pans let us sing
To Physic and to Poesy's king.

Crown all his altars with bright fire,
Laurels bind about his lyre;
A Daphnean coronet for his head,
The Muses dance about his bed;
When on his ravishing lute he plays,
Strew his temple round with bayns.

Io Pans let us sing
To the glittering Delian king.

John Lyly.—About 1592.

409.—CENONE'S COMPLAINT.

Melpomene, the muse of tragic songs,
With mournful tunes, in stole of diaphanous hue,
Assist a silly nymph to wail her woes,
And leave thy lusty company behind.

Thou luckless wretch! become not me to
wear

The poplar tree for triumph of my love.
Then as my joy, my pride of love is left,
Be thou unclothed of thy lovely green;

And in thy leaves my fortunes written be,
And then some gentle wind let blow abroad,
That all the world may see how false of love
False Paris hath to his Cenone been.

George Peele.—About 1584.

410.—THE SONG OF THE ENAMOURED SHEPHERD.

O gentle Love, ungentle for thy deed,
Thou makest my heart
A bloody mark
With piercing shot to bleed.

Shoot soft, sweet Love, for fear thou shoot
amiss,

For fear too keen
Thy arrows becn,
And hit the heart where my belovedd is.

Too fair that fortune were, nor never I
Shall be so blest,

Among the rest,
That Love shall seize on her by sympathy.
Then since with Love my prayers bear no boot,
This doth remain

To ease my pain,
I take the wound, and die at Venus' foot.

George Peele—About 1584.

411.—THE AGED MAN-AT-ARMS

His golden locks time hath to silver turned,
O time too swift, O swiftness never ceasing!
His youth 'gainst time and age hath ever
spurned,

But spurned in vain; youth wanoth by on-
crowning.

Beauty, strength, youth, are flowers but fading
seen.

Duty, faith, love, are roots, and ever green.

His lute now shall make a hive for bees,
And lovers' songs be turned to holy psalms;
A man-at-arms must now serve on his knees,
And feed on prayers, which are old age's salts
But though from court to cottage he depart,
His saint is sure of his unspotted heart.

And when he saddest sits in homely cell,
He'll touch his swains this carol for a song.

"Bless'd be the hearts that with my Sovereign
well,

Cursed be the souls that think her any
wrong."

Godless, allow this aged man his right,
To be your headman now that was your
knight.

George Peele.—About 1590.

412.—ENGLAND.

Illustrious England, ancient seat of kings,
Whose chivalry hath royalis'd thy fame,
That, sounding bravely through terrestrial
vale,

Proclaiming conquests, spoils, and victories,
Kings glorious echoes through the furthest
world!

What warlike nation, train'd in founts of arms,
What barbarous people, stubborn or unman'd,
What climate under the meridian signs,

Or frozen zone under his brumal stage,
First have not quak'd and trembled at the name
Of Britain and her mighty conquerors?

Her neighbour realms, as Scotland, Denmark,
France,

Awed with their deeds, and jealous of her arms,
Have begg'd defensive and offensive leagues.

Thus Europe, rich and mighty in her kings,
Hath fear'd brave England, dreadful in her
kings.

And now, to eternise Albion's champions,
Equivalent with Trojan's ancient fame,
Comes lovely Edward from Jerusalem,
Veering before the wind, ploughing the sea;
His stretched sails fill'd with the breath of
men,

That through the world admire his manliness.
And lo, at last arrived in Dover road,
Longshank, your king, your glory, and our son,
With troops of conquering lords and warlike
knights,

Like bloody-crowned Mars, o'erlooks his host,
Higher than all his army by the head,
Marching along as bright as Phoebus' eyes!
And we, his mother, shall behold our son,
And England's peers shall see their sovereign.

George Peele.—About 1593.

413.—JOAB'S DESCRIPTION OF DAVID.

Beauteous and bright is he among the tribes,
As when the sun, attired in glistening robe,
Comes dancing from his oriental gate,
And, bridegroom-like, hurls through the
gloomy air

His radiant beams such doth King David
show,

Crown'd with the honour of his enemies' town,
Shining in riches like the firmament,
The starry vault that overhangs the earth;
So looketh David, King of Israel.

George Peele.—About 1595.

414.—JOAB'S ADDRESS TO DAVID ON DEATH OF ABSALOM.

What! irks it David, that he victor breathes,
That Jude, and the fields of Israel
Should cleanse their faces from their children's
blood?

What! art thou weary of thy royal rule?
Is Israel's throne a serpent in thine eyes,
And he that sat thee there, so far from thanks,
That thou must curse his servant for his sake?
Hast thou not said, that, as the morning light,
The cloudless morning, so should be thine
house,

And not as flowers, by the brightest sun,
Which grow up quickly, and as quickly fade?
Hast thou not said, the wicked are as thorns,
That cannot be preserved with the hand;
And that the man shall touch them must be
arm'd

With coats of iron, and garments made of steel,
Or with the shaft of a defended spear?

And art thou angry he is now cut off,
That led the guiltless swarming to their deaths,
And was more wicked than an host of men?
Advance thee from thy melancholy den,
And deck thy body with thy blisful robes,

Or, by the Lord that sways the Heaven, I swear,
 I'll lead thine armies to another king,
 Shall cheer them for their princely chivalry;
 And not sit daunted, frowning in the dark,
 When his fair looks with oil and wine refresh'd,
 Should dart into their bosoms glad some beams,
 And fill their stomachs with triumphant feasts,
 That, when elsewhere stern War shall sound
 his trump,
 And call another battle to the field,
 Fame still may bring thy valiant soldiers home,
 And for their service happily confess
 She wanted worthy trumps to sound thour
 prowess
 Take thou this course and live refuse and
 die.

George Peele—About 1595.

415.—KING DAVID.

Of Israel's sweetest singer now I sing,
 His holy style and happy victories;
 Whose muse was dipt in that inspiring dew,
 Archangels 'stilled from the breath of Jove,
 Decking her temples with the glorious flowers
 Heaven rain'd on tops of Zion and Mount Sinai.
 Upon the bosom of his ivory lute
 The cherubim and angels laid their breasts,
 And when his consecrated fingers struck
 The golden wires of his ravishing harp,
 He gave alarm to the host of heaven,
 That, wing'd with lightning, brake the clouds,
 and cast
 Their crystal armour at his conquering feet.
 Of this sweet poet, Jove's musician,
 And of his beauteous son, I press to sing;
 Then help, divine Adona, to conduct
 Upon the wings of my well-temper'd verse,
 The hearers' minds above the towers of heaven
 And guide them so in this thrice haughty flight,
 Their mounting feathers scorch not with the
 fire
 That none can temper but thy holy hand:
 To thee for succour flies my feeble muse,
 And at thy feet her iron pen doth use.

George Peele.—About 1599.

416.—BETHSABE BATHING.

Hot sun, cool fire, tempered with sweet air,
 Black shade, fair nurse, shadow my white hair.
 Shine, sun; burn, fire, breathe air, and cause
 me,
 Black shade, fair nurse, shroud me, and please
 me,
 Shadow, my sweet nurse, keep me from burning,
 Make not my glad cause cause of mourning.
 Let not my beauty's fire
 In flame unstayed desire,
 Nor pierce any bright eye
 That wandereth lightly.

George Peele.—About 1599.

417.—BETHSABE'S ADDRESS TO THE ZEPHYR

Come, gentle zephyr, trick'd with those per-
 fumous
 That erst in Eden sweeten'd Adam's love,
 And stroke my bosom with the silken fan.
 This shade (sun proof) is yet no proof for thee;
 Thy body, smoother than this waveless spring,
 And purer than the substance of the same,
 Can creep through that his lances cannot
 pierce
 Thou and thy sister, soft and sacred air,
 Goddess of life and governess of health,
 Keeps every fountain fresh and labour sweet;
 No brazen gate her passage can repulse,
 Nor bushy thicket bar thy subtle breath.
 Then deck thee with thy loose delightful
 robes,
 And on thy wings bring delicate perfumes,
 To play the wantons with us through the
 leaves.

George Peele.—About 1599.

418.—DAVID ENAMOUR'D OF BETH- SABE.

What tunes, what words, what looks, what
 wonders pierce
 My soul, incensed with a sudden fire!
 What tree, what shade, what spring, what
 paradise,
 Enjoys the beauty of so fair a dame!
 Fair Eva, placed in perfect happiness,
 Lending her praise-notes to the liberal heavens,
 Struck with the accents of archangels' tunes,
 Wrought not more pleasure to her husband's
 thoughts
 Than this fair woman's words and notes to
 mine.
 May that sweet plain that bears her pleasant
 weight,
 Be still enamell'd with discolour'd flowers;
 That precious fount bear sand of purest gold;
 And for the pebble, let the silver streams
 That pierce earth's bowels to maintain the
 source,
 Play upon rubies, sapphires, chrysolites;
 The brim let be embraced with golden curls
 Of moss that sleeps with sound the waters
 make
 For joy to feed the fount with their recourse;
 Let all the grass that beautifies her bowers,
 Bear manna every morn, instead of dew;
 Or let the dew be sweeter far than that
 That hangs like chains of pearl on Hermon
 hill,
 Or balm which trickled from old Amon's
 beard.
 * * * *
 See, Cusay, see the flower of Israel,
 The fairest daughter that obeys the king,
 In all the land the Lord subdued to me,
 Farer than Isaac's lover at the well,

Brighter than inside bark of new-hewn cedar,
Sweeter than flames of fine perfumed myrrh,
And comelier than the silver clouds that dance
On zephyr's wings before the King of Heaven.

* * * * *
Bright Bethsabe shall wash in David's bower
In water mix'd with purest almond flower,
And bathe her beauty in the milk of kids;
Bright Bothsabe gives ear to my desires,
Verdure to earth, and to that verdure flowers,
To flowers sweet odours, and to odours wings,
That carries pleasures to the hearts of kings.

* * * * *
Now comes my lover tripping like the roe,
And brings my longings tangled in her hair;
To 'joy her love I'll build a kingly bower,
Seated in hearing of a hundred streams,
That, for their homage to her sovereign joys,
Shall, as the serpents fold into their nests,
In oblique turnings wind the nimble waves
About the circles of her curious walks,
And with their murmur summon careless sleep,
To lay his golden sceptre on her brows.

George Peale.—About 1599.

419.—BEAUTY SING FOR LOVE,

Beauty, alas! where wast thou born,
Thus to hold thyself in scorn?
Whence Beauty kissed to woo thee,
Thou by Beauty dost undo me:
Heigh-ho! despise me not.

I and thou in sooth are one,
Fairer thou, I fairer none,
Wanton thou, and wilt thou, wanton,
Yield a cruel heart to plant on?
Do me right, and do me reason;
Cruelty is cursed treason.

Heigh-ho! I love, heigh-ho! I love,
Heigh-ho! and yet he eyes me not.

Robert Greene.—About 1590.

420.—SAMELA.

Like to Diana in her summer wood,
Girt with a crimson robe of brightest dye,
Goes fair Samela;
Whiter than be the flocks that straggling feed,
When washed by Arethusa faint they lie,
Is fair Samela;
As fair Aurora in her morning grey,
Decked with the ruddy glister of her love,
Is fair Samela;
Like lovely Thetis on a calmed day,
Whence her brightness Neptune's fancy move,
Shines fair Samela;
Her tresses gold, her eyes like glassy streams,
Her teeth are pearl, the breasts are ivory
Of fair Samela,
Her cheeks, like rose and lily yield forth
gleams,
Her brows' bright arches framed of ebony;
Thus fair Samela

Passeth fair Venus in her bravest hue,
And Juno in the show of majesty,
For she's Samela:

Pallas in wit, all three, if you will view,
For beauty, wit, and matchless dignity
Yield to Samela.

Robert Greene.—About 1590.

421.—CONTENT.

Sweet are the thoughts that savour of content.

The quiet mind is richer than a crown:
Sweet are the nights in careless slumber spent:

The poor estate seems Fortune's angry frown.
Such sweet content, such minds, such sleep,
such bliss,

Beggars enjoy, when princes oft do miss.
The homely house that harbours quiet rest,
The cottage that affords no pride nor care,
The mean, that 'grees with country music
best,
The sweet consort of mirth's and music's fare.
Obscured life sets down a type of bliss;
A mind content both crown and kingdom is.

Robert Greene.—About 1590.

422.—SEPILESTIA'S SONG TO HER CHILD.

Mother's woe, pretty boy,
Father's sorrow, father's joy,
When thy father first did see
Such a boy by him and me,
He was glad, I was woe,
Fortune changed made him so;
When he had left his pretty boy,
Last his sorrow, first his joy.

Weep not, my wanton, smile upon my knee;
When thou art old, there's grief enough for thee.

The wanton smiled, father wept,
Mother cried, baby leap'd;
More he crow'd, more he cried,
Nature could not sorrow hide;
He must go, he must kiss
Child and mother, baby blinks;
For he left his pretty boy,
Father's sorrow, father's joy.

Weep not, my wanton, smile upon my knee;
When thou art old, there's grief enough for thee.

Robert Greene.—About 1590.

423.—THE SHEPHERD AND HIS WIFE.

It was near a thick shade,
That broad leaves of beech had made,
Joining all their tops so nigh,
That scarce Phoebus in could pry;

Where sat the swain and his wife,
Sporting in that pleasing life,
That Corydon commendeth so,
All other lives to over-go
He and she did sit and keep
Flocks of kids and flocks of sheep:
He upon his pipe did play,
She tuned voice unto his lay.
And, for you might her housewife know,
Voice did sing and fingers sew
He was young, his coat was green,
With waits of white seamed between,
Turned over with a flap,
That breast and bosom in did wrap,
Shirts side and plighted free,
Seemly hanging to his knee,
A whittle with a silver chape;
Cloak was russet, and the cape
Served for a bonnet oft,
To shroud him from the wet aloft:
A leather scarp of colour red,
With a button on the head,
A bottle full of country wine,
By the shepherd's side did lie;
And in a little bush hard by
There the shepherd's dog did lie,
Who, while his master 'gan to sleep,
Well could watch both kids and sheep.
The shepherd was a frolic swain,
For, though his 'parel was but plain,
Yet doon the authors soothly say,
His colour was both fresh and gay,
And in their writs plain discuss,
Fairer was not Tityrus,
Nor Menalcas, whom they call
The alderleafest swain of all!
Seeming him was his wife,
Both in line and in life.
Fair she was, as fair might be,
Like the roses on the tree;
Buxom, blithe, and young, I woen,
Beauteous, like a summer's queen;
For her cheeks were ruddy hue'd,
As if lilies were unbru'd
With drops of blood, to make the white
Please the eye with more delight.
Love did lie within her eyes,
In ambush for some wanton prize;
A lecher less than this had been,
Corydon had never seen.
Nor was Phyllis, that fair may,
Half so gaudy or so gay.
She wore a chaplet on her head;
Her cassock was of scarlet red,
Long and large, as straight as bent;
Her middle was both small and gont.
A neck as white as whale's bone,
Compass with a lace of stone;
Fine she was, and fair she was,
Brighter than the brightest glass;
Such a shepherd's wife as she,
Was not more in Thessaly.

Robert Greene.—About 1590.

424 — A ROUNDELAY.

Ah! what is love! It is a pretty thing,
As sweet unto a shepherd as a king,
And sweeter too.

For kings have cares that wait upon a crown,
And cares can make the sweetest cares to frown.

Ah then, ah then,
If country loves such sweet desires gain,
What lady would not love a shepherd swain?

His flocks are folded; he comes home at night
As merry as a king in his delight,

And merrier too.
For kings bothunk them what the state re-
quire,
Where shepherds, careless, carol by the fire:

Ah then, ah then,
If country loves such sweet desires gain,
What lady would not love a shepherd swain?

He kisseth first, then sits as blithe to eat
His cream and curd, as doth the king his meat,
And blither too;

For kings have often fears when they sup,
Where shepherds dread no poison in their
cup:

Ah then, ah then,
If country loves such sweet desires gain,
What lady would not love a shepherd swain?

Upon his couch of straw he sleeps as sound
As doth the king upon his beds of down,

More sounder too
For cares cause kings full oft their sleep to
spill,
Where weary shepherds he and snort their ill:

Ah then, ah then,
If country loves such sweet desires gain,
What lady would not love a shepherd swain?

Thus with his wife he spends the year as
blithe

As doth the king at every tide or syth,
And blither too.

For kings have wars and broils to take in
hand,
When shepherds laugh, and love upon the
land

Ah then, ah then,
If country love such sweet desires gain,
What lady would not love a shepherd swain?

Robert Greene.—About 1590.

425 — PHILOMELA'S ODE.

Sitting by a river's side,
Where a silent stream did glide,
Mute I did of many things
That the mind in quiet brings.
I 'gan think how some men deem
Gold their god; and some esteem
Honour is the chief content
That to man in life is lent;

And some others do contend
 Quiet none like to a friend.
 Others hold there is no wealth
 Compared to a perfect health;
 Some man's mind in quiet stands
 When he's lord of many lands.
 But I did sigh, and said all this
 Was but a shade of perfect bliss,
 And in my thoughts I did approve
 Nought so sweet as is true love
 Love 'twixt lovers passeth those,
 When mouth kisseth, and heart greets,—
 With folded arms and lips meeting,
 Each soul another sweetly greeting,
 For by the breath the soul flecteth,
 And soul with soul in kissing meeteth.
 If love be so sweet a thing,
 That such happy bliss doth bring,
 Happy is love's sugared thrall,
 But unhappy maidens all
 Who esteem your virgin blissem
 Sweeter than a wife's sweet kisses.
 No such quiet to the mind
 As true love with kisses kind,
 But if a kiss prove unchaste,
 Then is true love quite disgraced.
 Though love be sweet, learn this of me,
 No sweet love but honesty.

Robert Greene.—About 1590.

426.—JMALOUSY.

When gods had framed the sweetness of woman's face,
 And lockt men's looks within her golden hair,
 That Phoebus blush'd to see her matchless
 grace,
 And heavenly gods on earth did make repair,
 To quip fair Venus' overweening pride,
 Love's happy thoughts to jealousy were tied.
 Then grew a wrinkle on fair Venus' brow,
 The amber sweet of love is turn'd to gall!
 Gloomy was Heaven, bright Phoebus dul avow
 He would be eey, and would not love at all;
 Swearing no greater mischief could be wrought,
 Than love united to a jealous thought.

Robert Greene.—About 1590.

427.—DORASTUS ON FAWNIA.

Ah, were she pitiful as she is fair,
 Or but as mild as she is seeming so,
 Then were my hopes greater than my despair,
 Then all the world were Heaven, nothing woe.
 Ah, were her heart relenting as her hand,
 That seems to melt e'on with the mildest touch,
 Then knew I where to seek me in a land,
 Under the wide Heavens, but yet not such.
 So as she shows, she seems the budding rose,
 Yet sweeter far than is an earthly flower,
 Sovereign of beauty, like the spray she grows;
 Compass'd she is with thorns and canker'd
 flower;

Yet, were she willing to be pluck'd and worn,
 She would be gather'd, though she grow on
 thorn.

Ah, when she sings, all music else be still,
 For none must be compared to her note;
 Ne'er breathed such gloe from Philomela's bill,
 Nor from the morning singer's swelling throat.
 And when she smoth from her blissful bed,
 She comforts all the world, as doth the sun.

Robert Greene.—About 1590.

428.—BEAUTY.

Like to the clear in highest sphere,
 Where all imperial glory shines,
 Of self-same colour is her hair,
 Whether unfolded or in tresses.

Her eyes are sapphires set in snow,
 Reshining heaven by every wink;
 The gods do fear, when as they glow,
 And I do tremble when I think.

Her cheeks are like the blushing cloud,
 That beautifies Aurora's face;
 Or like the silver crimson shroud,
 That Phoebus' smiling looks doth grace.

Her lips are like two budding roses,
 Whom ranks of lilies neighbour nigh;
 Within which bounds she hath enclosed,
 Apt to entice a deity.

Her neck like to a stately tower,
 Where Love himself imprison'd lies,
 To watch for glances, every hour,
 From her divine and sacred eyes.

With orient pearl, with ruby red,
 With marble white, with sapphire blue,
 Her body everywhere is red,
 Yet soft in touch, and sweet in view.

Nature herself her shape admires,
 The gods are wounded in her sight;
 And Love forsakes his heavenly fires,
 And at her eyes his brand doth light.

Thomas Lodge.—About 1590.

429.—ROSALIND'S MADRIGAL.

Love in my bosom, like a bee,
 Doth suck his sweet;
 Now with his wings he plays with me,
 Now with his feet.
 Within mine eyes he makes his nest,
 His bed amidst my tender breast;
 My kisses are his daily feast,
 And yet he robs me of my rest:

Ah, wanton, will ye?

And if I sleep, then percheth he
 With pretty flight,
 And makes his pillow of my knee,
 The live-long night.
 Strike I my lute, he tunes the string;
 He music plays if so I sing;
 He lends me every lovely thing,
 Yet cruel he my heart doth sting:

What, wanton, still ye?

Else I with roses every day
Will whip you hence,
And bind you, when you long to play,
For your offence;
I'll shut mine eyes to keep you in,
I'll make you fast it for your sin,
I'll count your power not worth a pin;
Alas ' what hereby shall I win,
If he gainsay me?

What if I beat the wanton boy
With many a rod?
He will repay me with annoy,
Because a god.
Then sit thou safely on my knee,
And let thy bower my bosom be,
Lark in mine eyes, I like of thee,
O, Cupid! so thou pity me,
Spare not, but play thee

Thomas Lodge.—About 1590.

430.—ROSADER'S SONETTO.

Turn I my looks unto the skies,
Love with his arrows wounds mine eyes;
If so I look upon the ground,
Love then in every flower is found;
Search I the shade to flee my pain,
Love meets me in the shades again;
Want I to walk in secret grove,
E'en there I meet with sacred love;
If so I bathe me in the spring,
E'en on the brink I hear him sing;
If so I meditate alone,
He will be partner of my moan;
If so I mourn, he weeps with me
And where I am there will he be;
When as I talk of Rosalind,
The God from coyness waxeth kind,
And seems in self-same frame to fly,
Because he loves as well as I.
Sweet Rosalind, for pity rue,
For why, than love I am more true.
He, if he speed, will quickly fly,
But in thy love I live and die.

Thomas Lodge.—About 1590

431.—ANOTHER.

First shall the heavens want starry light,
The seas be robbed of their waves,
The day want sun, and sun want bright,
The night want shade, the dead men graves,
The April flowers, and leaves, and tree,
Before I false my faith to thee.

First shall the top of highest hill
By humble plains be overpry'd,
And poets scorn the Muses' quill,
And fish forsake the water glide,
And Iris lose her colour'd weed,
Before I false thee at thy need.

First dreadful Hate shall turn to peace,
And Love relent in deep disdain,
And Death his fatal stroke shall cease,
And Envy pity every pain,
And Pleasure mourn, and Sorrow smile,
Before I talk of any guile.

First Time shall stay his stayless race,
And Winter blow his browns with corn,
And Snow bemoisten July's face,
And Winter spring, and Summer mourn,
Before my pen, by help of Fame,
Cease to route thy sacred name.

Thomas Lodge.—About 1590.

432.—THE SUMMER'S QUEEN.

O, the month of May, the merry month of May,
So frolic, so gay, and so green, so green, so
green,

O, and then did I unto my true love say,
Sweet Peg, thou shalt be my Summer's Queen.

Now the nightingale, the pretty nightingale,
The sweetest singer in all the forest's quire,
Entreats thee, sweet Peggy, to hear thy true
love's tale

Lo, yonder she sitteth, her breast against a
brier.

But O, I spy the cuckoo, the cuckoo, the
cuckoo;
See where she sitteth; come away, my joy:
Come away, I pray thee, I do not like the cuckoo
Should sing where my Peggy and I kiss and toy.

O, the month of May, the merry month of May,
So frolic, so gay, and so green, so green, so
green;

And then did I unto my true love say,
Sweet Peg, thou shalt be my Summer's Queen.

T. Dekker and R. Wilson.—About 1594.

433.—SWEET CONTENT.

Art thou poor, yet hast thou golden slumbers?
Oh, sweet content!

Art thou rich, yet is thy mind perplexed?
Oh, punishment!

Dost thou laugh to see how fools are vexed
To add to golden numbers, golden numbers?
Oh, sweet content! Oh, sweet, &c.

Work apace, apace, apace, apace;
Honest labour bears a lovely face;
Then hey noney, noney, hey noney, noney.

Canst drink the waters of the crisped spring?
Oh, sweet content!

Swimmest thou in wealth, yet sinkest in
thine own tears?

Oh, punishment!

Then he that patiently want's burden bears,
No burden bears, but is a king, a king!

Oh, sweet content! &c.

Work apace, apace, &c.

Dekker, Chettle, and Haughton.—About 1599.

434.—LULLABY.

Golden slumbers kiss your eyes,
Smiles awake you when you rise.
Sleep, pretty wantons; do not cry,
And I will sing a lullaby:
Rock them, rock them, lullaby.

Care is heavy, therefore sleep you,
You are care, and care must keep you.
Sleep, pretty wantons, do not cry,
And I will sing a lullaby.
Rock them, rock them, lullaby.

Dekker, Chettle, & Ilwington.—About 1599.

435.—VIRTUE AND VICE.

Virtue's branches wither, virtue pines,
O pity! pity! and alack the time!
Vice doth flourish, vice in glory shines,
Her gilded boughs above the cedar climb.

Vice hath golden cheeks, O pity, pity!
She in every land doth monarchize.
Virtue is exiled from every city,
Virtue is a fool, Vice only wise.

O pity, pity! Virtue weeping does!
Vice laughs to see her faint, alack the time!
This sinks; with painted wings the other flies;
Alack, that best should fall, and bad should climb.

O pity, pity, pity! mourn, not sing;
Vice is a saint, Virtue an underling,
Vice doth flourish, Vice in glory shines,
Virtue's branches wither, Virtue pines.

Thomas Dekker.—About 1600.

436.—PATIENCE.

Patience! why, 'tis the soul of peace:
Of all the virtues, 'tis nearest kin to heaven:
It makes men look like gods. The best of men
That e'er wore earth about him was a sufferer,
A soft, meek, patient, humble, tranquil spirit.
The first true gentleman that ever breath'd.

Thomas Dekker.—About 1600.

437.—A CONTRAST BETWEEN FEMALE
HONOUR AND SHAME

Nothing did make me, when I loved them best,
To loathe them more than this: when in the street

A fair, young, modest damsel I did meet;
She seem'd to all a dove when I pass'd by,
And I to all a raven. Every eye
That follow'd her, went with a bashful glance:
At me each bold and jeering countenance
Darted forth scorn: to her, as if she had been
Some tower unvanquish'd, would they all vail
'Gainst me sworn rumour boasted every wall;
She, crown'd with reverend praises, pass'd by
them;

I, though with face mask'd, could not 'scape
the hem;

For, as if heaven had set strange marks on
such,

Because they should be pointing-stocks to men,
Drest up in civillest shape, a courtizan.

Let her walk saint-like, noteless, and unknown,
Yet she's betray'd by some trick of her own

Thomas Dekker.—About 1600.

438.—A DESCRIPTION OF A LADY BY
HER LOVER.

My Infelice's face, her brow, her eye,
The dimple on her cheek, and such sweet skill
Hath from the cunning workman's pencil
flown.

Those lips look fresh and lively as her own,
Seeming to move and speak. Alas! now I see
The reason why fond women love to buy
Adulterate complexion: here 'tis read;

False colours last after the true be dead.
Of all the roses grafted on her cheeks,

Of all the graces dancing in her eyes,
Of all the music set upon her tongue,

Of all that was past woman's excellence,
In her white bosom, look, a painted board

Circumscribes all! Marth can no bliss afford;
Nothing of her but this! This cannot speak;

It has no lap for me to rest upon;
No lip worth tasting. Here the worms will feed,

As in her coffin. Hence, then, idle art,
True love's best pictured in a true love's
heart.

Here art thou drawn, sweet maid, till this be
dead,

So that thou livest twice, twice art buried.
Thou figure of my friend, lie there!

Thomas Dekker.—About 1600.

439.—SPRING.

Spring, the sweet Spring, is the year's plea-
sant king;

Then blooms each thing, then maids dance in
a ring,

Cold doth not sting, the pretty birds do sing,
Cuckoo, jug, jug, pu we, to witta woo.

The palm and may make country houses gay,
Lambs frisk and play, the shepherd's pipe all
day,

And we hear aye birds tune this merry lay,
Cuckoo, jug, jug, pu we, to witta woo.

The fields breathe sweet, the daisies kiss our
feet,

Young lovers meet, old wives a sunning sit,
In every street these tunes our ears do greet,
Cuckoo, jug, jug, pu we, to witta woo.

Spring, the sweet Spring.

Thomas Nash.—About 1600.

440.—THE DECAY OF SUMMER.

Fair summer droops, droop men and beasts
therefore,

So fair a summer look for never more.

All good things vanish less than in a day,

Peace, plenty, pleasure, suddenly decay.

Go not yet away, bright soul of the sad
year,

The earth is hell when thou leavest to ap-
pear

What, shall those flowers that decked thy
garland erst,

Upon thy grave be wastefully dispersed?

O trees consume your sap in sorrow's source,

Streams turn to tears your tributary course

Go not yet hence, bright soul of the sad
year,

The earth is hell when thou leavest to ap-
pear.

Thomas Nash.—About 1600.

441.—THE COMING OF WINTER.

Autumn hath all the summer's fruitful trea-
sure,

Gone is our sport, fled is our Croydon's plea-
sure!

Short days, sharp days, long nights come on
apace.

Ah, who shall hide us from the winter's face?

Cold doth increase, the sickness will not cease,

And here we lie, God knows, with little ease.

From winter, plague, and pestilence, good
Lord deliver us!

London doth mourn, Lambeth is quite forlorn!
Trades cry, woe worth that ever they were
born!

The want of term is town and city's harm;

Close chambers we do want to keep us warm

Long banished must we live from our friends

This low-built house will bring us to our ends

From winter, plague, and pestilence, good
Lord deliver us!

Thomas Nash.—About 1600.

442.—APPROACHING DEATH.

Adieu, farewell earth's bliss,

This world uncertain is

Fond are life's lustful joys,

Death proves them all but toys.

None from his darts can fly

I am sick, I must die

Lord have mercy on us!

Rich men, trust not in wealth,

Gold cannot buy you health,

Physic himself must fade,

All things to end are made;

The plague full swift goes by;

I am sick, I must die

Lord have mercy on us!

Beauty is but a flower,

Which wrinkles will devour:

Brightness falls from the air,

Queens have died young and fair;

Dust hath closed Helen's eye;

I am sick, I must die.

Lord have mercy on us!

Strength stoops unto the grave:

Worms feed on Hector brave.

Swords may not fight with fate:

Earth still holds open her gate

Come, come, the hells do cry,

I am sick, I must die.

Lord have mercy on us!

Wit with his wantonness,

Tasteth death's bitterness.

Hall's executioner

Hath no ears for to hear

What vain heart can reply;

I am sick, I must die.

Lord have mercy on us!

Haste, therefore, each degree

To welcome destiny.

Heaven is our heritage,

Earth but a player's stage.

Mount we unto the sky;

I am sick, I must die.

Lord have mercy on us!

Thomas Nash.—About 1600.

443.—CONTENTMENT.

I never loved ambitiously to climb,

Or thrust my hand too far into the fire.

To be in heaven sure is a blessed thing,

But, Atlas-like, to prop heaven on one's back

Cannot but be more labour than delight.

Such is the state of men in honour placed:

They are gold vessels made for service used;

High trees that keep the weather from low
houses,

But cannot shield the tempest from themselves.

I love to dwell betwixt the hills and dale,

Neither to be so great as to be envied,

Nor yet so poor the world should pity me.

Thomas Nash.—About 1600.

444.—DESPAIR OF A POOR SCHOLAR.

Why is't damnation to despair and die,

When life is my true happiness' disease?

My soul, my soul, thy safety makes me fly

The faulty means that might my pain appease:

Divines and dying men may talk of hell,

But in my heart her several torments dwell.

Ah, worthless wit! to train me to this woe:

Deceitful art! that nourish discontent:

I'll thrive the folly that bewitched me so!

Vain thoughts, adieu! for now I will repent,—

And yet my wants persuade me to proceed,

For none take pity of a scholar's need.

Forgive me, God, although I curse my birth,
And ban the air wherein I breathe a wretch,
Since misery hath daunted all my mirth,
And I am quite undone through promise
breach;

Ah friends!—no friends that then ungentle
frown,
When changing fortune casts us headlong
down.

Without redress complains my careless verse,
And Midas' ears relent not at my moan,
In some far land will I my griefs rehearse,
'Mongst them that will be moved when I
shall groan.

England, adieu! the soil that brought me
forth,

Adieu! unknd, where skill is nothing worth.
Thomas Nash.—About 1600.

445.—THE CONFESSION.

Walking in a shady grove,
Near silver streams fair gliding,
Where trees in ranks did grace the banks,
And nymphs had their abiding;
Here as I strayed I saw a maid,
A beauteous lovely creature,
With angel's face and goddess' grace,
Of such exceeding feature.

Her looks did so astonish me,
And set my heart a-quaking,
Like stag that gazes wild amazed,
And in a stranger taking.
Yet roused myself to see him off,
And to a tree did hide me,
Where I unseen beheld this queen
Awhile, ere she espied me.

Her voice was sweet melodiously,
She sung in perfect measure,
And thus she said with trickling tears;

"Alas, my joy, my treasure,
I'll be thy wife, or lose my life,
There's no man else shall have me;
If (God so, I will say no,
Although a thousand crave me.

"Oh! stay not long, but come, my dear,
And knit our marriage knot;
Much hour a day, each month a year,
Thou knowest, I think, (God wot,
Delay not then, like worldly maiden,
(Good works till withered age;
'Bove other things, the King of kings
Blessed a lawful marriage.

"Thou art my choice, I constant am,
I mean to die unspotted;
With thee I'll live, for thee I love,
And keep my name unblotted.
A virtuous life in maid and wife,
The Spirit of God commands it;
Accursed he for ever be,
That seeks with shame to offend it."

With that she rose like nimble roe,
The tender grass scarce bending,
And left me then perplexed with fear
At this her sweetest's ending.
I thought to move this dame of love,
But she was gone already;
Wherefore I pray that thome that stay
May find their loves as steady.

Dabridgecourt Belcher.—About 1618.

446.—A DIRGE.

Call for the Robin-redbreast and the wren,
Since o'er shady groves they hover,
And with leaves and flowers do cover
The friendless bodies of unburied men.
Call unto his funeral dole
The ant, the field-mouse, and the mole,
To rear him hillocks that shall keep him warm,
And (when gay tombs are robbed) sustain no
harm;

But keep the wolf far thence, that's foe to
men,
For with his nails he'll dig them up again.

John Webster.—About 1610.

447.—THE MADMAN'S SONG.

O, let us howl some heavy note,
Some deadly dogged howl,
Sounding, as from the throatting throat
(Of beasts and fatal fowl!
As ravens, screech-owls, bulls, and bears,
We'll bell, and howl our parts,
Till irksome noise have cloyed your ears,
And corroded your hearts.
At last, whenas our quire wants breath,
(Our bodies being blessed,
We'll sing, like swans, will welcome death,
And die in love and rest.

John Webster.—About 1623.

448.—THE PREPARATION FOR EXECUTION.

Hark, now everything is still
The screech-owl and the whistler shrill,
Call upon our dame aloud,
And bid her quickly don her shroud!
Much you had of land and rent;
Your laugh in clay's now competent:
A long war disturbed your mind;
Here your perfect peace is signed.
Of what is't fools make such vain keeping?
Since their conception, their birth weeping,
Their life a general mist of error,
Their death a hideous storm of terror.
Strow your hair with powders sweet,
Don clean linen, bathe your feet,
And (the foul send more to chafe)
A crucifix let bless your neck:

'Tis now full tide 'tween night and day;
End your groan, and come away.

John Webster.—About 1623.

449.—DEATH.

What would it pleasure me to have my throat
cut
With diamonds? or to be smothered
With cassia? or to be shot to death with
pearls?

I know death hath ten thousand several doors
For men to take their exits: and 'tis found
They go on such strange geometrical hinges,
You may open them both ways any way (for
heav'n sake)

So I were out of your whispering: tell my
brothers

That I perceive death (now I'm well awake)
Best gift is they can give or I can take
I would fain put off my last woman's fault;
I'd not be tedious to you
Pull, and pull strongly, for your able strength
Must pull down heaven upon me
Yet stay, heaven gates are not so highly arch'd
As princes' palaces, they that enter there
Must go upon their knees Come, violent
death,

Serve for Mandragora to make me sleep.
Go tell my brothers, when I am laid out,
They then may feed in quiet

John Webster.—About 1623

450.—THE THREE STATES OF WOMAN.

In a maiden-time profess'd,
Then we say that life is bless'd;
Tasting once the married life,
Then we only praise the wife,
There's but one state more to try,
Which makes women laugh or cry—
Widow, widow: of these three
The middle's best, and that give me

Thomas Middleton.—About 1623.

451.—WHAT LOVE IS LIKE.

Love is like a lamb, and love is like a lion;
Fly from love, he fights, fight, then does he
fly on,

Love is all on fire, and yet is ever freezing;
Love is much in winning, yet is more in
loosing.

Love is ever sick, and yet is never dying;
Love is ever true, and yet is ever lying,
Love does dote in liking, and is mad in
loathing;

Love indeed is anything, yet indeed is no-
thing.

Thomas Middleton.—About 1602.

452.—HAPPINESS OF MARRIED LIFE.

How near am I now to a happiness
That earth exceeds not! not another like it:
The treasures of the deep are not so precious,
As are the conceal'd comforts of a man
Look'd up in woman's love. I scent the air
Of blossoms when I come but near the house.
What a delicious breath marriage sends forth!
The violet bed's not sweeter. Honest wedlock
Is like a banquet-house built in a garden,
On which the spring's chaste flowers take the
light

To cast their modest odours; when but hid,
With all her powders, paintings, and best
pride,

Is but a fair house built by a ditch side.

—Now for a welcome,
Able to draw men's envies upon man;
A kiss now that will hang upon my lip
As sweet as morning dew upon a rose,
And full as long!

Thomas Middleton.—About 1623.

453.—DEVOTION TO LOVE.

O, happy persecution, I embrace thee
With an unfetter'd soul; so sweet a thing
It is to sigh upon the rack of love,
Where each calamity is growing virtue
Of the poor martyr's faith. I never heard
Of any true affection but 'twas nipt
With care, that, like the caterpillar, eat
The leaves of the spring's sweetest bank, the
rose.

Love, bred on earth, is often nursed in hell:
By rote it reads woe ere it learn to quell.

* * * *

When I call back my vows to Violetta,
May I then slip into an obscure grave,
Whose mould, impress'd with stony monument
Dwelling in open air, may drink the tears
Of the inconstant clouds to rot me soon!

* * * *

If that truly loves,
Burns out the day in idle fantasies;
And when the lamb, bleating, doth bid good
night

Unto the closing day, then tears begin
To keep quick time unto the owl, whose voice
Shrieks like the bellman in the lover's ear.
Love's eye the jewel of sleep, oh, seldom wears!
The early lark is waken'd from her bed,
Being only by love's pains disquieted;
But, singing in the morning's ear, she weeps,
Being deep in love, at lovers' broken sleep.
But say, a golden slumber chance to tie,
With silken strings, the cover of love's eye,
Then dreams, magician-like, mocking present
Pleasures, whose fading leaves more discontent.

Thomas Middleton.—About 1623.

454.—INDIGNATION AT THE SALE OF
A WIFE'S HONOUR.

Of all deeds yet this strikes the deepest wound
Into my apprehension,
Reverend and honourable matrimony,
Mother of lawful sweets, unshamed mornings,
Both pleasant and legitimately fruitful, without
thee

All the whole world were soiled bastardy;
Thou art the only and the greatest form
That put'st a difference betwixt our desires
And the disorder'd appetites of beasts
* * * But, if chaste and honest,
There is another devil that haunts marriage
(None fondly loves but knows it), jealousy,
That wedlock's yellow sickness,
That whispering separation every minute,
And thus the curse takes his effect or progress.
The most of men, in their first sudden furies,
Real at the narrow bounds of marriage,
And call't a prison; then it is most just
That the disease of the prison, jealousy,
Should thus affect 'em—but, oh! here I'm fix'd
To make sale of a wife! monstrous and foul!
An act abhorr'd in nature, cold in soul!

Thomas Middleton.—About 1623.

455.—I. A. W.

Thou angel sent amongst us, sober law,
Made with meek eyes, permuting action;
No loud immodest tongue—voiced like a virgin,
And as chaste from male,
Save only to be heard, but not to rail—
How has abuse deform'd thee to all eyes!
Yet why so rashly for one villain's fault
Do I arraign whole man? Admir'd law!
Thy upper parts must needs be wholly pure,
And incorruptible—th' are grave and wise;
'Tis but the dross beneath them, and the
clouds

That get between thy glory and their praise,
That make the visible and foul eclipse;
For those that are near to thee are upright,
As noble in their conscience as their birth;
Know that damnation is in every bribe,
And rarely put it from them—rate the pre-
sents,

And scourge 'em with five years' imprison-
ment

For offering but to tempt 'em:
Thus is true justice, exercised and used;
Woe to the giver, when the bribe's refused.
'Tis not their will to have law worse than
war,

Where still the poorest die first,
To send a man without a sheet to his grave,
Or bury him in his papers.
'Tis not their mind it should be, nor to have
A suit hang longer than a man in chains,
Let him be no'er so fasten'd

Thomas Middleton.—About 1623.

456.—THE REAL AND THE IDEAL.

Fancies are but streams
Of vain pleasure;
They, who by their dreams
True joys measure,
Feasting starve, laughing weep,
Playing smart, whilst in sleep
Fools, with shadows smiling,
Wake and find
Hopes like wind,
Idle hopes, beguiling.
Thoughts fly away; Time hath passed them:
Wake now, awake! see and taste them!

John Ford.—About 1623.

457.—SUMMER SPORTS.

Haymakers, rakers, reapers, and mowers,
Wait on your Summer-queen;
Dress up with musk-rose her oglantine bowers,
Daffodils strew the green;
Sing, dance, and play,
'Tis holiday;
The Sun does bravely shine
On our ears of corn.
Rich as a pearl
Comes every girl,
This is mine, this is mine, this is mine;
Let us die, ere away they be borne.

Bow to the Sun, to our moon, and that fair
one

Come to behold our sports;
Each bonny lass here is counted a rare one,
As those in a prince's courts.

Those and we
With country glee,
Will teach the woods to resound,
And the hills with echoes hollow:
Skipping lambs
Their bleating dams,

'Mongst kids shall trip it round;
For joy thus our wenchies we follow

Wind, jolly huntsmen, your neat bugles shrilly,
Hounds make a lusty cry;
Spring up, you falconers, the partridges freely,
Then let your brave hawks fly

Horses amain,
Over ridge, over plain,
The dogs have the stag in chase
'Tis a sport to content a king.

So ho ho! through the skies
How the proud bird flies,
And, sounding, kills with a grace!
Now the deer falls; hark! how they ring!

John Ford.—About 1623.

458.—BEAUTY BEYOND THE REACH
OF ART.

Can you paint a thought? or number
Every fancy in a slumber?

Can you count soft minutes roving
From a dial's point by moving?
Can you grasp a sigh? or, lastly,
Bob a virgin's honour chastely?

No, oh no! yet you may
Sooner do both that and this,
This and that, and never miss,
Than by any praise display
Beauty's beauty, such a glory,
As beyond all fate, all story,
All arms, all arts,
All loves, all hearts,
Greater than those, or they,
Do, shall, and must obey.

John Ford — About 1633.

459.—BRIDAL SONG.

Comforts lasting, loves encreasing,
Like soft hours never ceasing,
Plenty's pleasure, peace complying,
Without jars, or tongues envying;
Hearts by holy union wedded,
More than theirs by custom hedded;
Fruitful issues, life so graced,
Not by age to be defaced,
Budding as the year ensu'th,
Every spring another youth:
All what thought can add beside,
Crown this bridegroom and this bride!

John Ford — About 1633.

460.—SHEPHERDS AND SHEPHERDESSES

Woodmen, shepherds, come away,
This is Pan's great holiday,
Throw off cares,
With your heaven-inspiring airs
Help us to sing,
While valleys with your echoes ring.

Nymphs that dwell within these groves
Leave your arbours, bring your loves,
Gather posies,
Crown your golden hair with roses,
As you pass
Foot like fairies on the grass.

Joy crown our bowers! Philomel,
Leave of Tereus' rape to tell.
Let troes dance,
As they at Thracian lyre did once;
Mountains play,
This is the shepherd's holiday.

James Shirley — About 1624.

461.—THE COMMON DOOM.

Victorious men of earth, no more
Proclaim how wide your empires are;
Though you bind in every shore,
And your triumphs reach as far

As night or day,
Yet you, proud monarchs, must obey,
And mingle with forgotten ashes, when
Death calls ye to the crowd of common men.

Devouring Famine, Plague, and War,
Each able to undo mankind,
Death's servile emissaries are;
Nor to these alone confined,
He hath at will

More quaint and subtle ways to kill;
A smile or kiss, as he will use the art,
Shall have the cunning skill to break a
heart.

James Shirley — About 1633.

462.—THE EQUALITY OF THE GRAVE.

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hand on kings:
Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.

Some men with swords may reap the field,
And plant fresh laurels where they kill;
But their strong nerves at last must yield;
They tame but one another still:

Early or late
They stoop to fate,
And must give up their murmuring breath,
When they, pale captives, creep to death.

The garlands wither on your brow,
Then boast no more your mighty deeds;
Upon Death's purple altar now
See where the victor-victim bleeds:
Your heads must come
To the cold tomb,
Only the actions of the just
Smell sweet, and blossom in their dust.

James Shirley — About 1633.

463.—WELCOME TO THE FOREST'S QUEEN.

Welcome, thrice welcome, to this shady green,
Our long-wished Cynthia, the forest's queen,
The trees begin to bud, the glad birds sing
In winter, changed by her into the spring.

We know no night,
Perpetual light
Dawns from your eye.

You being near,
We cannot fear,
Though death stood by.

From you our swords take edge, our heart
grows bold;
From you in fee their lives your liegemen
hold;

These groves your kingdom, and our laws your will,
Smile, and we spare; but if you frown, we kill.
Bless then the hour
That gives the power
In which you may,
At bed and board,
Embrace your lord
Both night and day.
Welcome, thrice welcome to this shady green,
Our long-washed Cynthia, the forest's queen!

Philip Massinger.—About 1633.

464.—THE SWEETS OF BEAUTY.

The blushing rose and purple flower,
Let grow too long are soonest blasted;
Dainty fruits, though sweet, will sour,
And rot in ripeness, left untasted
Yet here is one more sweet than those—
The more you taste the more she'll please.

Beauty that's enclosed with ice,
Is a shadow chaste as rare,
Then how much those sweets entice,
That have issue full as fair!
Earth cannot yield, from all her powers,
One equal for dame Venus' bowers

Philip Massinger.—About 1629.

465.—DEATH.

Why art thou slow, thou rest of trouble, Death,
To stop a wretch's breath,
That calls on thee, and offers her sad heart
A prey unto thy dart?
I am nor young nor fair; be, therefore, bold;
Sorrow hath made me old,
Deformed, and wrinkled; all that I can crave,
Is quiet in my grave.
Such as live happy, hold long life a jewel;
But to me thou art cruel,
If thou end not my tedious misery;
And I soon cease to be.
Strike, and strike home, then! pity rude me,
In one short hour's delay, is tyranny.

Philip Massinger.—About 1631.

466.—A SCHOLAR AND HIS DOG.

I was a scholar—seven useful springs
Did I deflower in quotations
Of cross'd opinions 'bout the soul of man;
The more I learnt, the more I learnt to doubt.
Delight, my spaniel, slept, whilst I baw'd
longer,
Toss'd o'er the dunes, pored on the old print
Of titled words; and still my spaniel slept,
Whilst I washed lamp-oil, baited my flesh.
Shrunk up my veins, and still my spaniel
slept.

And still I held converse with Zabarell,
Aquinas, Scotus, and the musty saw
Of Antick Donato still my spaniel slept.
Still on went I; first, *an sit anima*;
Then, an it were mortal. O hold, hold; at that
They're at brain buffets, fell by the ears amain
Pell-mell together, still my spaniel slept.
Then, whether 'twere corporeal, local, first,
Es trahere, but whether 't had free will
Or no, hot philosophers
Stood banding factions, all so strongly propt;
I stagger'd, know not which was firmer part,
But thought, quoted, read, observ'd, and pried,
Stuff noting-books—and still my spaniel slept.
At length he wak'd, and yawn'd; and by yon
sky,

For aught I know, he knew as much as I.

John Marston.—About 1630.

467.—THE MADNESS OF ORESTES.

Weep, weep, you Argonauts,
Bewail the day
That first to fatal Troy
You took your way.
Weep, Greece, weep, Greece,
Two kings are dead
Argos, thou Argos, now a grave
Where kings are buried,
No heir, no heir is left,
But one that's mad!
See, Argos, hast not thou
Cause to be sad?
Sleep, sleep, wild brain,
Rest, rest thy sense,
Lave if thou canst
To grieve for thy offence.
Weep, weep, you Argonauts!

Thomas Goffe.—About 1633.

468.—LOVE WITHOUT RETURN.

Grieve not, fond man, nor let one tear
Steal from thine eyes; she'll hear
No more of Cupid's shafts, they fly
For wounding her, so let them die.
For why shouldst thou nourish such flames as
burn
Thy easy breast, and not have like return?
Love forces love, as flames expire
If not increased by gentle fire.

Let then her frigid coolness move
Thee to withdraw thy purer love.
And since she is resolved to show
She will not love, do thou so too:
For why should beauty so charm thine eyes,
That if she frown, thou'lt prove her sacrifice?
Love forces love, as flames expire
If not increased by gentle fire.

Thomas Goffe.—About 1633.

469.—THE DEATH BELL.

Come, list and hark, the bell doth toll
For some but now departing soul.
And was not that some ominous fowl,
The bat, the night-crow, or screech-owl?
To those I hear the wild wolf howl,
In this black night that seems to scowl.
All these my black-book death enroll,
For hark, still, still, the bell doth toll
For some but now departing soul.

Thomas Heywood.—About 1640.

470.—WHAT IS LOVE.

Now what is love I will thee tell,
It is the fountain and the well,
Where pleasure and repentance dwell:
It is perhaps the samsing bell,
That rings all in to heaven or hall,
And thus is love, and thus is love, as I hear tell.

Now what is love I will you show:
A thing that creeps and cannot go;
A prize that passeth to and fro;
A thing for me, a thing for mo':
And he that proves shall find it so,
And thus is love, and thus is love, sweet friend,
I trow.

Thomas Heywood.—About 1640.

471.—GO, PRETTY BIRDS.

Ye little birds that sit and sing
Amidst the shady valleys,
And see how Phillis sweetly walks,
Within her garden alleys,
Go, pretty birds, about her bower;
Sing, pretty birds, she may not lower;
Ah, me! methinks I see her frown!
Ye pretty wantons, warble.

Go, tell her, through your chirping bills,
As you by me are bidden,
To her is only known my love,
Which from the world is hidden.
Go, pretty birds, and tell her so;
See that your notes strain not too low,
For still, methinks, I see her frown,
Ye pretty wantons, warble.

Go, tune your voices' harmony,
And sing, I am her lover;
Strain loud and sweet, that every note
With sweet content may move her.
And she that hath the sweetest voice,
Tell her I will not change my choice;
Yet still, methinks, I see her frown.
Ye pretty wantons, warble.

Oh, fly! make haste! see, see, she falls
Into a pretty slumber.
Sing round about her rosy bed,
That waking, she may wonder.

Say to her, 'tis her lover true
That sendeth love to you, to you;
And when you hear her kind reply,
Return with pleasant warblings.

Thomas Heywood.—About 1640.

472.—DIANA'S NYMPHS.

Hail, beauteous Dian, queen of shadow,
That dwell'st beneath these shadowy glades,
Mistress of all those beauteous maids
That are by her allowed.

Virginity we all profess,
Abjure the worldly vain excess,
And will to Dian yield no less

Than we to her have vowed.
The shepherds, satyrs, nymphs, and fawns,
For thee will trip it o'er the lawns.

Come, to the forest let us go,
And trip it like the barren doe;
The fawns and satyrs still do so,
And freely thus they may do.
The faeries dance and satyrs sing,
And on the grass tread many a ring,
And to their caves their venison bring;
And we will do as they.

The shepherds, satyrs, nymphs, and fawns,
For thee will trip it o'er the lawns.

Our food is honey from the bees,
And mellow fruits that drop from trees;
In chase we climb the high degrees

Of every steepy mountain
And when the weary day is past,
We at the evening hue us fast,
And after this, our field repast,
We drink the pleasant fountain.

The shepherds, satyrs, nymphs, and fawns,
For thee will trip it o'er the lawns.

Thomas Heywood.—About 1640.

473.—THE LARK.

Pack clouds away, and welcome day,
With night we banish sorrow:
Sweet air blow soft, mount lark aloft,
To give my love good-morrow:
Wings from the wind to please her mind,
Notes from the lark I'll borrow:
Bird, prune thy wing, nightingale sung,
To give my love good-morrow.
To give my love good-morrow,
Notes from them all I'll borrow.

Wake from thy nest, robin red-breast,
Sing, birds, in every furrow:
And from each hill let music shrill
Give my fair love good-morrow.
Blackbird and thrush in every bush,
Stare, linnet, and cock-sparrow,
You pretty elves, amongst yourselves,
Sing my fair love good-morrow.
To give my love good-morrow,
Sing, birds, in every furrow.

Thomas Heywood.—About 1635.

474.—SHEPHERD'S SONG.

We that have known no greater state
Than this we live in, praise our fate;
For courtly silks in caros are spent,
When country's russet breeds content.
The power of sceptres we admire,
But sheep-hooks for our use desire.
Simple and low is our condition,
For here with us is no ambition.
We with the sun our flocks unfold,
Whose rising makes their fleeces gold;
Our music from the birds we borrow,
They bidding us, we them, good morrow.
Our habits are but coarse and plain,
Yet they defend from wind and rain;
As warm too, in an equal eye,
As those be-stam'd in scarlet dye.
The shepherd, with his home-spun lass,
As many merry hours doth pass,
As courtiers with their costly girls,
Though richly deck'd in gold and pearls;
And, though but plain, to purpose woo,
Nay, often with less danger too.
Those that delight in dainties' store,
One stomach feed at once, no more;
And, when with homely fare we feast,
With us it doth as well digest,
And many times we better speed,
For our wild fruits no surfeits breed.
If we sometimes the willow wear,
By subtle swarms that dull forewear,
We wonder whence it comes, and fear
They've been at court and learnt it there

Thomas Heywood.—About 1635.

475.—SHIPWRECK BY DRINK.

—This gentleman and I
Pass'd but just now by your next neighbour's
house,
Where, as they say, dwells one young Lionel,
An unthrif youth; his father now at sea:
And there this night was held a sumptuous
feast.
In the height of their carousing, all their
brains
Warm'd with the heat of wine, discourse was
offer'd
Of ships and storms at sea: when suddenly,
Out of his giddy wildness, one conceives
The room wherein they quaff'd to be a pinance
Moving and floating, and the confus'd noise
To be the murmuring winds, gusts, mariners;
That their unsteadfast footing did proceed
From rocking of the vessel. This conceiv'd,
Each one begins to apprehend the danger,
And to look out for safety. Fly, saith one,
Up to the main-top, and discover. He
Climbs by the bed-post to the top, there
Reports a turbulent sea and tempest towards;
And wils them, if they'll save their ship and
lives,
To cast their lading overboard. At this

All fall to work, and hoist into the street,
As to the sea, what next came to their hand,
Stools, tables, trossels, trunches, bedsteads,
cups,
Pots, plate, and glasses. Here a fellow
whistles;
They take him for the boatwain: one lies
struggling
Upon the floor, as if he swam for life:
A third takes the bass-viol for the cock-boat,
Sits in the hollow on't, labours, and rows;
His oar the stick with which the fiddler
play'd:
A fourth bestrides his fellow, thinking to 'scape
(As did Arion) on the dolphin's back,
Still fumbling on a gittern. The rude multi-
tude,
Watching without, and gaping for the spoil
Cast from the windows, went by th' ears
about it
The constable is call'd t' atone the broil;
Which done, and hearing such a noise within
Of imminent shipwreck, enters the house, and
finds them
In this confusion: they adore his staff,
And think it Neptune's trident; and that he
Comes with his Tritons (so they call'd his
watch)
To calm the tempest, and appease the waves:
And at this point we left them.

Thomas Heywood.—About 1640.

476.—SEARCH AFTER GOD.

I sought thee round about, O Thou my God!
In Thine abode.
I said unto the earth, "Speak, art thou He?"
She answered me,
"I am not." I inquired of creatures all,
In general,
Contain'd therein. They with one voice pro-
claim
That none amongst them challenged such a
name.
I asked the seas and all the deeps below,
My God to know;
I asked the reptiles and whatever is
In the abyss—
Even from the shrimp to the leviathan
Enquiry ran;
But in those domains which no line can sound,
The God I sought for was not to be found.
I ask'd the air if that were He! but
It told me no.
I from the lowering eagle to the wren
Demanded then
If any feather'd fowl amongst them were such
But they all, much
Offended with my question, in full choir,
Answer'd, "To find thy God thou must look
higher."

I ask'd the heavens, sun, moon, and stars;
but they
Said, "We obey
The God thou seekest." I asked what eye or
ear

Could see or hear
What in the world I might descry or know
Above, below,
With an unanimous voice, all these things said,
"We are not God, but we by Him were made."

I ask'd the world's great universal mass
If that God was,
Which with a mighty and strong voice replied,
As stupified,—

"I am not He, O man! for know that I
By Him on high
Was fashion'd first of nothing: thus instated
And sway'd by Him by whom I was created."

I sought the court; but smooth-tongued flattery
there

Deceived each ear,
In the throng'd city there was selling, buying,
Swearing, and lying,

'T the country, craft in sampleness array'd,
And then I said—

"Vain is my search, although my pains be
great;
Where my God is there can be no deceit."

A scrutiny within myself, I, then,
Even thus began:

"O man, what art thou?" What more could
I say

Than dust and clay—
Frail, mortal, fading, a mere puff, a blast,
That cannot last;
Enthroned to-day, to-morrow in an urn,
Form'd from that earth to which I must
return?

I asked myself what this great God might be
That fashioned me?

I answered: The all-potent, solely immense,
Surpassing honours;

Unspeaking, inscrutable, eternal,
Lord over all;

The only terrible, strong, just, and true,
Who hath no end, and no beginning know.

He is the well of life, for He doth give
To all that live

Both breath and being; He is the Creator
Both of the water,

Earth, air, and fire Of all things that subsist
He hath the list—

Of all the heavenly host, or what earth claims,
He keeps the scroll, and calls them by their
names.

And now, my God, by Thine illuminating grace,
Thy glorious face

(So far forth as it may discovered be),
Methinks I see,

And though invisible and infinite,
To human sight

Thou, in Thy mercy, justice, truth appearest,
In which, to our weak sense, thou comest
nearest.

O make us apt to seek, and quick to find,

Thou, (God, most kind!
Give us love, hope, and faith, in Thee to trust,
Thou, (God, most just!

Remit all our offences, we entreat,

Most good! most great!
Grant that our willing, though unworthy quest,
May, through Thy grace, admit us 'mongst the
bless.

Thomas Heywood.—About 1610.

477.—A THANKSGIVING.

Oh! who hath tasted of Thy clemency
In greater measure, or more oft than I?

My grateful verse Thy goodness shall display,
O Thou who went'st along in all my way—

To where the morning, with perfumed wings,
From the high mountains of Panchaea springs,
To that new-found-out-world, where sober
night

Takes from the antipodes her silent flight;
To those dark seas where horrid winter reigns,

And hinds the stubborn floods in icy chains;
To Libian wastes, whose thirst no showers

assuage,
And where swell'n Nilus cools the lion's rage.

Thy wonders on the deep have I behold,
Yet all by those on Judah's hills excell'd,

There where the Virgin's Son His doctrine
taught,

His miracles and our redemption wrought:
Where I, by Thee inspired, His praises sung,

And on his sepulchre my offering hung;
Which way see'er I turn my face or feet,

I see Thy glory and Thy mercy meet;
Met on the Thracian shores, when in the drifts

Of frantic Simoons Thou preserv'd'st my life
So when Arabian thieves behind us round,

And when by all abandon'd Thou I found.
* * * * *

Then brought'st me home in safety, that this
earth

Might bury me, which fed me from my birth.

George Sandys.—About 1620.

478.—PSALM XLII.

Lord! as the hart embosom'd with heat
Brays after the cool rivulet,

So sighs my soul for Thee.
My soul thirsts for the living God:

When shall I enter His abode,
And there His beauty see?

Tears are my food both night and day;
While Where's thy God? they daily say;

My soul in plaints I shed;
When I remember how in throngs

We fill'd Thy house with praise and songs;
How I their dances led.

My soul, why art thou so deprest ?
 Why, oh ! thus troubled in my breast,
 With grief so overthrown "
 With constant hope on God await
 I yet His name shall celebrate,
 For mercy timely shown.

My fainting heart within me pants ;
 My God, consider my complaints ;
 My songs shall praise Thee still,
 Even from the vale where Jordan flows,
 Where Hermon has high forehead shows,
 From Mitzar's humble hill.

Deep unto deeps enraged call,
 When thy dark spouts of waters fall,
 And dreadful tempest raves
 For all thy floods upon me burst,
 And billows after billows thrust
 To swallow in their graves

But yet by day the Lord will charge
 His ready mercy to enlarge
 My soul, surprised with cares .
 He gives my songs their argument ;
 God of my life, I will present
 By night to thee my prayers.

And say, my God, my rock, oh, why
 Am I forgot, and mourning die,
 By foes reduced to dust ?
 Their words, like weapons, pierce my bones,
 While still they echo to my groans,
 Where is the Lord thy trust ?

My soul, why art thou so deprest ?
 O why so troubled in my breast ?
 Sunk underneath thy load !
 With constant hope on God await ;
 For I his name shall celebrate,
 My Saviour and my God.

(George Sandys—About 1636.

479.—PSALM LXVIII.

Let God, the God of battle, ring,
 And scatter his proud enemies
 O let them flee before his face,
 Like smoke which driving tempests chase ;
 As wax dissolves with scorching fire,
 So perish in his burning ire.
 But let the just with joy abound ;
 In joyful songs his praise resound.
 Who, riding on the rolling spheres,
 The name of great Jehovah bears.
 Before his face your joys express,
 A father to the fatherless .
 He wipes the tears from widows' eyes,
 The single plants in families ;
 Enlarging those who late were bound,
 While rebels starve on thirsty ground.

When he our numerous army led,
 And march'd through deserts full of dread,
 Heav'n melted, and earth's centre shook,
 With his majestic presence struck.
 When Israel's God in clouds came down,
 High Sinai bow'd his trembling crown ,

He, in th' approach of meagre dearth,
 With showers refresh'd the fainting earth.
 Where his own flocks in safety fed,
 The needy unto plenty led.
 By him we conquer—Virgins sing
 Our victories, and timbrels ring .
 He lings with their vast armies foils,
 While women share their wealthy spoils.

When he the kings had overthrown,
 Our land like snowy Salmon shone.
 God's mountain Bashan's mount transcends,
 Though he has many heads extends.
 Why boast ye so, ye meager hills ?
 God with his glory Zion fills,
 This his beloved residence,
 Nor ever will depart from hence.
 His chariots twenty thousand were,
 Which myriads of angels bear,
 He in the midst, as when he crown'd
 High Sinai's sanctified ground.
 Lord, thou hast raised thyself on high,
 And captive led captivity.

* * * * *
 O praised be the God of Gods,
 Who with his daily blessings loads ;
 The God of our salvation,
 On whom our hopes depend alone ;
 The converse of life and death
 Is arbitrated by his breath.

Thus spoke Jehovah Jacob's seed
 I will from Bashan bring again,
 And through the bottom of the main,
 That dogs may lap their enemies blood,
 And they wade through a crimson flood.
 We, in thy sanctuary late,
 My God, my King, behold thy state ;
 The sacred singers march'd before,
 Who instruments of music bore,
 In order follow'd—every maid
 Upon her pleasant tumbrel play'd.
 His praise in your assemblies sing,
 You who from Israel's fountain spring,
 Nor little Benjamin alone,
 But Judah, from his mountain throne,
 The far-removed Zebulon,
 And Naphtali, that borders on
 Old Jordan, where his stream dilates,
 Join'd all their powers and potentates.
 For us his winged soldiers fought ;
 Lord, strengthen what thy hand hath
 wrought !
 He that supports a diadem
 To thee, divine Jerusalem !
 Shall in devotion treasure bring,
 To build the temple of his King.

* * * * *
 Far off from sun-burnt Meroe,
 From falling Nilus, from the sea
 Which beats on the Egyptian shore,
 Shall princes come, and here adore.
 Ye kingdoms through the world renown'd.
 Sing to the Lord, his praise resound ; 17

He who heaven's upper heaven bestrides,
And on her aged shoulders rides,
Whose voice the clouds around rounds,
In thunder terrible descends
O praise his strength whose majesty
In Israel shines—his power on high !
He from his sanctuary throws
A trembling horror on his foes,
While us his power and strength invest ;
O Israel, praise the over-blessed !

George Sandys.—About 1636.

480.—CHORUS OF JEWISH WOMEN.

The rapid motion of the spheres
Old night from our horizon bears,
And now-declining shadows give way
To the return of cheerful day.
And Phosphorus, who lends the stars,
And day's illustrious path prepares,
Who last of all the host retires,
Nor yet withdraws those radiant fires ;
Nor have our trumpets sunn'd
The morning from her dowy bed :
As yet her roses are unblown,
Nor by her purple mantle known.
All night we in the temple keep,
Not yielding to the charms of sleep ;
That so we might with zealous prayer
Our thoughts and cleansed hearts prepare,
To celebrate the ensuing light.
This annual feast to memory
Is sacred, nor with us must die.

* * * * *

What numbers from the sun's up-rise,
From where he leaves the morning skies,
Of our dispersed Abrahamites,
This Vesper to their homes invites.
Yet we in yearly triumph still
A lamb for our deliverance kill.
Since liberty our confines fled,
Given with the first unheaven'd bread,
She never would return, though bought
With wounds, and in destruction sought ;
Some stray to Libya's scorched sands,
Where horned Hammon's temple stands :
To Nilus some, where Philip's son,
Who all the rifled Orient won,
Built his proud city ; others gone
To their old prison, Babylon
A part to freezing Taurus fled,
And Tiber now the ocean's head
Our ruins all the world have fill'd ;
But you, by use in suffering skill'd,
Forgetting in remoter climes
Our vanished glory, nor those times,
Those happy times, compare with these,
Your burdens may support with ease.
More justly we of fate complain
Who servitude at home sustain ;
We to perpetual woes designed,
In our own country Egypt find.

* * * * *

Yet this no less our grief provokes,
Our kindred bear divided yokes :
One part by Roman hands is wrung,
The other two by brothers sprung
From savage Idumeans, whom
Our fathers have so oft overcome.
O Thou, the Hope, the only One
Of our distress, and ruin'd throne,
Of whom with a prophetic tongue,
To Judah dying Jacob sung :
The crown'd muse on ivory lyre,
His breast inflamed with holy fire,
Thus oft foretold,—that Thou should'st free
The people consecrate to Thee :
That Thou, triumphing, should'st break yoke
Sweet peace, then never to be broke,
When freed Judah should obey
Our Lord, and all affect His way.
O when shall we behold Thy face,
So often promised to our race ?
If prophets, who have won belief,
By our mishaps and flowing grief,
Of joyful change, as truly sung ;
Thy absence should not now be long.
Thee, by Thy virtue, we entreat.
The temple's veil, the mercy-seat,
That name by which our fathers swear,
Which in our vulgar speech we dare
Not utter to compassionate
Thy kindred's tears, and ruined state,
Hast to our great redemption, lead,
O thou most Holy ! and at last
Bless with Thy presence, that we may
To Thee our vows devoutly pay.

George Sandys.—About 1642.

481.—L O V E.

'Tis affection but dissembled,
Or dissembled liberty,
To pretend thy passion changed
With changes of thy mistress's eye,
Following her inconstancy.
Hopes, which do from favour flourish,
May perhaps as soon expire
As the cause which did them nourish,
And disclaim'd they may retire ;
But love is another fire.
For if beauty cause thy passion,
If a fair restless eye
Melt thee with its soft expression,
Then thy hopes will never die,
Nor be cured by cruelty.
'Tis not scorn that can remove thee,
For thou either wilt not see
Such loved beauty not to love thee,
Or will else consent that she
Judge not as she ought of thee.
Thus thou either canst not sever
Hope from what appears so fair,
Or, unhappier, thou canst never
Find contentment in despair,
Nor make love a trifling cure.

There are seen but few retiring
Steps in all the paths of love,
Made by such who in aspiring
Meeting scorn their hopes remove,
Yet even these ne'er change their love.

Sidney Godolphin.—About 1640.

482.—ON THE DEATH OF SIR BEVIL GREENVILLE

Not to be wrought by malice, gain, or pride,
To a compliance with the thriving side,
Not to take arms for love of change, or spite,
But only to maintain allotted right;
Not to die vainly in pursuit of fame,
Perversely seeking after yours and name;
Is to resolve, fight, die, as martyrs do,
And thus did he, soldier and martyr too.

* * * *

When now th' unconquered legions proudly came
Down like a torrent without bank or dam.
When undimur'd successes urged on their force;
That thunder must come down to stop their
course,

Or Grenville must step in; then Grenville
stood,
And with himself opposed, and check'd the
flood

Conquest or death was all his thought. So fire
Fitteth o'ercome, or doth itself expire;
His courage work'd like flames, cast heat
about,

Here, there, on this, on that side, none gave
out;

Not any pike in that renowned stand,
But took new force from his inspiring hand.
Soldier encouraged soldier, man urged man,
And he urged all; so much example can;
Hurt upon hurt, wound upon wound did call,
He was the butt, the mark, the aim of all.
His soul this while retired from cell to cell,
At last flew up from all, and then he fell.

But the devoted stand enraged more
From that his fate, plied hotter than before,
And proud to fall with him, sworn not to yield,
Each sought an honour'd grave, no gain'd the
field.

Thus he being fallen, his action fought anew.
And the dead conquer'd, whilst the living slow.

Thus was not nature's courage, not that
thing

We valour call, which time and reason bring;
But a diviner fury, fiercer and high,
Valour transported into ecstasy,
Which angels, looking on us from above,
Use to convey into the souls they love.

You now that boast the spirit, and its sway,
Show us his second, and we'll give the day:
We know your politic axiom, lurk, or fly;
Ye cannot conquer, 'cause you dare not die.
And though you thank God that you lost none
there,

'Cause they were such who lived not when
they were;

Yet your great general (who doth rise and fall,
As his successes do, whom you dare call,
As fame unto you doth reports dispense,
Either a——— or his excellence)
Howe'er he reigns now by unheard-of laws,
Could wish his fate together with his cause.

And thou (blest soul) whose clear compacted
fame,

As amber bodies keeps, preserves thy name,
Whose life affords what doth content both
eyes,

Glory for people, substance for the wise,
Go laden up with spoils, possess that seat
To which the valiant, when they've done,
retreat

And when thou seest an happy period sent
To these distractions, and the storm quite
spent,

Look down and say, I have my share in all,
Much good grew from my life, much from my
fall.

William Cartwright.—About 1640.

483.—LOVE'S DARTS.

Where is that learned wretch that knows
What are those darts the val'd god throws?
O let him tell me ere I die

When 'twas he saw or heard them fly,
Whether the sparrow's plumes, or dove's,
Wing them for various loves,
And whether gold, or lead,
Quicken, or dull the head.

I will anoint and keep them warm,
And make the weapons heal the harm.

Fond that I am to ask! whoe'er
Did yet see thought? or silence hear?
Safe from the search of human eye
Those arrows (as their ways are) fly:

The flights of angels part
Not air with so much art;
And snows on streams, we may
Say, louder fall than they.

So hopeless I must now endure,
And neither know the shaft nor cure.

A sudden fire of blushes shed
To dye white paths with hasty red,
A glance's lightning swiftly thrown,
Or from a true or seeming frown;

A subtle taking smile
From passion, or from guile;
The spirit, life, and grace
Of motion, limbs, and face,
Those misconcerted quailings dark,
And tears the bleedings of our hearts.

But as the feathers in the wing
Unblemish'd are, and no wounds bring,
And harmless twigs no bloodshed know,
Thill art doth fit them for the bow;

So lights of flowing graces
Sparkle in several places,
Only adorn the parts,
Thill that we make them darts; 17*

Themselves are only twigs and quills
We give them shape, and force for ill.

Beauty's our grief, but in the ore,
We mint, and stamp, and then adore
Like heathen we the image crown,
And indiscreetly then fall down:

Those graces all were meant
Our joy, not discontent,
But with untaught desires
We turn those lights to fires.
Thus Nature's healing herbs we take,
And out of cures do poisons make

William Cartwright.—About 1640.

484.—TALE OF ARGENTILE AND CURAN.

The Brutons thus departed hence, seven king-
doms here begone,
Where diversely in diverse broils the Saxons
lost and won
King Edell and King Adelbriht in Divia
jointly reign
In loyal concord during life these kingly friends
remain.
When Adelbriht should leave his life, to
Edell thus he says:
By those same bonds of happy love, that hold
us friends always,
By our byparted crown, of which the moiety
is mine,
By God, to whom my soul must pass, and so
in time may thine,
I pray thee, nay, conjure thee, too, to nourish
as thine own
Thy niece, my daughter Argentile, till she to
age be grown,
And then, as thou receivest, resign to her my
throne
A promise had for this bequest, the testator
he dies,
But all that Edell undertook he afterward de-
nies
Yet well he fosters for a time the damsel, that
was grown
The fairest lady under heaven; whose beauty
being known,
A many princes seek her love, but none might
her obtain,
For Grippel Edell to himself her kingdom
sought to gain;
By chance one Curan, son unto a prince in
Danske, did see
The maid, with whom he fell in love, as much
as one might be
Unhappy youth! what should he do? his saint
was kept in mew,
Nor he, nor any noble man admitted to her
view.
One while in melancholy fits he pinch himself
away;
Anon he thought by force of arms to win her
if he may,

And still against the king's restraint did
secretly inveigh.
At length the high controller, Love, whom
none may disobey,
Imbosed him from lordliness unto a kitchen
drudge,
That so, at least, of life or death she might
become his judge
Accords he had to see, and speak, he did his
love bowray,
And tells his birth: her answer was, she
husbandless would stay.
Meanwhile, the king did beat his brains, his
booty to achieve,
Not caring what became of her, so he by her
might thrive.
At last his resolution was, some peasant
should her wife
And, which was working to his wish, he did
observe with joy
How Curan, whom he thought a drudge, swept
many an amorous toy.
The king, perceiving such his vein, promotes
his vassal still,
Lest that the baseness of the man, should let,
perhaps, his will.
Assured therefore of his love, but not sus-
pecting who
The lover was, the king himself in his behalf
did woo.
The lady, resolute from love, unkindly takes
that he
Should bar the noble, and unto so base a match
agree;
And therefore, shutting out of doors, departed
thence by stealth.
Preferring poverty before a dangerous life in
wealth.
When Curan heard of her escape, the anguish
in his heart
Was more than much, and after her from court
he did depart.
Forgetful of himself, his birth, his country,
friends, and all,
And only minding whom he mistook the
foundress of his thrall!
Nor means he after to frequent, or court, or
stately towns,
But solitarily to live amongst the country
grownen.
A brace of years he lived thus; well-pleased
so to live,
And shepherd-like to feed a flock, himself did
wholly give
So wasting, love, by work and want, grew
almost to the wane:
But then began a second love, the worner of
the twain!
A country wench, a northland's maid, where
Curan kept his sheep,
Did feed her drove, and now on her was all
the shepherd's keep,
He borrow'd on the working days, his holly
rustle off.
And of the bacon's fat, to make his startups
black and soft:

And lest his tar-box should offend, he left it
at the fold,
Sweet growt or whig, his bottle had as much
as it would hold
A shoave of bread as brown as nut, and choese
as white as snow,
And wildings, or the season's fruit, he did in
serip bestow:
And whilst his pibald our did sleep, and
sheep-hook lay him by,
On hollow quills of oaten straw he piped
melody.
But when he spied her, his saint, he wip'd his
groasy shoes,
And clear'd the drivel from his beard, and
thus the shepherd woom,
'I have, sweet wench, a piece of choese, as
good as tooth may chew,
And bread and wildings, souling well;' and
therewithal did draw
His lardry, and, in eating, 'See yon crumpled
ewe,' quoth he,
'Did twin this fall, faith thou art too olfish,
and too coo;
Am I, I pray thee, beggarly, that such a flock
enjoy,
I wis I am not; yet that thou dost hold me in
disdain
Is brim abroad, and made a gibe to all that
keep this plun
There he as quant, at least that think them-
selves as quant, that crave
The match which thou (I wot not why) may'st,
but mislik'st to have.
How would'st thou match? (for well I wot thou
art a female), I,
I know not her, that willingly, in maidenhood
would die
The ploughman's labour hath no end, and he
a churl will prove;
The craftsman hath more work in hand than
fittoth on to love;
The merchant, trafficking abroad, suspects his
wife at home,
A youth will play the wanton, and an old man
prove a mome;
Then choose a shepherd; with the sun he doth
his flock unfold,
And all the day on hill or plain he merry chat
can hold.
And with the sun doth fold again: then
jogging home betime,
He turns a crab, or tunes a round, or sings
some merry rhyme,
Nor lacks he gleeful tales to tell, whilst that
the bow! doth trot:
And sitteth singing care away, till he to bed
hath got.
There sleeps he soundly all the night, forgetting
morrow cares,
Nor fears he blasting of his corn, or uttering
of his wares,
(Or stirring by sea, or stirn on land, or crack of
creech lost,
Nor spending franklier than his flock shall still
defray the cost.

Well wot I sooth they say, that say, more
quiet nights and days
The shophord sleeps and wakes than he whose
cattle he doth graze.
Believe me, lass, a king is but a man, and so
am I,
Content is worth a monarchy, and mischiefs
lut the high
As late it did a king and his, not dying far
from hence,
Who left a daughter (save thyself) for fair, a
matchless wench
Here did he pause, as if his tongue had made
his heart offence.
The nestress, longing for the rest, did egg him
on to toll
How fair she was, and who she was. 'She
bore,' quoth he, 'the bell
For beauty: though I clownish am I know
what beauty is,
Or did I not, yet seeing thee, I senseloss were
to miss.
Suppose her beauty Helen's like, or Helen's
somewhat less,
And every star consorting to a pure complexion
guess.
Her stature comely tall, her gait well graced,
and her wit
To marvel at, not moddle with, as matchless,
I omit.
A globe-like head, a gold-like hair, a forehead
smooth and high,
An even nose, on either side stood out a
grayish eye
Two rosy cheeks, round ruddy lips, with just
set teeth within,
A month in mean, and underneath a round and
dimpled chin.
Her snowy neck, with bluish veins, stood bolt
upright upon
Her portly shoulders; beating balls, her veined
breasts, anon,
Add more to beauty; wand-like was her
middle, falling still * *
And more, her long and limber arms had white
and azure wrists,
And slender fingers answer to her smooth and
lily fists
A leg in print, and pretty foot; her tongue of
speech was spare;
But speaking, Venus seem'd to speak, the hull
from Ide to bear!
With Pallas, Juno, and with both, herself
contends in face,
Where equal mixture did not want of mild
and stately grace
Her smiles were sober, and her looks were
cheerful unto all,
And such as neither wanton seem, nor way-
ward; mell, nor gall.
A quiet mind, a patient mood, and not dis-
daining any
Not gabing, gadding, gawdy; and her faculties
were many.
A nymph, no tongue, no heart, no eye, might
praise, might wish, might see,

For life, for love, for form, more good, more
worth, more fair than she !
Yet such an one, as such was none, save only
she was such
Of Argente, to say the most, were to be
silent much !
'I knew the lady very well, but worthless of
such praise,
The nontress said, 'and muse I do, a shepherd
thus should blaze
The coat of beauty Credit me, thy latter
speech howrays
Thy clownish shape, a comed show. But
wherefore dost thou weep ?'
(The shepherd wept, and she was woe, and
both did silence keep).
'In troth,' quoth he, 'I am not such as seeming
I profess,
But then for her, and now for thee, I from
myself digress
Her loved I, wroth that I am, a recreant to
be,
I loved her, that hated love ; but now I die for
thee.
At Kirkland is my father's court, and Curan
is my name ;
In Edoll's court sometimes in pomp, till love
controll'd the same
But now ; what now ? dear heart ! how now ?
what ailest thou to weep ?'
(The damsel wept, and he was woe, and both
did silence keep).
'I grant,' quoth she, 'it was too much, that
you did love so much,
But whom your former could not move, your
second love doth touch.
Thy twice beloved Argente submitteeth her to
thee.
And for thy double love presents herself a
single foe,
In passion, not in person chang'd, and I, my
lord, am she'
They sweetly surfeiting in joy, and silent for
a space,
Whereas the ostyary had end, did tenderly
embrace !
And for their wedding, and their wish, got
fitting time and place.

William Warner.—About 1586.

485.—SONNET.

Muses, that sing Love's sensual empirio,
And lovers kindling your enraged fires
At Cupid's bonfires burning in the eye,
Blown with the empty breath of vain desires ;
You, that prefer the painted cabinet
Before the wealthy jewels it doth store ye,
That all your joys in dying figures set,
And stain the living substance of your glory ;
Abjure those joys, abhor their memory ;
And let my love the honour'd subject be

Of love and honour's complete history !
Your eyes were never yet let in too near
The majesty and riches of the mind,
That dwell in darkness ; for your soul is blind.

George Chapman.—About 1585.

486.—THERE IS A GARDEN IN HER FACE

There is a garden in her face,
Where roses and white lilies grow,
A heavenly paradise is that place,
Wherein all pleasant fruits do grow ;
There cherries grow that none may buy,
Till cherry-ripe themselves do cry.

Those cherries fairly do inclose
Of orient pearl a double row,
Which when her lovely laughter shows,
They look like rose-buds fill'd with snow.
Yet them no peer nor prince may buy,
Till cherry-ripe themselves do cry.

Her eyes like angels watch them still ;
Her brows like banded bows do stand,
Threatning with piercing frowns to kill
All that approach with eye or hand
Those sacred cherries to come nigh,
Till cherry-ripe themselves do cry.

Richard Allison.—About 1606.

487.—ABSTRACT OF MELANCHOLY.

When I go musing all alone,
Thinking of divers things foreknown,
When I build castles in the air,
Voud of sorrow, void of fear,
Pleasing myself with phantasies sweet,
Methinks the time runs very fleet.
All my joys to this are folly ;
Nought so sweet as Melancholy.

When I go walking all alone,
Recounting what I have ill-done,
My thoughts on me then tyrannize ;
Fear and sorrow no surprise ;
Whether I hurry still, or go,
Methinks the time moves very slow.
All my griefs to this are folly ;
Nought so sad as Melancholy.

When to myself I act and smile,
With pleasing thoughts the time beguile,
By a brook side, or wood so green,
Unheard, unsought for, or unseen ;
A thousand pleasures do me bless,
And crown my soul with happiness.
All my joys besides are folly ;
None so sweet as Melancholy.

When I lie, sit, or walk alone,
I sigh, I grieve, making great moan;
In a dark grove, or irksome den,
With discontent and fumes then,
A thousand miseries at once
My heavy heart and soul ensconce.
All my griefs to this are jolly,
None so sour as Melancholy.

Methinks I hear, methinks I see,
Sweet music, wondrous melody,
Towns, palaces, and cities fine,
Here now, then there, the world is mine;
Rare beauties, gallant ladies shine;
White'er is lovely is divine
All other joys to this are folly;
None so sweet as Melancholy.

Methinks I hear, methinks I see,
Ghosts, goblins, fiends - my phantasie
Presents a thousand ugly shapes—
Headless bears, black men, and apes;
Doleful outcries and fearful sights
My sad and dismal soul affrights
All my griefs to this are jolly;
None so damned as Melancholy.

Robert Burton.—About 1621.

488.—SONG.

Rise, lady! mistress, rise!
The night hath tedious been,
No sleep hath fallen into my eyes,
Nor slumbers made me sin
Is not she a saint then, say,
Thought of whom keeps sin away?

Rise, madam! rise, and give me light,
Whom darkness still will cover,
And ignorance, darker than night,
Till thou smile on thy lover.
All want day till thy beauty rise,
For the gray morn breaks from thine eyes.

Nathaniel Field.—About 1618.

489.—SONNETS.

Some men delight huge buildings to behold,
Some theatres, mountains, floods, and famous
springs,
Some monuments of monarchs, and such things
As in the books of fame have been enroll'd,
Those stately towns that to the stars were
raised;
Some would their ruins see (their beauty's
gone),

Of which the world's three parts each boasts
of one

Though none of these, I love a sight as rare,
Even her that o'er my life as queen doth sit;
Juno in majesty, Pallas in wit,
As Phoebe chaste, than Venus far more fair;
And though her looks even threaten death to
me,
Their threat'nings are so sweet I cannot flee.

I chanced, my dear, to come upon a day
Whilst thou wast but arising from thy bed,
And the warm snows, with comely garments
clad,

More rich than glorious, and more fine than
gay

Then, blushing to be seen in such a case,
O how thy curled locks mine eyes did please;
And well become those waves thy beauty's seas,
Which by thy hairs were framed upon thy face;
Such was Diana once, when being spied
By rash Acton, she was much commoved
Yet, more discreet than th' angry goddess
proved,

Thou knew'st I came through error, not of
pride,
And thought the wounds I got by thy sweet
sight

Were too great scourges for a fault so light.

Awake, my muse, and leave to dream of loves,
Shake off soft fancy's chains—I must be free,
I'll perch no more upon the myrtle tree,
Nor glide through th' air with beauty's sacred
doves,

But with Jove's stately bird I'll leave my nest,
And try my sight against Apollo's rays.

Then, if that ought my venturous course
dismays,

Upon th' olive's boughs I'll light and rest;
I'll tune my accents to a trumpet now,
And seek the laurel in another field.

Thus I that once (as Beauty's moans did yield)
Did divers garments on my thoughts bestow,
Like Icarus, I fear, unwisely bold,
Am purposed other's passions now to unfold.

*William Alexander, Earl of Sterling.—
About 1630.*

490.—WOLSEY'S AMBITION.

* * * *

Yet, as through Tagus' fair transparent
streams,

The wand'ring merchant sees the wealthy gold,
Or like in Cynthia's half-obscur'd beams,
Through misty clouds and vapours manifold;
So through a mirror of my hoped-for gain,
I saw the treasure which I should obtain.

Thomas Storer.—About 1595.

491.—WOLSEY'S VISION

From that rich valley, where the angels laid
him,
His unknown sepulchre in Monk's land,
Moses, that Israel led, and they obey'd him,
In glorious view before my face did stand,
Bearing the folded tables in his hand,
Whereon the doom of life, and death's despair,
By God's own finger was engraven there

Then passing forth, a joyful troop ensued
Of worthy judges and triumphant kings,

In chariot framed of celestial mould,
And simple pureness of the purest sky,
A more than heavenly nymph I did behold,
Who glancing on me with her gracious eye,
So gave me leave her beauty to spy;
For sure no sense such sight can comprehend,
Except her beams then fair reflection lend.

Her beauty with Eternity began,
And only unto God was ever seen.
When Eden was possess'd with sinful man,
She came to him and gladly would have been
The long succeeding world's eternal Queen;
But they refused her, Oh, heinous deed!
And from that garden banish'd was their seed.

Since when, at sundry times in sundry ways,
Atheism and blended ignorance conspire,
How to obscure those holy burning rays,
And quench that zeal of heart—inflaming fire
That makes our souls to heavenly things
aspire.

But all in vain, for, mangre all their might,
She never lost one sparkle of her light.

Thomas Storer.—About 1595.

492.—SIR FRANCIS DRAKE.

Look how the industrious bee in fragrant May,
When Flora gilds the earth with golden flowers,
Enveloped in her sweet perfumed array,
Doth leave his honey-limed delicious bowers,
More richly wrought than prince's stately
towers,

Waving his silken wings amid the air,
And to the verdant gardens makes repair.

First falls he on a branch of sugar'd thyme,
Then from the marygold he sucks the sweet,
And then the mint, and then the rose doth
climb,

Then on the budding rosemary doth light,
Till with sweet treasure having charged his
feet,

Late in the evening home he turns again,
Thus profit is the guerdon of his pain.

So in the May-tide of his summer age
Valour enmov'd the mind of vent'rous Drake
To lay his life with winds and waves in rage,
And bold and hard adventures to undertake,
Leaving his country for his country's sake;
Loathing the life that cowardice doth stain,
Preferring death, if death might honour
gain

Charles Fitzgeffrey.—About 1596.

493.—TO POSTERITY

Daughter of Time, sincere Posterity,
Always new-born, yet no man knows thy birth,
Thou arbitress of pure sincerity,
Yet changeable (like Proteus) on the earth,
Sometime in plenty, sometime join'd with
death

Always to come, yet always present here,
Whom all run after, none come after near.

Unpartial judge of all, save present state,
Truth's idoloma of the things are past,
But still pursuing present things with hate,
And more injurious at the first than last,
Preserving others, while thine own do war to:
True treasurer of all antiquity,
Whom all desire, yet never one could see.

Charles Fitzgeffrey.—About 1600.

494.—FANCY AND DESIRE.

When wert thou born, Desire? In pride and
pomp of May

By whom, sweet boy, wert thou begot? By
fond conceit men say.

Tell me who was thy nurse? Fresh youth, in
sugar'd joy.

What was thy meat and daily food? Sad sighs
with great annoy.

What hadst thou then to drink? Unavours
lovers' tears.

What cradle wert thou rock'd in? In hope
devoid of fears.

What hild thee, then, asleep? Sweet sleep,
which likes me best.

Tell me where is thy dwelling-place? In gentle
hearts I rest.

What thing doth please thee most? To gaze
on beauty still.

What dost thou think to be thy foe? Declaim
of my good will

Doth company displease? Yes, surely, many
one.

Where doth Desire delight to live? He loves
to live alone.

Doth either Time or Age bring him into decay?

No, no, Desire both lives and dies a thousand times a day.

Then, fond Desire, farewell! thou art no mate for me.

I should, methinks, be loth to dwell with such a one as thou

Edward, Earl of Oxford.—About 1600.

495.—THE WIFE.

Then may I trust her body with her mind,
And, thereupon secure, need never know
The pangs of jealousy and love doth find
More pain to doubt her false than find her so,
For patience is, of evils that are known,
The certain remedy, but doubt hath none.

And be that thought once start'd, 'twill never die,

Nor will the grief more mild by custom prove,
Nor yet amendment can it satisfy,
The anguish more or less is as our love,
This misery doth from jealousy ensue,
That we may prove her false, but cannot true

Give me, next good, an understanding wife,
By nature wise, not learned by much art,
Some knowledge on her part will, all her life,
More scope of conversation impart;
Besides her inborn virtue fortify;
They are most firmly good that best know why.

A passive understanding to conceive,
And judgment to discern, I wish to find,
Beyond that all as hazardous I leave;
Learning and pregnant wit, in woman-kind,
What it finds malleable (it) makes frail,
And doth not add more ballast, but more sail.

Books are a part of man's prerogative,
In formal ink they thoughts and voices hold,
That we to them our solitude may give,
And make time present travel that of old,
Our life fame pleareth longer at the end,
And books it farther backward do extend

So far at least let me imagine her;
That thought to me is truth Opinion
Cannot in matters of opinion err,
And as my fancy her conceives to be,
Ev'n such my senses both do feel and see.

Beauty in decent shape and colour lies;
Colours the matter are, and shape the soul;
The soul—which from no single part doth rise,
But from the just proportion of the whole,—
And is a mere spiritual harmony
Of every part united in the eye.

No circumstance doth beauty fortify
Like graceful fashion, native comeliness;

But let that fashion more to modesty
Tend than assurance—Modesty doth set
The face in her just place, from passion free;
'Tis both the mind's and body's beauty met.

All these good parts a perfect woman make;
Add love to me, they make a perfect wife,
Without her love, her beauty I should take
As that of pictures dead—that gives it life,
Till then her beauty, like the sun, doth shine
Alike to all,—that only makes it mine.

Sir Thomas Overbury.—About 1610.

496.—ROBERT, DUKE OF NORMANDY, PREVIOUSLY TO HIS EYES BEING PUT OUT.

As bird in cage debar'd the use of wings,
Her captiv'd life as nature's chiefest wrong,
In doleful ditty sadly sits and sings
And mourns her thrall'd liberty so long,
Till breath be spent in many a sinful song:
So here captiv'd I many days did spend
In sorrow's plant, till death my days did end

Where as prisoner though I did remain,
Yet did my brother grant this liberty,
To quell the common speech, which did complain

On my distress, and on his tyranny,
That in his parks and forests joining by,
When I did please I to and fro might go,
Which in the end was cause of all my woe.

For on a time, when as Aurora bright
Began to scale heaven's steepy battlement,
And to the world disclose her cheerful light,
As was my wont, I with my keeper went
To put away my sorrow's discontent.

Thuroby to ease me of my captive care,
And solace my sad thoughts in th' open air

Wand'ring through forest wide, at length we gain

A steep cloud-kissing rock, whose horned crown

With proud imperial look beholds the main,
Where Severn's dangerous waves run rolling down,

From th' Holmes into the seas, by Cardiff town,
Where quick-devouring sands so dangerous been

To those that wander Amphitrite's green:

As there we stood, the country round we eyed
To view the workmanship of nature's hand,
There stood a mountain, from whose weeping side

A brook breaks forth into the low-lying land,
Here lies a plain, and there a wood doth stand,
Here pastures, meads, corn-fields, a vale do crown,

A castle here shoots up, and there a town.

Here one with angle o'er a silver stream
With baneful boat the bubbling fish doth feed;
There in a plough'd land with his painful team,
The ploughman sweats, in hope for labour's
need :

* * * *

Here sits a goatherd on a craggy rock,
And there in shade a shepherd with his flock.

The sweet delight of such a rare prospect
Might yield content unto a careful eye ;
Yet down the rock descending in neglect
Of such delight, the sun now mounting high,
I sought the shade in vale, which low did lie,
Where we reposed us on a green-wood side,
A'front the which a silver stream did glide.

There dwelt sweet Philomel, who never more
May bide the abode of man's society,
Lest that some sterner Terens than before,
Who crop the flower of her virginity,
'Gainst her should plot some second villany ;
Whose doleful tunes to mind did cause me
call

The woful story of her former fall.

The redbreast who in bush fast by did stand
As partner of her woes, his part did ply,
For that the gifts, with which Autumnus' hand
Had graced the earth, by winter's wrath should
die,

From whose cold cheeks bleak blasts began to
fly,
Which made me think upon my summer
past
And winter's woes, which all my life should
last.

My keeper, with compassion moved to see
How grief's impulsions in my breast did beat,
Thus silence broke. "Would God (my Lord),"

quoth he,
"This pleasant land, which nature's hand hath
set

Before your eyes, might cause you to forget
Your discontent, the object of the eye
Oftimes gives ease to woes which inward lie.

"Behold upon that mountain's top so steep,
Which seems to pierce the clouds and kiss the
sky,

How the grey shepherd drives his flock of sheep
Down to the vale, and how on rocks fast by
The goats frisk to and fro for jollity ;

Gave ear likewise unto those birds' sweet
songs,
And let them cause you to forget your
wrongs."

To this I made reply. "Fond man," said I,
"What under heaven can slack th' increasing
woe,

Which in my grieved heart doth hidden lie ?
Of choice delight what object canst thou show,
But from the sight of it fresh grief doth
grow ?

What thou didst whilome point at to behold,
The same the sum of sorrow doth enfold.

"That grey-coat shepherd, whom from far we
see,

I liken unto thee, and those his sheep
Unto my wretched self compared me ; he :
And though that careful pastor will not keep,
When he from ravenous wolves his flock
should keep ;

Yet here alas ! in thrall thou keepst me,
Until that wolf, my brother, hungry be.

"Those shag-hair'd goats upon the craggy hill,
Which thou didst show, see how they feed
and play,

And everywhere do run about at will :
Yea, when the lion marks them for his prey,
They over hills and rocks can fly away .

But when that lion fell shall follow me
To shed my blood, O whither shall I flee ?

"Those sweet-voiced birds, whose airs thou
dost commend,

To which the echoing woods return reply,
Though thee they please, yet me they do
offend :

For when I see how they do mount on high
Waving their outstretch'd wings at liberty,
Then do I think how bird-like in a cage
My life I lead, and grief can never cure."

Richard Nicols.—About 1610.

497.—SLEEP.

Weep you no more, sad fountains,
What need you flow so fast ?
Look how the snowy mountains
Heaven's sun doth gently waste,
But my sun's heavenly eyes
View not your weeping,
That now lies sleeping ;
Softly, now softly lies
Sleeping.

Sleep is a reconciling—

A rest that peace begett ;
Doth not the sun rise smiling,
When fair at even he retir'd ?
Rest you then, rest, sad eyes,
Melt not in weeping,
While she lies sleeping
Softly, now softly lies
Sleeping.

John Dowland.—About 1600.

498.—PSALM XXX.

I.

Lord, to Thee, while I am living,
Will I sing hymns of thanksgiving ;
For thou hast drawn me from a gulf of woe,
So that my foes
Do not deride me.

II.

When Thine aid, Lord, I implored,
Then by Thee was I restored,
My mournful heart with joy Thou straight
didst fill,
So that none ill
Doth now betide me.

III.

My soul, grievously distressed,
And with death well-nigh oppressed,
From death's devouring jaws, Lord, Thou
didst save,
And from the grave
My soul deliver.

IV.

O, all ye that e'er had savor
Of God's everlasting favor,
Come! come and help me grateful praises sing
To the world's King,
And my life's giver.

V.

For His anger never lasteth,
And His favor never wasteth;
Though sadness be thy guest in sullen night,
The cheerful light
Will cheerful make thee.

VI.

Lull'd asleep with charming pleasures,
And hush, earthly, fading treasures,
Rest, peaceful soul, said I, in happy state,
No storms of fate
Shall ever shake thee!

VII.

For Jehovah's grace unbounded,
Hath my greatness surely founded,
And hath my state as strongly fortified,
On every side,
As rocky mountains.

VIII.

But away His face God turned,
I was troubled then and mourned;
Then thus I pour'd forth prayers and doleful
cries,

With weeping eyes,
Like watery fountains

IX.

In my blood there is no profit;
If I die, what good comes of it?
Shall rotten bones or senseless dust express
Thy thankfulness,
And works of wonder?

X.

O then hear me, prayers forthpouring,
Drowned in tears, from moist eyes shower-
ing;
Have mercy, Lord, on me, my burden ease,
If Thou it please,
Which I groan under!

XI.

Thus pray'd I, and God, soon after,
Changed my mourning into laughter;
Mine ashy sackcloth, mark of mine annoy,
To robes of joy
Liftsoons He turned.

XII.

Therefore, harp and voice, cease never,
But sing sacred lays for ever
To great Jehovah, mounted on the skies,
Who dried mine eyes
When as I mourned.
Francis Davison—About 1610

499.—PSALM XXIII.

I.

God, who the universe doth hold
In his fold,
Is my shepherd, kind and heedful,
Is my shepherd, and doth keep
Me, His sheep,
Still supplied with all things needful.

II.

He feeds me in his fields, which been
Fresh and green,
Mottled with Spring's flowery painting,
Through which creep, with murmuring
creeks,
Crystal brooks,
To refresh my spirit's fainting.

III.

When my soul from Heaven's way
Went astray,
With earth's vanities seduced,
For His name's sake, kindly, He
Wandering me
To His holy fold reduced.

IV.

Yea, though I stray through death's vale,
Where his pale
Shades did on each side enfold me,
Dreadless, having Thee for guide,
Should I bide;
For Thy rod and staff uphold me.

V.

Thou my hoard with measures large
Dost surcharge;
My bowls full of wine Thou pourest
And before mine enemies'
Envious eyes
Balm upon my head Thou showest.

VI.

Neither dures Thy bounteous grace
For a space;
But it knows nor bound nor measure.
So my days, to my life's end,
I shall spend
In Thy courts with heavenly pleasure.
Francis Davison.—About 1602.

500—PSALM XIII.

I.

Lord, how long, how long wilt Thou
Quite forget and quite neglect me ?
How long, with a frowning brow,
Wilt Thou from Thy sight reject me ?

II.

How long shall I seek a way
Forth this maze of thoughts perplexed,
Where my grieved mind, night and day,
Is with thinking tired and vexed ?
How long shall my scornful foe,
On my fall his greatness placing,
Build upon my overthrow,
And be graced by my disgracing ?

III.

Hear, O Lord and God, my cries !
Mark my foes' unjust abusing,
And illuminate mine eyes,
Heavenly beams in them infusing ;
Lest my woes, too great to bear,
And too infinite to number,
Rook me soon, 'twixt hope and fear,
Into death's eternal slumber.

IV.

Lest my foes their boasting make,
Spite of right, on him we trample,
And a pride in mischief take,
Hasten'd by my sad example.

V.

As for me, I'll ride secure
At Thy mercy's sacred anchor ;
And, undaunted, will endure
Fiercest storms of wrong and rancour.

VI.

These black clouds will overblow,
Sunshine shall have his returning ;
And my grief-dull'd heart, I know,
Into mirth shall change his mourning.
Therefore I'll rejoice and sing
Hymns to God in sacred measure,
Who to happy pass will bring
My just hopes at His good pleasure

Francis Davison.—About 1610.

501.—MAN'S MORTALITY.

Like as the damask rose you see,
Or like the blossom on the tree,
Or like the dainty flower in May,
Or like the morning of the day,
Or like the sun, or like the shailo,
Or like the gourd which Jonas had—
E'en such is man, whose thread is spun,
Drawn out, and cut, and so is done !
The rose withers, the blossom blasteth,
The flower fades, the morning hasteth,
The sun sets, the shadow flies,
The gourd consumes—and man he dies !

Like to the grass that's newly sprung,
Or like a tale that's now begun,
Or like the bird that's here to-day,
Or like the pearl'd drow of May,
Or like an hour, or like a span,
Or like the singing of a swan --
E'en such is man, who lives by breath,
Is here, now there, in life and death.
The grass withers, the tale is ended,
The bird is flown, the dew's un-ended,
The hour is short, the span is long,
The swan's near death--man's life is done !

Simon Wastell.—About 1610.

502—SADNESS.

The gentle season of the year
Hath made my blooming branch appear,
And beautified the land with flowers ;
The air doth savour with delight,
The heavens do smile to see the night,
And yet mine eyes augment their show'ers.

The meads are mantled all with green,
The trembling leaves hath clothed the green,
The birds with feathers new do sing ;
But I, poor soul, whom wrong doth rack,
Attire myself in mourning black,
Whose leaf doth fall amidst his spring.

And as you see the scarlet rose
In his sweet prime his buds disclose,
Whose hue is with the sun revived ;
So, in the April of mine age,
My lively colours do decay,
Because my sunshine is deprived.

My heart, that wonted was of yore,
Light as the winds, abroad to soar
Amongst the buds, when beauty springs,
Now only hovers over you,
As doth the bird that's taken new,
And mourns when all her neighbours sing.

When every man is bent to sport
Then, pensive, I alone revert
Into some solitary walk,
As doth the doleful turtle-dove,
Who, having lost her faithful love,
Sits mourning on some wither'd stalk.

There to myself I do recount
How far my woes my joys surmount,
How love requited me with hate,
How all my pleasures end in pain,
How hate doth say my hope is vain,
How fortune frowns upon my state.

And in this mood, charged with despair,
With vapour'd sighs I dim the air,
And to the gods make this request,
That by the ending of my life,
I may have truce with this strange strife,
And bring my soul to better rest.

Uncertain.—About 1593.

503.—THE SOUL'S ERRAND.

Go, Soul, the body's guest,
Upon a thankless errand,
Fear not to touch the best,
The truth shall be thy warrant,
Go, since I needs must die,
And give the world the lie.

Go, tell the Court it glows,
And shines like rotten wood,
Go, tell the Church it shows
What's good and doth no good
If Church and Court reply,
Then give them both the lie.

Tell potentates they live,
Acting by others' actions,
Not loved, unless they give,
Not strong but by their factions;
If potentates reply,
Give potentates the lie

Tell men of high condition
That rule affairs of state,
Their purpose is ambition,
Their practice only hate,
And if they once reply,
Then give them all the lie.

Tell them that brave it most,
They beg for more by spending,
Who in their greatest cost,
Seek nothing but commending;
And if they make reply,
Then give them all the lie

Tell Zeal it lacks devotion,
Tell Love it is but lust,
Tell Time it is but motion,
Tell Flesh it is but dust,
And wish them not reply,
For thou must give the lie

Tell Age it daily wasteth,
Tell Honour how it alters,
Tell Bounty how she blasteth,
Tell Favour how she falters;
And as they shall reply,
Give every one the lie.

Tell Wit how much it wrangles
In trouble points of reason,
Tell Wisdom she entangles
Herself in overwisdom;
And when they do reply,
Straight give them both the lie.

Tell Phynic of her boldness,
Tell Skill it is pretension
Tell Charity of coldness,
Tell Law it is contention,
And as they do reply,
So give them still the lie.

Tell Fortune of her blindness,
Tell Nature of decay,
Tell Friendship of unkindness,
Tell Justice of delay;
And if they will reply,
Then give them all the lie

Tell Arts they have no soundness,
But vary by outcoming,
Tell Schools they want profoundness,
And stand too much on seeming;
If Arts and Schools reply,
Give Arts and Schools the lie.

Tell Faith it's fled the city,
Tell how the country erreth,
Tell manhood shaken off pity,
Tell Virtue least preferred,
And if they do reply,
Spare not to give the lie.

And when thou hast, as I
Commanded thee, done blabbing,
Although to give the lie,
Deserves no less than stabbing;
Yet stab at thee who will,
No stab the soul can kill.

Uncertain — About 1593.

504.—CONTENT.

There is a jewel which no Indian mine can buy,
No chemic art can counterfeit;
It makes men rich in greatest poverty,
Makes water wine, turns wooden cups to gold,
The homely whistle to sweet music's strain;
Seldom it comes, to few from heaven sent,
That much in little—all in nought—Content.

Uncertain — About 1598

505.—THE WOODMAN'S WALK

Through a fair forest as I went,
Upon a summer's day,
I met a woodman, quaint and gent,
Yet in a strange array.

I marvelld much at his disguise,
Whom I did know so well
But thus, in terms both grave and wise,
His mind he 'gan to tell,

Friend! mune not at this fond array,
But list a while to me
For it hath helpe me to survey
What I shall show to thee.

Long lived I in this forest fair,
Till, weary of my vowl,
Abroad in walks I would repair,
As now I will reveal

My first day's walk was to the court,
Where beauty fed mine eyes,
Yet found I that the courtly sport
Did mask in sly disguise:

For falsehood sat in fairest looks,
And friend to friend was coy:
Court favour fill'd but empty rooks,
And then I found no joy

Desert went naked in the cold,
When crouching craft was fed:
Sweet words were cheaply bought and sold,
But none that stood in stead.

Wit was employed for each man's own ;
 Plain meaning came too short ;
 All these devices, seen and known,
 Made me forsake the court.

Unto the city next I went,
 In hope of better hap ,
 Where liberally I launche and spent,
 As set on Fortune's lap.

The little stock I had in store,
 Methought would ne'er be done ;
 Friends flock'd about me more and more,
 As quickly lost as won.

For, when I spent, then they were kind,
 But when my purse did fail,
 The foremost man came last behind
 Thus love with wealth doth qual.

Once more for footing yet I strove,
 Although the world did frown .
 But they, before that held me up,
 Together trod me down.

And, lest once more I should arise,
 They sought my quite decay :
 Then got I into this disguise,
 And thence I stole away.

And in my mind (methought) I said,
 Lord bless me from the city .
 Where simpleness is thus betray'd
 Without remorse or pity.

Yet would I not give over so,
 But once more try my fate ;
 And to the country then I go,
 To live in quiet state.

There did appear no subtle shows,
 But yea and nay went smoothly
 But, lord ! how country folks can gloze,
 When they speak most untruly !

More craft was in a buttoned cap,
 And in an old wife's raul,
 Than in my life it was my hap
 To see on down or dale.

There was no open forgery
 But underhanded gloaming,
 Which they call country policy,
 But hath a worse meaning.

Some good bold face bears out the wrong,
 Because he gains thereby .
 The poor man's back is crack'd ere long,
 Yet there he lets him be

And no degree, among them all,
 But had such close intending,
 That I upon my knees did fall,
 And pray'd for their amending.

Back to the woods I got again,
 In mind perplexed sore ,
 Where I found ease of all my pain,
 And mean to stray no more.

There city, court, nor country too,
 Can any way annoy me ;
 But as a woodman ought to do,
 I freely may employ me ;

There live I quietly alone,
 And none to trip my talk :
 Wherefore, when I am dead and gone,
 Think on the woodman's walk !

Uncertain.—About 1600.

506.—CANZONET.

The golden sun that brings the day,
 And lends men light to see withal,
 In vain doth cast his beams away,
 When they are blind on whom they fall .
 There is no force in all his light
 To give the mole a perfect sight.

But thou, my sun, more bright than he
 That shines at noon in summer tide,
 Hast given me light and power to see
 With perfect skill my sight to guide ;
 Till now I lived as blind as mole
 That hides her head in earthly hole.

I heard the praise of Beauty's grace,
 Yet deem'd it nought but poof's skill ;
 I gaz'd on many a lovely face,
 Yet found I none to bend my will ;
 Which made me think that beauty bright
 Was nothing else but red and white.

But now thy beams have clear'd my sight,
 I blush to think I was so blind,
 Thy flaming eyes afford me light,
 That beauty's blaze each where I find ;
 And yet those dainties that shine so bright,
 Are but the shadows of thy light.

Uncertain.—About 1600.

507.—THE OXFORD RIDDLE.

There dwells a people on the earth,
 That reckons true allegiance treason,
 That makes soul war a holy mirth,
 Calls madness zeal, and nonsense reason ;
 That finds no freedom but in slavery,
 That makes her truth, religion knavery,
 That rob and cheat with you and nay :
 Riddle me, riddle me, who are they ?

They hate the flesh, yet kiss their dames,
 That make kings great by curbing crowns,
 That quench the fire by kindling flames,
 That settle peace by plund'ring towns,
 That govern with implicit votes,
 That establish truth by cutting throats,
 That kiss their master and betray :
 Riddle me, riddle me, who are they ?

That make Heaven speak by their commission,
That stop God's peace, and boast his power,
That teach bold blasphemy and sedition,
And pray high treason by the hour,
That damn all saints but such as they are,
That wish all common except prayer,
That idolize Pym, Brooks, and Say :
Riddle me, riddle me, who are they ?

That to enrich the commonwealth,
Transport large gold to foreign parts ;
That house't in Amsterdam by stealth,
Yet lord it here within our gates ;
That are stout men, yet only stay
For a light night to run away ;
That borrow to lend, and rob to pay .
Riddle me, riddle me, who are they ?

Uncertain.—About 1643.

508.—AMBITIO FEMININI GENERIS.

Mistress Matronna hopes to be a lady,
Not as a dignity of late expected ;
But from the time almost she was a baby,
That hath your richest gentlemen rejected ;
But yet not dub'd at present as she should be,
Lives in expectation still—my Lady Would-be.

Uncertain.—About 1613

509.—NEC SUTOR ULTRA.

A cobbler and a curate once disputed,
Before a judge, about the king's injunctions,
Wherein the curate being still confuted,
One said 'twere good if they two changed
functions :
Nay, quoth the judge, I thereto would be loth,
But, as you like, we'll make them cobblers
both.

Uncertain.—About 1613.

510.—ROBIN GOODFELLOW.

From Oberon, in fairy land,
The king of ghosts and shadows there,
Mad Robin I, at his command,
Am sent to view the night-sports here.
What revel rout
Is kept about,
In every corner where I go.
I will o'ersee,
And merry be,
And make good sport, with ho, ho, ho !

More swift than lightning can I fly
About this airy walkin moon,
And, in a minute's space, dancery
Each thing that's done below the moon.
There's not a hug
Or ghost shall wag,
Or cry, 'ware goblins ! where I go ;
But Robin I
Their foasts will spy,
And send them home with ho, ho, ho !

Whene'er such wanderers I meet,
As from their night-sports they trudge
home,
With counterfoiting voice I greet,
And call them on with me to roam :
Through woods, through lakes ;
Through bogs, through brakes ;
Or elms, or umcons, with them I go.
All in the muck,
To play some trick,
And frolic it, with ho, ho, ho !

Sometimes I meet them like a man,
Sometimes an ox, sometimes a hound ;
And to a horse I turn me can,
To trip and trot about them round.
But if to ride
My luck they stride,
More swift than wind away I go,
O'er hedge and hush,
Through pools and ponds,
I hurry, laughing, ho, ho, ho !

When lads and lasses merry be,
With pompos and with junkets fine ;
Unseen of all the company,
I cut their cakes and sip their wine !
And, to make sport,
I puff and snort .
And out the candles I do blow :
The marks I kiss,
They shriek—'Who's this ?
I answer nought but ho, ho, ho !

Yet now and then, the maids to please,
At midnight I card up their wool ;
And, while they sleep and take their ease,
With wheel to threads their flax I pull
I grind at mill
Their malt up still ;
I dress their hemp, I spin their tow ;
If any wake,
And would me take,
I wend me, laughing, ho, ho, ho !

When any need to borrow aught,
We lend them what they do require .
And, for the use demand we nought ;
Our own is all we do desire.
If to repay
They do delay,
Abroad amongst them then I go,
And night by night,
I them affright,
With punchings, dreams, and ho, ho, ho !

When *lasy* queans have nought to do,
 But study how to coo and lie,
 To make debate and mischief too,
 'Twixt one another secretly
 I mark their glaze,
 And it disclose
 To them whom they have wrong'd so—
 When I have done
 I get me gone,
 And leave them scolding, ho, ho, ho !

When men do traps and engines set
 In loop-holes, where the vermin creep,
 Who from their folds and houses get
 Their ducks and geese, and lambs and sheep;
 I spy the gun,
 And enter in,
 And seem a vermin taken so,
 But when they there
 Approach me near,
 I leap out laughing, ho, ho, ho !

By wells and rills, in meadows green.
 We mightily dance our heyday guise;
 And to our fairy king and queen,
 We chant our moonlight minstrelsy
 When larks 'gin sing,
 Away we fling,
 And babes new born steal as we go;
 And elf in bed
 We leave in stead,
 And wend us laughing ho, ho, ho !

From hag-bred Merlin's time, have I
 Thus mightily revell'd to and fro,
 And for my pranks men call me by
 The name of Robin Good-fellow.
 Fiends, ghosts, and sprites,
 Who haunt the nights,
 The hags and goblins do me know;
 And beldames old
 My feats have told,
 So vale, vale, ho, ho, ho !

Anonymous.—Before 1640.

511.—THE OLD AND YOUNG COURTIER.

An old song made by an aged old pate,
 Of an old worshipful gentleman, who had a
 great estate,
 That kept a brave old house at a bountiful rate,
 And an old porter to relieve the poor at his gate,
 Like an old courtier of the queen's,
 And the queen's old courtier.

With an old lady, whose anger one word
 assuages;
 They every quarter paid their old servants
 their wages,
 And never knew what belong'd to coachmen,
 footmen, nor pages,
 But kept twenty old fellows with blue coats
 and badges,
 Like an old courtier, &c.

With an old study fill'd full of learned old
 books,
 With an old reverend chaplain, you might
 know him by his looks,
 With an old battery hatch worn quite off the
 hooks,
 And an old kitchen, that maintain'd half a
 dozen old cooks;
 Like an old courtier, &c.

With an old hall, hung about with pikes, guns,
 and bows,
 With old swords and bucklers, that had borne
 many shrewd blows,
 And an old froze coat, to cover his worship's
 trunk hose,
 And a cup of old sherry, to comfort his copper
 nose;
 Like an old courtier, &c.

With a good old fashion, when Christmas was
 come,
 To call in all his old neighbours with bagpipes
 and drum,
 With good cheer enough to furnish every old
 room,
 And old liquor able to make a cat speak, and
 man dumb,
 Like an old courtier, &c.

With an old falconer, huntsman, and a kennel
 of hounds,
 That never hawk'd, nor hunt'd, but in his own
 grounds,
 Who, like a wise man, kept himself within his
 own bounds,
 And when he died, gave every child a thousand
 good pounds,
 Like an old courtier, &c.

But to his eldest son his house and lands he
 assign'd,
 Charging him in his will to keep the old boun-
 tiful mind,
 To be good to his old tenants, and to his
 neighbours be kind;
 But in the ensuing ditty you shall hear how
 he was inclin'd,
 Like a young courtier of the king's,
 And the king's young courtier.

Like a flourishing young gallant, newly come
 to his land,
 Who keeps a brace of painted madams at his
 command,
 And takes up a thousand pounds upon his
 father's land,
 And gets drunk in a tavern till he can neither
 go nor stand;
 Like a young courtier, &c.

With a newfangled lady, that is dainty, nice,
 and spare,
 Who never knew what belong'd to good house-
 keeping or care,

Who buys gaudy colour'd fans to play with
wanton air,
And seven or eight different dressings of other
women's hair

Like a young courtier, &c.

With a new-fashion'd hall, built where the
old one stood,
Hung round with new pictures that do the
poor no good,
With a fine marble chimney, wheroun burns
neither coal nor wood,
And a new smooth shovel board, wheroun no
victuals ne'er stood.

Like a young courtier, &c.

With a new study, stuff'd full of pamphlets
and plays,
And a new chaplain, that swears faster than
he prays,
With a new buttery hatch, that opens once in
four or five days,
And a new French cook, to devise fine kick-
shaws and toys.

Like a young courtier, &c

With a new fashion, when Christmas is draw-
ing on,
On a new journey to London straight we all
must be gone,
And leave none to keep house, but our new
porter John,
Who relieves the poor with a thump on the
back with a stone,

Like a young courtier, &c

With a new gentleman usher, whose carriage
is complete,
With a new coachman, footmen, and pages to
carry up the meat,
With a waiting gentlewoman, whose dressing
is very neat,
Who, when her lady has dined, lets the ser-
vants not eat;

Like a young courtier, &c

With new titles of honour, bought with his
father's old gold,
For which sundry of his ancestors' old manors
are sold;
And this is the course most of our new gallants
hold,
Which makes that good housekeeping is now
grown so cold

Among the young courtiers of the king,
Of the king's young courtiers.

Anonymous.—Before 1640.

512.—TIME'S ALTERATION.

When this old cap was new,
'Tis since two hundred year;
No innce then we knew
But all things plenty were:
All friendship now decays
(Believe me this is true),
Which was not in those days,
When this old cap was new.

The nobles of our land,
Were much delighted then,
To have at their command
A crew of lusty men,
Which by their coats were known,
Of tawny, red, or blue,
With crests on their sleeves shown,
When this old cap was new.

Now pride hath banish'd all,
Unto our land's reproach,
When he whose means is small,
Maintains both horse and coach:
Instead of a hundred men,
The coach allows but two,
Thus was not thought on then,
When this old cap was new.

Good hospitality
Was cherish'd then of many:
Now poor men starve and die,
And are not help'd by any:
For charity waxeth cold,
And love is found in few;
Thus was not in time of old,
When this old cap was new.

Where'er you travelled then,
You might meet on the way
Brave knights and gentlemen,
Clad in their country grey;
That courteous would appear,
And landly welcome you;
No puritans then were,
When this old cap was new.

Our ladies in those days
In civil habit went;
Broad cloth was then worth praise,
And gave the best content
French fashions then were scorn'd;
Fond fangles then none knew.
Then modesty women adorn'd,
When this old cap was new.

A man might then behold,
At Christmas in each hall,
Good fires to curb the cold,
And meat for great and small.
The neighbours were friendly bidden,
And all had welcome true,
The poor from the gates were not chidden,
When this old cap was new.

Black jacks to every man
Were fill'd with wine and beer;
No pewter pot nor can
In those days did appear:
Good cheer in a nobleman's house
Was counted a seemly show,
We wanted no brawn nor house,
When this old cap was new.

We took not such delight
In cups of silver fine;
None under the degree of a knight
In plate drank beer or wine

Now each mechanical man
Hath a cupboard of plate for a show,
Which was a rare thing then,
When this old cap was new

Then bribery was unborn
No spongers men did use;
Christians did usury scorn,
Devils'd among the Jews.
The lawyers to be fed'd
At that time hardly knew;
For man with man agreed,
When this old cap was new.

No captain then caroused,
Nor spent poor soldier's pay,
They were not so abused
As they are at this day:
Of seven days they make eight,
To keep from them their due;
Poor soldier's had their right,
When this old cap was new.

Which made them forward still
To go, although not prest,
And going with good will,
Their fortunes were the best.
Our English then in fight
Did foreign foes subdue,
And forced them all to flight,
When this old cap was new.

God save our gracious king,
And send him long to live
Lord, mischief on them bring
That will not their alms give,
But seek to rob the poor
Of that which is their due
This was not in time of yore,
When this old cap was new.

Anonymous.—Before 1649.

513.—LOYALTY CONFINED.

Beat on, proud billows Boreas, blow.
Swell, curl'd waves, high as Jove's roof,
Your incivility doth show
That innocence is tempest-proof,
Though early Narcus frown, my thoughts are
calm;
Then strike, affliction, for thy wounds are
balm.

That which the world miscalls a jail,
A private closet is to me
Whilst a good conscience is my bail,
And innocence my liberty
Locks, bars, and solitude, together met,
Make me no prisoner, but an anchorot.

I, whilst I wish'd to be retired,
Into this private room was turned;
As if their wisdoms had conspired
The salamander should be burned;
Or like those sophists, that would drown a fish,
I am constrained to suffer what I wish.

The cynic loves his poverty,
The pelican her wilderness,
And as the Indian's pride to be
Naked on frozen Caucasus
Contentment cannot smart, stoics we see
Make torments easy to their apathy.

Those manacles upon my arm
I, as my mistress' favours, wear;
And for to keep my ankles warm,
I have some iron shackles there.
Those walls are but my garrison; this cell,
Which men call jail, doth prove my citadel.

I'm in the cabinet lock'd up
Like some high-priced margarite;
Or like the great Mogul or Popo,
Ann cloister'd up from public sight:
Retiredness is a piece of majesty,
And thus, proud sultan, I'm no great a: thee.

Here sin for want of food must starve,
Where tempting objects are not seen;
And these strong walls do only serve
To keep vice out, and keep me in:
Males of late's grown charitable sure,
I'm not committed, but am kept secure.

So he that struck at Jason's life,
Thinking t' have made his purpose sure,
By a malicious friendly knife
Did only wound him to a cure.
Malice, I see, want's wit; for what is meant
Mischief, oftentimes proves favour by th' event.

When once my prince affliction hath,
Prosperity doth treason seem;
And to make smooth so rough a path,
I can learn patience from him.
Now not to suffer shows no loyal heart --
When kings want ease, subjects must bear a
part.

What though I cannot see my king,
Neither in person, or in coin;
Yet contemplation is a thing
That renders what I have not, mine.
My king from me what adamant can part,
Whom I do wear engraven on my heart.

Have you not seen the nightingale
A prisoner like, coop'd in a cage,
How doth she chant her woe'd tale,
In that her narrow hermitage!
Even then her charming melody doth prove
That all her bars are trees, her cage a grove.

I am that bird whom they combine
Thus to deprive of liberty;
But though they do my corpse confine,
Yet, unquench'd, my soul is free:
And, though immur'd, yet can I chirp and sing
Disgrace to rebels, glory to my king.

My soul is free as ambient air,
 Although my baser part's unmew'd,
 Whilst loyal thoughts do still repair
 To accompany my solitude;
 Although rebellion do my body bind,
 My king alone can captivate my mind.

Anonymous.—Before 1640.

514—ADAM BELL.

FYFTE THE FIRST

Merry it was in the green forest
 Among the lovè's green,
 Where that men hunt onst and wust
 With bows and arrows keen,

To raine the deer out of their den;
 Such sights hath oft been seen,
 As by three yeomen of the north countrie,
 By them it is I mean.

The one of them hight Adam Bell,
 The other, Glyn of the Clough,
 The third was William of Cloudeley,
 An archer good enough.

They were outlawed for venison,
 These yeomen everywhere;
 They swore them brethren upon a day,
 To English-wood for to goe.

Now lith and liden, gentlemen,
 That of mirth's loveth to hear,
 Two of them were single men,
 The third had a wedded fere.

William was the wedded man,
 Much more than was his care;
 He said to his brethren upon a day,
 To Carlisle he would fare,

For to speak with fair Alice his wife,
 And with his children three
 "By my troth," said Adam Bell,
 "Not by the counsel of me."

"For if you go to Carlisle, brother,
 And from this wild wood wend,
 If that the justice may you take,
 Your life were at an end."

"If that I come not to-morrow, brother,
 By prime to you again,
 Trust you then that I am taken,
 Or else that I am slain."

He took his leave of his brethren two,
 And to Carlisle he is gone
 There he knocked at his own window
 Shortly and anon

"Where be you, fair Alice," he said,
 "My wife and children three?
 Lightly let in thine own husband,
 William of Cloudeley."

"Alas!" then sayde fair Alice,
 And sighèd wondrous sore,
 "This place has been beset for you
 Thus half a year and more"

"Now I am here," said Cloudeley,
 "I would that in I were;
 Now fetch us meat and drink enough,
 And let us make us good cheer"

She fetched him meat and drink plenty,
 Like a true wedded wife;
 And pleasèd him with that she had,
 Whom she loved as her life

There lay an old wife in that place,
 A little beside the fire,
 Which William had found of charity
 More than seven year.

Up she rose, and walked full still,
 Evil mote she speed therefore;
 For she had set no foot on ground
 In seven year before.

She went unto the justice hall,
 As fast as she could hie.
 "This night," she said, "is come to town,
 William of Cloudeley."

Thereof the justice was full fain,
 And so was the sheriff also;
 "Thou shalt not travele hither, dame, for
 nought,
 Thy meet thou shalt have ere thou go"

They gave to her a right good gown,
 Of scarlet it was as I heard sayne;
 She took the gift, and home she went,
 And couched her down again.

They raised the town of merry Carlisle
 In all the haste that they can,
 And came thronging to William's house,
 As fast as they might gane.

There they beset that good yeoman
 Round about on every side;
 William heard great noise of folks,
 That thitherward fast hied.

Alice opened a back window,
 And lookèd all about,
 She was ware of the justice and sheriff both,
 With a full great rout.

"Alas! treason," cried [fair] Alice,
 "Ever was may thou be!
 Go into my chamber, my husband," she said,
 "Sweet William of Cloudeley."

He took his sword and his buckler,
 His bow and his children three,
 And went into his strongest chamber,
 Where he thought surest to be.

Fair Alice followed him as a lover true,
 With a pikeaxe in her hand;
 "He shall be dead that here cometh in
 This door, while I may stand."

Cloudesly bent a right good bow,
That was of a trusty tree,
He smote the justice on the breast,
That his arrow burst in three

"A curse on his heart," said William,
"This day thy coat did on"
If it had been no better than mine,
It had gone near thy bone."

"Yield thee, Cloudesly," said the justice,
"And thy bow and thy arrows thee give."
"A curse on his heart," said the fair Alice,
"That my husband counsellethe so"

"Set fire on the house," said the sheriff,
"Sith it will no better be,
And brenne we therein, William," he said,
"His wife and his children three."

They fired the house in many a place,
The fire flew up on high.
"Alas!" then cried fair Alice,
"I see we here shall die"

William opened a back window,
That was in his chamber high,
And there with sheets he did let down
His wife and his children three

"Have here my treasure," sayde William,
"My wife and children three,
For Christ's love do them no harm,
But wroak you all on me"

William shot so wondrous well,
Till his arrows were all ygo,
And the fire so fast upon him fell,
That his bowstring brent in two.

The sparkles brent, and fell him upon,
Good William of Cloudesly.
Then was he a woeful man, and said,
"This is a coward's death to me"

"Lever had I," sayde William,
"With my sword in the rout to renne,
Than here among mine enemies' wood
Thus cruelly to bren"

He took his sword and his buckler,
And among them all he ran,
Where the people were most in prose,
He smote down many a man.

There might no man abide his strokes,
So fiercely on them he ran;
Then they threw windows and doors on him,
And so took that good yeoman.

There they bound him both hand and foot,
And in a deep dungeon him cast;
"Now Cloudesly" said the justice,
"Thou shalt be hanged in haste."

"A pair of new gallows," said the sheriff,
"Now shall I for thee make;
And the gates of Carlisle shall be shut.
No man shall come in thereat."

"Then shall not help I'm of the Cough,
Nor yet shall Adam Bell,
Though they came with a thousand me,
Nor all the devils in hell."

Early in the morning the justice upon e,
To the gates first gan he gone,
And commanded to be shut full close,
Lightly everychone.

Then went he to the market-place,
As fast as he could he;
A pair of new gallows there did he set up
Beside the pillory.

A little boy among them asked,
"What meened that gallows-tree?"
They said, "To hang a good yeoman,
William of Cloudesly."

That little boy was the town swine-herd,
And kept fair Alice's swine;
Oft he had seen Cloudesly in the wood,
And given him there to dine.

He went out at a crevice in the wall,
And lightly to the wood did gone;
There met he with those wightie yeomen
Shortly and anon.

"Alas!" then said the little boy,
"Ye tarry here too long;
Cloudesly is taken, and daumped to death,
And ready for to hang."

"Alas!" then said good Adam Bell,
"That ever we saw this day!
He had better have tarried here with us,
So oft as we did him pray."

"He might have dwell in green forest,
Under the shadows green,
And have kept both him and us in rest,
Out of all trouble and teen!"

Adam bent a right good bow,
A great hart soon he had slain;
"Take that, child," he said, "to thy dinner,
And bring me mine arrow again."

"Now go we hence," said those wightie
yeomen,
"Tarry we no longer here;
We shall him borrow by God his grace,
Though we buy it full dear."

To Carlisle went three bold yeomen,
All in a morning of May
Here is a tytle of Cloudesly,
And another is for to say.

FINIS THE SECOND.

And when they came to merry Carlisle,
In a fair morning tide,
They found the gates shut them until
Round about on every side.

"Alas!" then said good Adam Bell,
 "That ever we were made men!
 Those gates be shut so wondrous well,
 We may not come thitherin."

Then bespake him Clym of the Clough,
 "With a wile we will us in bring,
 Let us saye we be messengers,
 Straught come now from our king."

Adam said, "I have a letter writton,
 Now let us wisely work,
 We will say we have the king's seal!
 I hold the porter no clerk."

Then Adam Bell beat on the gates
 With strokes great and strong,
 The porter man yelled who was therat,
 And to the gates he throng.

"Who is there now," said the porter,
 "That maketh all this knocking?"
 "We be two messengers," quoth Clym of
 the Clough,
 "Be come right from our king."

"We have a letter," said Adam Bell,
 "To the justice we must it bring,
 Let us in our message to do,
 That we were again to the king."

"There cometh none in," said the porter,
 "By him that died on a tree,
 Till a false thief be hanged,
 Called William of Cloudelesly."

Then spake the good yeoman Clym of the
 Clough,

And swore by Mary free,
 "And if that we stand long without,
 Like a thief hanged thou shalt be."

"Lo! here we have the king's seal.
 What, lurdien, art thou wode?"
 The porter went it had been so,
 And lightly did off his hood.

"Welcome in my lord's seal," he said;
 "For that ye shall come in."
 He opened the gate full shortly.
 An evil opening for him.

"Now are we in," said Adam Bell,
 "Whereof we are full fain;
 But Christ he knows, that harrowed hell,
 How we shall come out again."

"Had we the keys," said Clym of the Clough,
 "Ight well then should we speed;
 Then might we come out well enough
 When we see time and need."

They called the porter to council,
 And wrang his neck in two,
 And cast him in a deep dungeon,
 And took his keys him fro.

"Now am I porter," said Adam Bell,
 "See, brother, the keys are here,
 The worst porter to merry Carlisle
 That it had this hundred year."

"And now will we our bowen bend,
 Into the tower will we go,
 For to deliver our dear brother
 That lieth in care and woo."

And thereupon they bent their bows,
 And looked their strings were round,
 The market-place in merry Carlisle
 They beset that stound.

And as they looked them beside,
 A pair of new gallows there they see,
 And the justice with a quost of squares,
 That had judged William hanged to be.

And Cloudelesly lay rowly there in a cart,
 Fast bound both foot and hand,
 And a strong rope about his neck,
 All ready for to hang.

The justice called to him a lad,
 Cloudelesly's clothes he should have,
 To take the measure of that yooman,
 Thereafter to make his grave.

"I have seen as great a marvel," said
 Cloudelesly,
 "As between this and prime,
 He that maketh a grave for me,
 Himself may he thitherin."

"Thou speakest proudly," said the justice,
 "I will thee hang with my hand,"
 Full well heard this his brethren two,
 There still as they did stand.

Then Cloudelesly cast his eyes aside,
 And saw his two brethren stand
 At a corner of the market-place,
 With their good bows bent in their hand.

"I see comfort," said Cloudelesly,
 "Yet hope I well to fare,
 If I might have my hands at will
 Right little would I care."

Then spake good Adam Bell
 To Clym of the Clough so free,
 "Brother, see you mark the justice well,
 Lo, yonder you may him see,

"And at the sheriff shoot I will,
 Strongly with arrow keen,"
 A better shot in merry Carlisle
 This seven year was not seen.

They loosed their arrows both at once,
 Of no man had they dread;
 The one hit the justice, the other the sheriff,
 That both their sides gan bleed.

All men voided, that then stood nigh,
 When the justice fell to the ground,
 And the sheriff fell nigh him by,
 Either had his death wound.

All the citizens fast gan fly,
 They durst no longer abide.
 Then lightly they loosed Cloudelesly,
 Where he with ropes lay tied.

William start to an officer of the town,
His axe from his hand he wrung,
On echo side he smote them down,
He thought he tarried too long.

William said to his brethren two,
"Thus day let us live and die,
If ever you have need, as I have now,
The same shall you find by me."

They shot so well in that tide,
Their strings were of silk full sure,
That they kept the streets on every side;
That battle did long endure

They fought together as brethren true,
Like hardy men and bold,
Many a man to the ground they threw,
And many a heart made cold

But when their arrows were all gone,
Men pressed to them full fast,
They drew their swords then anon,
And their bows from them cast

They went lightly on their way,
With swords and bucklers round,
By that it was mid of the day,
They made many a wound.

There was an out-horn in Carlisle blown,
And the bells backward did ring,
Many a woman said, "Alas!"
And many their hands did wring.

The mayor of Carlisle forth come was,
With him a full great rout,
These yeomen dreaded him full sore,
For of their lives they stood in great doubt.

The mayor came armed a full great pace,
With a poleaxe in his hand,
Many a strong man with him was,
There in that stowre to stand

The mayor smote at Cloudesly with his bill,
His buckler he beat in two,
Full many a yeoman with great evil,
"Alas! Traitors!" they cried for woe;
"Keep well the gates fast," they baid,
"That those traitors there out not go"

But all for nought was that they wrought,
For so fast they down were laid,
Till they all three that so manful fought,
Were gotten without abraid.

"Have here your keys," said Adam Bell,
"Mine office I here forsake,
And if you do by my counsel,
A new portor do ye make."

He throw their keys at their heads,
And bade them well to thrive,
And all that letteth any good yeoman
To come and comfort his wife.

Thus be these good yeomen gone to the wood,
As lightly as leaf on lynde,
They laugh and be merry in their mood,
Their enemies be far behind.

When they came to the English-wood
Under the trusty tree,
There they found bowes full good,
And arrows full great plenty.

"So God me help," said Adam Bell,
And Clyn of the Clough so free,
"I wold we were in merry Carlisle,
Before that fair mayne."

They set them down, and made good cheer,
And eat and drank full well
A second fyfte of those wightie yeoman
Another I will you tell

FIFTEEN THE THIRD.

As they sat in English-wood,
Under the green-wood tree,
They thought they heard a woman weep,
But her they mought not see.

Sore then sigh'd the fair Alice
"That ever I saw this day!
For now is my dear husband slain;
Alas! and well-a-day!"

"Might I have spoken with his dear brethren
Or with either of them twain,
To let them know what him befell,
My heart were put out of pain!"

Cloudesly walked a little beside,
And looked under the green-wood hyle,
He was ware of his wife and children three,
Full woe in heart and mind.

"Welcome wife," then said William,
"Under this trusty tree:
I had wende yesterday, by sweet Saint John,
Thou shouldst me never have see."

"Now well is me that ye be here,
My heart is out of woe."

"Dame," he said, "be merry and glad
And thank my brethren two."

"Herrof to speak," said Adam Bell,
"I-wis it is no boot."

"The meat that you must eap withal
It runneth yet fast on foot."

Then went they down into a laud,
These noble archers all three;
Each of them slew a hart of grace,
The best that they could see

"Have here the best, Alice, my wife,"
Said William of Cloudesly,
"By cause ye so boldly stood by me
When I was slain full nigh."

Then went they to supper,
With such meat as they had;
And thanked God of their fortune;
They were both merry and glad.

And when they had supped well,
Certain withouten leue,
Cloudesly said, "We will to our king,
To get us a charter of peace."

"Alice shall be at our sojourning,
In a nunnery here beside,
My two sons shall with her go,
And there they shall abide.

"Mine eldest son shall go with me,
For him have I no care,
And he shall bring you word again
How that we do fare."

Thus be these yeomen to London gone,
As fast as they might lie,
Till they came to the king's palace,
Where they would needs be

And when they came to the king's court,
Unto the palace gate,
Of no man would they ask no leave,
But boldly went in therout.

They passed prestly into the hall,
Of no man had they dread,
The porter came after, and did them call,
And with them began to chide.

The usher said, "Yeomen, what would ye
have?"

I pray you tell to me;
You might thus make officers shout:
(Good sir, of whence be ye?)"

"Sir, we be outlaws of the forest,
Certain withouten leas,
And hither we be come to our king,
To get us a charter of peace."

And when they came before the king,
As it was the law of the land,
They kneeled down without letting,
And each held up his hand.

They said, "Lord, we beseech thee here,
That ye will grant us grace,
For we have slain your fat fallow deer,
In many a sundry place."

"What be your names?" then said our king,
"Anon that you tell me."

They said, "Adam Bell, Clym of the Clough,
And William of Cloudesly."

"Be ye those thieves," then said our king.
"That men have told of to me?"
Here to told I make an avow,
Ye shall be hanged all three.

"Ye shall be dead without mercy,
As I am king of this land."
He commanded his officers everywhere
Fast on them to lay hand.

There they took these good yeomen,
And arrested them all three.

"So may I thrive," said Adam Bell,
"This game liketh not me

"But, good lord, we beseech you now,
That you grant us grace,
Inasmuch as freely we be to you come,
As freely we may fro you pass,

With such weapons as we have here,
Till we be out of your place;
And if we live this hundred year,
We will ask you no grace."

"Ye speak proudly," said the king;
"Ye shall be hanged all three."
"That were great pity," then said the queen,
"If any grace might be

"My lord, when I came first into this land,
To be your wedded wife,
The first boon that I would ask,
Ye would grant it me help"

"And I asked you never none till now:
Therefore, good lord, grant it me."
"Now ask it, madam," said the king,
"And granted it shall be."

"Then, good my lord, I you beseech,
These yeomen grant ye me."
"Madam, ye might have asked a boon,
That should have been worth all three.

"Ye might have asked towers and towns,
Parks and forests plenty."
"None so pleasant to my pay," she said;
"Nor none so safe to me."

"Madam, with it is your desire,
Your asking granted shall be;
But I had lever had given you
Good market towns three."

The queen was a glad woman,
And said, "Lord, grammarcy -
I dare undertake for them,
That true men shall they be

"But, good my lord, speak some merry word,
That comfort they may see."
"I grant you grace," then said our king:
"Wash, fellows, and to meat go ye."

They had not sitted but a while
Certain without longynge,
There came messengers out of the north
With letters to our king.

And when they came before the king,
They kneeled down on their knee,
And said, "Lord, your officers greet you well,
Of Carlisle in the north countrie."

"How fareth my justice?" said the king,
"And my sheriff also?"
"Sir, they be slain, without leasing,
And many an officer mo."

"Who hath them slayn?" said the king,
"Anon that thou tell me."
"Adam Bell, and Clym of the Clough,
And William of Cloudesly."

"Alas, for ruth!" then said our king.
"My heart is wondrous sore;
I had lever than a thousand pound,
I had known of this before:

"For I have granted them grace,
And that forthinkoth me,
But had I known all this before,
They had been hanged all three."

The king he opened the letter anon,
Himself he read it through,
And found how those outlaws had slain
Three hundred men and mo;

First the justice and the sheriff,
And the mayor of Carlisle town,
Of all the constables and catchipolls
Alive were left not one

The bailies and the bealds both,
And the sergeants of the law,
And forty fosters of the fe,
These outlaws had yslaw;

And broke his parks and slain his deer,
Of all they chose the best;
So perilous outlaws, as they were,
Walked not by east nor west

When the king this letter had read,
In his heart he sighèd sore.
"Take up the tables anon," he said,
"For I may eat no more."

The kingè called his best archers,
To the butts with him to go
"I will see these fellows shoot," he said,
"In the north have wrought this woo."

The kingè's horsemen, buske them blyvo,
And the queen's archers alad,
So did these three wightno yoomen;
With them they thought to go.

There twice, or thrice they shot about,
For to assay their hand;
There was no shot these yoomen shot,
That any prycke might them stand.

Then spake William of Cloudeley.
"By him that for me chad,
I hold him never no good archer,
That shooteth at butts so wide."

"At what a butt now would ye shoot,
I pray thee tell to me?"
"At suche a butt, sir," he said,
"As men use in my countrie."

William went into a field,
And with him his two brethren;
There they set up two hazel rods,
Twenty score paces between

"I hold him an archer," said Cloudeley,
"That yonder wand cleaveth in two"
"There is none suche," said the king,
"Nor no man can so do."

"I shall assay, sir," said Cloudeley,
"Or that I farther go"
Cloudeley with a bearing arrow
Clave the wand in two.

"Thou art the best archer," then said the
king,

"Forsooth that ever I see:"
"And yet for your love," said William
"I will do more maystery."

"I have a son is seven year old,
He is to me full dear:
I will him tie to a stake,
All shall see that he here.

"And lay an apple upon his head
And go six score paces him fro,
And I myself with a broad arrow
Shall cleave the apple in two"

"Now haste thee," then said the king;
"By him that died on a tree,
But if thou do not, as thou hast said,
Hanged shalt thou be.

"An thou touch his head or gown,
For sight that men may see,
By all the saints that be in heaven,
I shall hang you all three."

"That I have promised," said William,
"That I will never forsake."
And there even before the king
In the earth he drove a stake.

And bound thereto his eldest son,
And bad him stand still thereat,
And turned the child's face him fro,
Because he should not start.

An apple upon his head he set,
And then his bow he bent:
Six score paces they were out met,
And thither Cloudeley went.

There he drew out a fair broad arrow
His bow was great and long,
He set that arrow in his bow,
That was both stiff and strong.

He prayed the people that were there,
That they would all still stand,
For he that shooteth for such a wager,
Behoveth a steadfast hand.

Much people prayed for Cloudeley,
That his life saved might be,
And when he made him ready to shoot,
There was many a weeping eye.

But Cloudeley cleft the apple in two,
That many a man might see;
"Over Gods forbode," said the king,
"That thou should shoot at me.

"I give thee eighteen pence a day,
And my bowe shalt thou bear,
And over all the north countrie
I make thee chief ryder."

"And I give thee seventeen pence a day,"
said the queen,
"By God, and by my fay;
Come fetch thy payment when thou wilt,
No man shall say thee nay.

"William, I make thee a gentleman
Of clothing, and of fee:
And thy two brethren, yeomen of my
chamber,
For they are so seemly to see.

"Your son, for he is tender of age,
Of my wine-cellar he shall be,
And when he cometh to man's estate,
Better advanced shall he be.

"And, William, bring me your wife," said
the queen,
"No longerth her sore to see.
She shall be my chief gentlewoman,
To govern my nursery."

The yeomen thanked them all courteously,
And said, "To some bishop will we wend,
Of all the sons that we have done,
To be assailed at his hand."

So forth he gone these good yeomen,
As fast as they might hue,
And after came and dwelled with the king,
And died good men all three.

Thus ended the lives of these good yeomen,
(God send them eternal bliss;
And all, that with hand-bow shooteth,
That of heaven may never miss.

Anonymous.—Before 1640.

515.—THE BIRTH OF ROBIN HOOD

O Willie's large o' limb and lith,
And come o' high degree;
And he is gone to Earl Richard
To serve for meat and fee.

Earl Richard had but no daughter,
Fair as a lily flower
And they made up their love-contrast
Like proper paramour.

It fell upon a summer's night,
When the leaves were fair and green,
That Willie met his gay ladie
Intill the wood alone.

"O narrow is my gown, Willie,
That wont to be so wide,
And gane is a' my fair colour,
That wont to be my pride.

"But gin my father should get word
What's past between us twa,
Before that he should eat or drink,
He'd hang ye o'er that wa'.

"But ye'll come to my bower, Willie,
At the setting o' the sun;
And kep me in your arms twa,
And latna me fu' down."

O when the sun was near gane down,
He's cloen him till her bower;
And there, by the lee light o' the moon,
Her window she lookit o'er.

Intill a robe o' red scarlet
She lap, and caught nae harm;
Willie was large o' lith and limb,
And keepit her in his arm.

And they've gane to the gude greenwood,
And ere the night was dune,
She's bogue to him a bonny young son,
Among the leaves sae green.

When night was gane and day was come,
And the sun began to peep,
Up and raise the Earl Richard
Out o' his drowzy sleep.

He's ca'd upon his merry young men,
By one, by twa, and by three,
"O what's come o' my daughter dear,
That she's na come to me?"

"I dreamt a dreary dream last night—
God grant it come to gude!
I dreamt I saw my daughter dear
Drown in the saut sea flood.

"My daughter, maybe, is dead or sick;
Or gin she be stown awa',
I mak' a vow, and I'll keep it true,
I'll hang ye ane and a'!"

They sought her back, they sought her fore,
They sought her up and down,
They got her in the gude greenwood
Nursing her bonny young son.

He took the bonny boy in his arms,
And kist him tenderlie,
Says, "Though I would your father hang,
Your mother's dear to me."

He kist him o'er and o'er again,
"My grandson I thee claim;
And Robin Hood in gude greenwood,
'Tis that shall be your name."

There's mony ane sings o' grass, o' grass,
And mony ane sings o' corn;
And mony ane sings o' Robin Hood,
Kens little whar' he was born.

It was na in the ha', the ha',
Nor in the painted bower;
But it was in the gude greenwood,
Among the lily flower.

Anonymous.—Before 1640.

516.—A TALE OF ROBIN HOOD.

In summer when the shawes be shene,
And leaves be large and long,
It is full merry in the far forest
To hear the fowl's song;

To see the deer draw to the dale,
And leave the hills hee,
And shadow them in the lovers' green,
Under the greenwood tree

It befol on Whitsuntide,
Early in a May morning,
The sun up fur did shine,
And the bird's merry did sing.

"Thus is a merry morning," said Little John,
"By him that died on tree;
A more merry man than I am one
Lives not in Christiant^d

"Pluck up thy heart, my dear mayster,"
Little John did say,
"And think it is a full fair time,
In a morning of May."

"Yes, one thing grieves me," said Robin,
"And does my heart much woo,
That I may not so solemn day
To mass nor matins go

"It is a fortnight, and more," said he,
"Sin I my Saviour see,
To-day I will to Nottingham," said Robin,
"With the might of mild Mary."

Then spake Moche, the miller's son,
Ever more well him betide,
"Take twelve of thy wight yeomen,
Well weaponed by thair side

"Such on wold^d thyself slon
That twelve dare not abide"
"Of all my merry men," said Robin,
"By my faith I will none have.

"But Little John shall bear my bow,
Till that me list to draw—

* * * * *

"Thou shalt bear thine own," said Little John,

"Mayster, and I will bear mine,
And we will shoot a penny," said Little John,
"Under the greenwood lynce"

"I will not shoot a penny," said Robin Hood,
"In faith, Little John, with thee;
But ever for one as thou shootest," said Robin,
"In faith I hold thee three"

Thus shot they forth those yeomen two,
Both^d at bush and brome,
Till Little John won of his mayster
Five shillings to hose and shone.

A ferly strife fell them between,
As they went by the way;
Little John said he had won five shillings,
And Robin Hood said shortly, "Nay!"

With that Robin Hood led Little John,
And smote him with his hounds;
Little John waxed wroth therewith,
And pulled out his knight bronde

"Wert thou not my mayster," said Little John,

"Thou shouldst bye it full sore;
Get thee a man where thou wilt, Robin,
For thou getst me no more."

Then Robin goes to Nottingham,
Himself mornynge alone,
And Little John to merry Sherwood,
The paths he knew allone.

When Robin came to Nottingham,
Certainly withouten layne,
He prayed to God and mild Mary,
To bring him out safe again.

He goes into St. Mary's Church,
And kneeled down before the rool,
All that ever were the church within
Beheld well Robin Hood.

Beside him stood a great hooded monk,
I pray to God woo he be,
Full soon he knew good Robin Hood,
As soon as he him see.

Out at the door he ran,
Full soon and anon,
All the gates of Nottingham
He made to be sparred every one.

"Rise up," he said, "thou proud sheriff
Brake thee and make thee bowne;
I have spied the king's felon,
For sooth he is in this town.

"I have spied the false felon,
As he stands at his mane,
It is longe of thee," said the monk,
"An over he fro us pane."

"This traitor's name is Robin Hood,
Under the green-wood lynce;
He robbed me once of an hundred pound,—
It shall never out of my mind."

Up then rose this proud sheriff,
And went towards him there;
Many was the mother son
To the kirk with him did fare.

In at the doors they throly thrit,
With staves full good illone;
"Alas! alas!" said Robin Hood,
"Now miss I Little John."

But Robin took out a two-hand sword,
That hanc'd down by his knee;
Then as the sheriff and his men stood thicke t,
Thitherward would he.

Thrice thorow at them he ran,
Then for sooth as I you say,
And wounded many a mother son;
And twelve he slew that day.

His sword upon the sheriff's head
Certainly he brake in two;
"The smith that thee made," said Robin,
"I pray God wyke him woo;

"For now am I weaponless," said Robin,
"Alas! against my will,
But if I may see these traitors fro,
I wol they will me lill."

Robin's men to the churchè ran,
Throughout them ever ilkone,
Some fell in swooning as if they were dead,
And lay still as any stone.

* * * *

None of them were in their mind,
But only Little John.

"Let be your rule," said Little John,
"For his love that died on tree,
Ye that should be doughty men,
It is great shame to see

"Our mayster has been hard bystode,
And yet 'scapèd away,
Pluck up your hearts, and leave this moan,
And hearken what I shall say

"He has served our Lady many a day,
And yet will scarcely,
Therefore I trust in her specially,
No wicked death shall be his.

"Therefore be glad," said Little John,
"And let this morning be;
And I shall be the monk's guide,
With the might of mild Mary

"And I will meet him," said Little John,
"We will go but we two—"

* * * *

"Look that ye keep well the trystil tree,
Under the ley's smale,
And spare none of this venison,
That go in this vale."

Forth they went, those yomen two,
Little John and Moche infere,
And looked on Moche myn's house;—
The highway lay full nere.

Little John stood at a window in the morning,
And lookèd forth at a stave;
He was 'ware where the monk came riding,
And with him a little page.

"By my faith," said Little John to Moche,
"I can tell thee tidings good;
I see when the monk comes riding,
I know him by his wide hood."

They went into the way those yomen both,
As courteous men and hende,
They spyrd tithynge to the monk,
As they had been his friend.

"From whence come ye?" said Little John;
"Tell us tithynge I you pray,
Of a false outlaw, called Robin Hood,
Was taken yesterday.

"He robbed me and my fellows both
Of twenty marks in certan;
If that false outlaw be taken,
For sooth we would be fain."

"So did he me," said the monk,
"Of an hundred pound, and more;
I lad first handè him upon,
Ye may thank me therefore."

"I pray God thank you," said Little John,
"And we will when we may;
We will go with you, with your leave,
And bring you on your way.

"For Robin Hood has many a wild fellow,
I tell you in certan,
If they wist ye rode this way,
In faith ye should be slain."

As they went talking by the way,
The monk and Little John,
John took the monk's horse by the head,
Full soon and anon

John took the monk's horse by the head,
For sooth as I you say;
So did Moche, the little page,
For he should not star away.

By the gullet of the hood,
John pulled the monk down;
John was nothing of him aghast,
He let him fall on his crown.

Little John was sore aggrieved,
And drew out his sword on high;
The monk saw he should be dead,
Loud merye did he cry

"He was my mayster," said Little John,
"That thou hast browzed in bale;
Shalt thou never come at our king,
For to tell him tale"

John smote off the monk's head,
No longer would he dwell;
So did Moche, the little page,
For fear lest he should tell.

There they burned them both,
In neither more nor lyngs.
And Little John and Moche infere
Bare the letters to our king.

* * * *

He kneelèd down upon his knee;
"God you save my liege lord,
Jesus you save and see

"God you save my liege king!"
To speak John was full bold;
He gave him the letters in his hand,
The king did it unfold.

The king read the letters anon,
And said, so not I thee,
"I have was never yemaid in merry England
I longèd so sore to see"

"Where is the monk that thou should have
brought?"
Our king gan say,
"By my troth," said Little John,
"He died upon the way."

The king gave Moebe and Little John
Twenty pound in certain,
And made them yeomen of the crown,
And bade them go again

He gave to John the seal in hand,
The sheriff for to bear,
To bring Robin him to,
And no man do him dare.

John took his leave of our king,
The sooth as I you say,
The next day to Nottingham,
To take he went the way.

When John came to Nottingham,
The gates were sparred ichone;
John called up the portèr,
He answered soon anon

"What is the cause," said Little John,
"Thou sparrest the gates so fast?"
"Because of Robin Hood," said the portèr,
"In deep prison is cast."

"John, and Moebe, and Will Scathelok,
For well as I you say,
They slew our men upon our walls,
And sawtene us every day."

Little John spyrrd after the sheriff
And soon he him foude,
He opened the king's privy-seal,
And gave him in his honde.

When the sheriff saw the king's seal,
He did off his hood anon,
"Where is the monkè that bore the letters?"
He said to Little John.

"He is so fain of him," said Little John,
"For well as I you say;
He has made him Abbot of Westminster,
A lord of that abbèy"

The sheriff he made John good cheer,
And gave him wine of the best,
At night they went to their bed,
And every man to his rest.

When the sheriff was asleep,
Drunken of wine and ale,
Little John and Moebe for sooth,
Took the way unto the jail

Little John called up the jailor,
And bade him rise anon;
He said Robin Hood had broken prison,
And out of it was gone.

The porter rose anon certain,
As soon as he heard John call;
Little John was ready with a sword,
And bare him to the wall

"Now will I be porter," said Little John,
"And take the keys in honde,"
He took the way to Robin Hood,
And soon he him unboude

He gave him a good sword in his hand,
His head therewith for to keep;
And there where the wall was lowest,
Anon down did they leup.

By that the cock began to crow,
The day began to spring;
The sheriff found the jailer dead,
The common bell made he ring.

He made a cry throughout all the town,
Whether he be yeoman or knave,
That could bring him Robin Hood,
His warrioun he should have.

"For I dare never," said the sheriff,
"Come before our king;
For if I do I wot certain,
For sooth he will me hang."

The sheriff made to seek Nottingham,
Both by street and styre;
And Robin was in merry Sherwood,
As light as leaf on lynde.

Then bespake good Little John,
To Robin Hood did he say,
"I have done thee a good turn for an evil,
Requite me when thou may."

"I have done thee a good turn," said Little John,
"For sooth as I you say;
I have brought thee under the greenwood
lyne,
Farewell, and have good day."

"Nay, by my troth," said Robin Hood,
"So shall it never be,
I make thee mayster," said Robin Hood,
"Of all my men and me"

"Nay, by my troth," said Little John.
"So shall it never be;
But let me be a fellow," said Little John,
"No other kepe I'll be."

Thus John got Robin Hood out of prison,
Certain withouten layne;
When his men saw him whole and sound,
For sooth they were full fain.

They filled in wine, and made him glad,
Under the leves small;
And set pasties of venison,
That good was withal

Then word came unto our king,
How Robin Hood was gone,
And how the sheriff of Nottingham,
Durst never look him upon.

Then bespake our comely king,
In an anger high,
"Little John has beguiled the sheriff,
In faith so has he me."

"Little John has beguiled us both,
And that full well I see,
Or else the sheriff of Nottingham
High hanged should he be.

"I made him yeoman of the crown,
And gave him fee with my hand;
I gave him grithle," said our king,
"Throughout all merry England.

"I gave him grithle," then said our king,
"I say, so not I thee,
For sooth such a yeoman as he is one,
In all England are not three.

"He is true to his mayster," said our king,
"I say, by sweet Saint John,
He loves better Robin Hood
Than he does us yehone.

"Robin Hood is ever bound to him,
Both in street and stall,
Speak no more of this matter," said our king,
"But John has beguiled us all."

Thus ends the talking of the monk,
And Robin Hood, I wot,
God, that is ever a crown'd king,
Bring us all to His bliss.

Anonymous.—Before 1640.

517.—ROBIN HOOD AND ALLEN-A-DALE.

Come listen to me, you gallants so free,
All you that love mirth for to hear,
And I will tell you of a bold outlaw,
That lived in Nottinghamshire.

As Robin Hood in the forest stood,
All under the greenwood tree,
There he was aware of a brave young man,
As fine as fine might be.

The youngster was clad in scarlet red,
In scarlet fine and gay;
And he did frisk it over the plain,
And chaunted a roundelay.

As Robin Hood next morning stood
Amongst the leaves so gay,
There did he spy the same young man
Come drooping along the way.

The scarlet he wore the day before
It was clean cast away;
And at every step he fetched a sigh,
"Alas! and a well-a-day!"

Then stepped forth brave Little John,
And Midge, the miller's son,
Which made the young man bend his bow,
When as he saw them come.

"Stand off! stand off!" the young man said,
"What is your will with me?"
"You must come before our master straight,
Under yon greenwood tree."

And when he came bold Robin before,
Robin asked him courteously,
"O, hast thou any money to spare,
For my merry men and me?"

"I have no money," the young man said,
"But five shillings and a ring,
And that I have kept thus seven long years,
To have at my wedding.

"Yesterday I should have married a maid,
But she was from me ta'en,
And chosen to be an old knight's delight,
Whereby my poor heart is slain."

"What is thy name?" then said Robin Hood,
"Come tell me, without any fail."
"By the faith of my body," then said the young man,
"My name it is Allen-a-Dale."

"What wilt thou give me," said Robin Hood,
"In ready gold or fee,
To help thee to thy true love again,
And deliver her unto thee?"

"I have no money," then quoth the young man,
"No ready gold nor fee,
But I will swear upon a book
Thy true servant for to be."

"How many miles is it to thy true love?
Come tell me without guile."
"By the faith of my body," then said the young man,
"It is but five little mile."

Then Robin he hasted over the plain,
He did neither stint nor lin,
Until he came unto the church
Where Allen should keep his wedding.

"What hast thou here?" the bishop then said,
"I prithee now tell unto me."
"I am a bold harper," quoth Robin Hood,
"And the best in the north country."

"O welcome, O welcome," the bishop he said,
"That music best pleaseth me."
"You shall have no music," quoth Robin Hood,
"Till the bride and bridegroom I see."

With that came in a wealthy knight,
Which was both grave and old;
And after him a finken lass,
Did shine like the glistening gold.

"This is not a fit match," quoth Robin Hood,
"That you do seem to make here;
For since we are come into the church,
The bride shall chuse her own dear."

Then Robin Hood put his horn to his mouth,
And blow blasts two and three,
When four-and-twenty women bold
Came leaping over the lee.

And when they came into the church-yard,
Marching all in a row,
The first man was Allen-a-Dale,
To give bold Robin his bow.

"This is thy true love," Robin he said,
"Young Allen, as I hear say;
And you shall be married this same time,
Before we depart away."

"That shall not be," the bishop he cried,
"For thy word shall not stand,
They shall be three times asked in the church,
As the law is of our land."

Robin Hood pulled off the bishop's coat,
And put it upon Little John,
"By the faith of my body," then Robin said,
"This cloth doth make thee a man."

When Little John went into the quire,
The people began to laugh;
He asked them seven times into church,
Lest three times should not be enough.

"Who gives me this maid?" said Little John,
Quoth Robin Hood, "That do I,
And he that takes her from Allen-a-Dale,
Full dearly he shall her buy."

And then having ended this merry wedding,
The bride looked like a queen,
And so they returned to the merry green-wood,
Amongst the leaves so green.

Anonymous — Before 1610

518.—ROBIN HOOD RESCUING THE WIDOW'S THREE SONS

There are twelve months in all the year,
As I hear many say,
But the merriest month in all the year
Is the merry month of May.

Now Robin Hood is to Nottingham gone,
With a link a down, and a day,
And there he met a silly old woman,
Was weeping on the way.

"What news? what news? thou silly old woman,
What news hast thou for me?"
Said she, "There's my three sons in Nottingham town
To-day condemned to die"

"O, have they parishes burnt?" he said,
"Or have they ministers slain?
Or have they robbed any virgin?
Or other men's wives have taken?"

"They have no parishes burnt, good sir,
Nor yet have ministers slain,
Nor have they robbed any virgin,
Nor other men's wives have taken."

"O, what have they done?" said Robin Hood,

"I pray thee tell to me"
"It's for slaying of the king's fallow deer,
Bowing their long bows with thee."

"Dost thou not mind, old woman," he said,
"How thou madest me sup and dine?
By the truth of my body," quoth bold Robin Hood,
"You could not tell it in better time."

Now Robin Hood is to Nottingham gone,
With a link a down, and a day,
And there he met with a silly old palmer,
Was walking along the highway.

"What news? what news? thou silly old man,
What news? I do thee pray."
Said he, "Three squires in Nottingham town
Are condemn'd to die this day"

"Come change thy apparel with me, old man,
Come change thy apparel for mine;
Here is ten shillings in good silver,
Go drink it in beer or wine."

"O, thine apparel is good," he said,
"And mine is ragged and torn;
Wherever you go, wherever you ride,
Laugh not an old man to scorn."

"Come change thy apparel with me, old churl,
Come change thy apparel with mine;
Here is a piece of good broad gold,
(Go feast thy brethren with wine.)"

Then he put on the old man's hat,
It stood full high on the crown;
"The first bold burgess that I come at,
It shall make thee come down."

Then he put on the old man's cloak,
Was patch'd black, blue, and red;
He thought it no shame, all the day long,
To wear the bags of bread.

Then he put on the old man's brock,
Was patch'd from leg to side;
"By the truth of my body," bold Robin can say,
"This man loved little pride."

Then he put on the old man's hose,
 Were patch'd from knee to wrist.
 "By the truth of my body," said bold Robin
 Hood,
 "I'd laugh if I had any list."

Then he put on the old man's shoes,
 Were patch'd both beneath and above;
 Then Robin Hood swore a solemn oath,
 "It's good habit that makes a man."

Now Robin Hood is to Nottingham gone,
 With a link a down and a down,
 And there he met with the proud sheriff,
 Was walking along the town

"Save you, save you, sheriff!" he said,
 "Now heaven you save and see!
 And what will you give to a silly old man
 To-day will you hangman be?"

"Some suits, some suits," the sheriff he said,
 "Some suits I'll give to thee,
 Some suits, some suits, and pence thirteen,
 To-day's a hangman's fee."

Then Robin he turns him round about,
 And jumps from stool to stone.
 "By the truth of my body," the sheriff he
 said,
 "That's well jump'd, thou nimble old man!"

"I was no'er a hangman in all my life,
 Nor yet intends to trade;
 "But curst be he," said bold Robin,
 "That first a hangman was made!"

"I've a bag for meal, and a bag for malt,
 And a bag for barley and corn,
 A bag for bread, and a bag for beef,
 And a bag for my little small horn."

"I have a horn in my pocket,
 I got it from Robin Hood,
 And still when I set it to my mouth,
 For thee it blows little good."

"O, wind thy horn, thou proud fellow!
 Of thee I have no doubt.
 I wish that thou give such a blast,
 Till both thy eyes fall out."

"The first loud blast that he did blow,
 He blew both loud and shrill;
 A hundred and fifty of Robin Hood's men
 Came riding over the hill."

The next loud blast that he did give,
 He blew both loud and amain,
 And quickly sixty of Robin Hood's men
 Came shining over the plain."

"O, who are those?" the sheriff he said,
 "Come tripping over the lee?"
 "They're my attendants," brave Robin did
 say;
 "They'll pay a visit to thee."

They took the gallows from the slack,
 They set it in the glen,
 They hanged the proud sheriff on that,
 Released their own three men.

Anonymous.—Before 1640.

519.—ROBIN HOOD AND GUY OF GISBORNE.

When shaws be sheen, and swards full fair,
 And leaves both large and long,
 It is merry walling in the fair forest
 To hear the small birds' song.

The woodcock sang, and would not cease,
 Sitting upon the spray,
 So loud, he wakened Robin Hood,
 In the greenwood where he lay

"Now by my faith," said jolly Robin,
 "A swooven I had this night,
 I dreamt me of two wight yeomen,
 That fast with me can fight."

"Mothought they did me beat and bind,
 And look my bow me fro',
 If I be Robin alive in this land,
 I'll be wroken on them two."

"Swoovens are swift, master," quoth John,
 "As the wind that blows o'er a hill,
 For if it be never so loud this night,
 To-morrow it may be still."

"Buck ye, bowne ye, my merry men all,
 And John shall go with me,
 For I'll go seek you wight yeomen,
 In the greenwood where they be"

Then they cast on their gowns of green,
 And took their bows each one,
 And they away to the green forest,
 A shooting forth are gone,

Until they came to the merry greenwood,
 Where they had gladdest be,
 There were they aware of a wight yeoman,
 His body lenced to a tree.

A sword and a dagger he wore by his side,
 Of many a man the bane,
 And he was clad in his capull lute
 Top and tail and mane.

"Stand you still, master," quoth Little John,
 "Under this tree so green,
 And I will go to you wight yeoman
 To know what he doth mean."

"Ah! John, by me thou settost no store,
 And that I fairly find,
 How oft send I my men before,
 And tarry myself behind?"

"It is no cunning a knave to ken,
 An a man but hear him speak;
 An it were not for bursting of my bow,
 John, I thy head would break"

As often words they breoden hale,
So they parted, Robin and John;
And John is gone to Barnsdale
The gates he knoweth each one.

But when he came to Barnsdale,
Great heaviness there he had,
For he found two of his own fellows
Were slain both in a glade

And Scarlett he was flying a-foot
Fast over stock and stone,
For the proud sheriff with seven score men
Fast after him is gone.

"One shot now I will shoot," quoth John,
" (With Christo his might and man,)
I'll make yon fellow that flies so fast,
To stop he shall be fain "

Then John bent up his long bande-bow,
And fettleth him to shoot
The bow was made of tender bough,
And fell down to his foot

Woe worth, woe worth thee, wicked wood
That ere thou grow on a tree;
For now this day thou art my hale,
My boote when thou shouldst be.

His shoot it was but loosely shot,
Yet flew not the arrow in vain,
For it met one of the sheriff's men,—
Good William-a-Trent was slain.

It had been better for William-a-Trent
To have been a-hed with sorrow,
Than to be that day in the greenwood glade
To meet with Little John's arrow.

But as it is said, when men be met,
Five can do more than three,
The sheriff hath taken Little John,
And bound him fast to a tree.

"Thou shalt be drawn by dale and down,
And hang'd high on a hill"
"But thou mayst fail of thy purpose," quoth
John,
"If it be Christo his will"

Let us leave talking of Little John,
And think of Robin Hood,
How he is gone to the wight yeoman,
Where under the leaves he stood.

"Good morrow, good fellow," said Robin so
fair,
"Good morrow, good fellow," quoth he.
"Methinks by this bow thou bear'st in thy
hand,
A good archer thou shouldst be."

"I am wilful of my way," quoth the yeoman,
"And of my morning tide"
"I'll lead thee through the wood," said Robin,
"Good fellow, I'll be thy guide."

"I seek an outlaw," the stranger said,
"Men call him Robin Hood;
Rather I'd meet with that proud outlaw
Than forty pounds so good."

"Now come with me, thou wight yeoman,
And Robin thou soon shalt see
But first let us some pasture find
Under the greenwood tree.

"First let us some mastery make
Among the woods so even.
We may chance to meet with Robin Hood
Here at some unset even."

They cut them down two summer shoggs,
That grew both under a brier,
And set them threescore red, in twain,
To shoot the pricks y-fero.

"Lead on, good fellow," quoth Robin Hood,
"Lead on, I do bid thee."
"Nay, by my faith, good fellow," he said,
"My leader thou shalt be."

The first time Robin shot at the prick,
He miss'd but an inch it fro';
The yeoman he was an archer good,
But he could never shoot so.

The second shoot had the wight yeoman,
He shot within the garland,
But Robin he shot far better than he,
For he gave the good prick-wand.

"A blessing upon thy heart," he said,
"Good fellow, thy shooting is good;
For an thy heart be as good as thy hand,
Thou wert better than Robin Hood.

"Now tell me thy name, good fellow," said he,
"Under the leaves of lye."
"Nay, by my faith," quoth bold Robin,
"Until thou hast told me thine."

"I dwell by dale and down," quoth he,
"And Robin to take I'm sworn;
And when I am called by my right name,
I am Guy of good Gisborne."

"My dwelling is in this wood," says Robin,
"By thee I set right nought;
I am Robin Hood of Barnsdale,
Whom thou so long hast sought."

He that had neither been kith nor kin,
Might have seen a full fair sight,
To see how together these yeomen went
With blades both brown and bright.

To see how these yeomen together they fought
Two hours of a summer's day;
Yet neither Robin Hood nor sir Guy
Them fettleth to fly away.

Robin was rendiles of a root,
And stumbled at that tide;
And Guy was quick and nimble withal,
And hit him o'er the left side.

"Ah, dear Lady," said Robin Hood, "thou,
Thou art both mother and may,
I think it was never man's destiny
To die before his day."

Robin thought on our Lady dear,
And soon leapt up again,
And straight he came with a backward stroke,
And he sir Guy hath slain.

He took sir Guy's head by the hair,
And struck it upon his bow's-end:
"Thou hast been a traitor all thy life,
Which thing must have an end."

Robin pull'd forth an Irish knife,
And nick'd sir Guy in the face,
That he was never of woman born,
Could tell whose head it was

Says, "Lie there, lie there now, sir Guy,
And with me be not wroth;
If thou have had the worst strokes at my
hand,
Thou shalt have the better cloth."

Robin did off his gown of green,
And on sir Guy did throw,
And he put on that capull hide,
That clad him up to too.

"The bow, the arrows, the little horn,
Now with me I will bear;
For I will away to Barnsdale,
To see how my anon do fare."

Robin Hood set Guy's horn to his mouth,
And a loud blast in it did blow,
That behoord the sheriff of Nottingham,
As he leaned under a lowe.

"Hearken, hearken," said the sheriff,
"I hear now tidings good,
For yonder I hear sir Guy's horn blow,
And he hath slain Robin Hood.

"Yonder I hear sir Guy's horn blow,
It blows so well in tide,
And yonder comes that mighty yeoman,
Clad in his capull hide.

"Come hither, come hither, thou good sir
Guy,
Ask what thou wilt of me."
"O I will none of thy gold," said Robin,
"Nor I will none of thy fee.

"But now I have slain the master," he says,
"Let me go strike the knave;
For this is all the reward I ask;
Nor no other will I have."

"Thou art a madman," said the sheriff,
"Thou shouldst have had a knight's fee:
But seeing thy asking hath been so bad,
Well granted it shall be."

When Little John heard his master speak,
Well knew he it was his steven.
"Now shall I be loosed," quoth Little John,
"With Christe his might in heaven."

Fast Robin he bided him to Little John,
He thought to loose him belive,
The sheriff and all his company
Fast after him did drive.

"Stand back, stand back," said Robin;
"Why draw you me so near?
It was never the use in our country,
One's shrift another should hear."

But Robin pull'd forth an Irish knife,
And loosed John hand and foot,
And gave him sir Guy's bow into his hand,
And bade it be his boote.

Then John he took Guy's bow in his hand,
His bolts and arrows each one.
When the sheriff saw Little John bend his
bow,
He fettered him to be gone.

Towards his house in Nottingham town,
He fled full fast away;
And so did all the company
Not one behind would stay.

But he could neither run so fast,
Nor away so fast could ride,
But Little John with an arrow so broad,
He shot him into the back-side

Anonymous.—Before 1640.

520.—ROBIN HOOD AND THE CURTAIL FRIAR.

In the summer time, when leaves grow green,
And flowers are fresh and gay,
Robin Hood and his merry men
Were all disposed to play.

Then some would leap, and some would run,
And some would use artillery,
"Which of you can a good bow draw,
A good archer for to be?"

"Which of you can kill a buck;
Or who can kill a doe?
Or who can kill a hart of grease,
Five hundred foot him fro?"

Will Scarlet he kill'd a buck,
And Midge he kill'd a doe;
And Little John kill'd a hart of grease,
Five hundred foot him fro.

"God's blessing on thy heart," said Robin
Hood,
"That shot such a shot for me;
I would ride my horse an hundred miles
To find one to match thee."

That caused Will Scarlet to laugh,
He laugh'd full heartily.
"There lives a friar in Fountain's Abbey
Will beat both him and thee.

"The curtal friar in Fountain's Abbey
Well can draw a good strong bow;
He will beat both you and your yeomen,
Set them all on a row."

Robin Hood took a solemn oath,
It was by Mary free,
That he would neither eat nor drink,
Till the friar he did see.

Robin Hood put on his harness good,
On his head a cap of steel,
Broad sword and buckler by his side,
And they became him well.

He took his bow into his hand,
(It was of a trusty too)
With a sheaf of arrows by his side
And to Fountain Dale went he.

And coming unto fair Fountain Dale,
No farther would he ride.
There was he 'ware of a curtal friar,
Walking by the water-side.

The friar had on a harness good,
On his head a cap of steel,
Broad sword and buckler by his side,
And they became him well.

Robin Hood lighted off his horse,
And tied him to a thorn.
"Carry me over the water, thou curtal friar,
Or else thy life 's forlorn."

The friar took Robin Hood on his back,
Deep water he did bestride,
And spake neither good word nor bad
Till he came to the other side.

Lightly leap'd Robin off the friar's back,
The friar said to him again,
"Carry me over the water, fine fellow,
Or it shall breed thee pain."

Robin Hood took the friar on his back,
Deep water he did bestride,
And spake neither good nor bad
Till he came to the other side.

Lightly leap'd the friar off Robin Hood's
back,
Robin said to him again,
"Carry me over the water, thou curtal friar,
Or it shall breed thee pain."

The friar he took Robin Hood on his back
again,
And stepp'd up to his knee;
Till he came to the middle of the stream
Neither good nor bad spake he;

And coming to the middle of the stream,
There he threw Robin in.
"And choose thee, choose thee, fine fellow,
Whether thou wilt sink or swim."

Robin Hood swam to a bush of broom,
The friar to the willow wand.
Bold Robin Hood he got to the shore,
And took his bow in his hand.

One of the best arrows under his belt,
To the friar he let fly.
The curtal friar with his steel buckler
Did put that arrow by.

"Shoot on, shoot on, thou fine fellow,
Shoot as thou hast begun;
If thou shoot here a summer's day,
Thy mark I will not shun."

Robin Hood shot so passing well,
Till his arrows all were gone;
They took their swords and steel bucklers,
They fought with might and main.

From ten o'clock that very day,
Till four in the afternoon;
Then Robin Hood came on his knees,
Of the friar to beg a boon.

"A boon, a boon, thou curtal friar,
I beg it on my knee;
Give me leave to set my horn to my mouth,
And to blow blasts three."

"That I will do," said the curtal friar,
"Of thy blasts I have no doubt;
I hope thou wilt blow so passing well,
Till both thy eyes drop out."

Robin Hood set his horn to his mouth,
And he blew out blasts three,
Half a hundred yeomen, with their bows bent,
Came ranging over the lee.

"Whose men are those," said the friar,
"That come so hastily?"
"Those men are mine," said Robin Hood,
"Friar, what's that to thee?"

"A boon, a boon," said the curtal friar,
"The hke I gave to thee;
Give me leave to put my flat to my mouth,
And whute whutes three."

"That I will do," said Robin Hood,
"Or else I were to blame;
Three whutes in a friar's flat
Would make me glad and fain."

The friar he set his flat to his mouth,
And he whuted him whutes three;
Half an hundred good men dogs
Came running over the lee.

"Here is for every man a dog,
And I myself for thee;"
"Nay, by my faith," said Robin Hood,
"Friar, that may not be."

Two dogs at once to Robin did go,
The one behind, and the other before;
Robin Hood's mantle of Lincoln green
Off from his back they tore.

And whether his men shot east or west,
Or they shot north or south,
The curtal dogs, so taught they were,
They caught the arrows in their mouth.

"Take up thy dogs," said Little John,
"Friar, at my bidding thee;
"Whose man art thou," said the curtal friar,
"That comes here to prate to me?"

"I am Little John, Robin Hood's man,
Friar, I will not lie,
If thou take not up thy dogs anon,
I'll take them up and thee."

Little John had a bow in his hand,
He shot with might and main,
Soon half a score of the friar's dogs
Lay dead upon the plain.

"Hold thy hand, good fellow," said the curtal
friar,
"Thy master and I will agree,
And we will have new orders taken,
With all haste that may be.

"If thou wilt forsake fair Fountain Dale,
And Fountain Abbey free,
Every Sunday throughout the year
A noble shall be thy fee.

"Every Sunday throughout the year,
Chang'd shall thy garments be,
If thou wilt to fair Nottingham go,
And there remain with me."

The curtal friar had kept Fountain Dale,
Seven long years and more;
There was neither knight, lord, nor earl,
Could make him yield before.

Anonymous.—Before 1640.

521. — HOW ROBIN HOOD LENDS A POOR KNIGHT FOUR HUNDRED POUNDS.

Lithe and listen, gentrymen,
That be of freborn blode,
I shall you tell of a gude yeman,
His name was Robyn Hode.

Robyn was a proude outlawe,
Whyles he walked on groundes,
So curteyse an outlawe as he was one
Was never none yfounde.

Robyn stode in Barnysdale,
And lene hym to a tree,
And by hym stode Lytell Johan,
A good yeman was he:

And also dyd good Scathelock,
And Much the miller's sone,
There was no yneche of his body,
But it was worthe a grome.

Then bespake him Lytell Johan
All unto Robyn Hode,
"Mayster, yf ye wolde dyne betyme,
It wolde do you moch good."

Then bespake good Robyn,
"To dyne I have no lust,
Tyll I have some holde baron,
Or some unketh guest,

"[Or els some byshop or abbot]
That may paye for the host,
Or some knyght or some squyere
That dwelleth here by west."

A good maner than had Robyn,
In londe where that he were
Every daye or he wolde dyne
Thre messes wolde he here.

Robyn loved Our Dore Lady,
For doute of dedely synne
Wolde he never do company harme
That any woman was yne.

"Mayster," then sayd Lytell Johan,
"And we our borde shall sprede,
Tell us whithor we shall gone,
And what lyfe we shall lede,

"Where we shall take, where we shall love,
Where we shall abide behynde,
Where we shall robbe, where we shall reve,
Where we shall bete and bynde."

"Thereof no fors," sayd Robyn,
"We shall do well onow;
But loke ye do no housbonde harme
That tyllith with his plough,

"No more ye shall no good yeman,
That walketh by grene wode shawe,
No no knyght, no no squyer,
That wolde be a good felawe.

"These bysshoppes, and these archobys-
shoppes,
Ye shall thom bete and hynde;
The hye sheryfe of Notyngname,
If ym holde in your mynde"

"Thun worde shall be holde," said Lytell
Johan,
"And this lesson shall we lere;
It is forre dayes, god sende us a guest,
That we were at our dynere."

"Take thy good bowe in thy hande," said
Robyn,
"Let Moeche wende with thee,
And so shall Wylliam Scathelocke,
And no man abyde with me."

"And walke up to the Sayles,
And so to Watlyngo-stroto,
And wayte after some unkothe gnost,
Up-chaunce ye mowe them mete.

"Be he erle or ony baron,
Abbot or ony knyght,
Bryngge hym to lodge to me,
Hys dynor shall be dyght."

They wente unto the Sayles,
These yemen all thre,
They loked est, they loked west,
They myght no man see

But as they loked in Barnysdale,
By a derne stroto
Then came there a knyght rydyng,
Full sone they gan hym mete

All dreri then was his semblaunto,
And lytell was hys pryde,
Hys one fote in the sterope stode,
That othur waved besyde

Hys hode hangynge over hys eyen two,
He rode in symple aray.
A sorrier man than he was one
Rode never in somers-day.

Lytell Johan was curteyse,
And set hym on hys kne.
"Welcome be ye, gentyll knyght,
Welcome are you to me,

"Welcome be thou to grene wood,
Hende knyght and fro,
My mayster hath abyden you fastyng,
Syr, all these oures thre."

"Who is your mayster?" sayd the knyght.
Johan sayde, "Robyn Hode"
"He is a good yoman," sayd the knyght,
"Of hym I have harde moch good

"I graunte," he sayd, "with you to wende,
My brethren all in-fere,
My purpose was to have deyned to day
At Blythe or Dankastore."

Forthe than went this gentyll knyght,
With a carefull chere,
The toren out of his eyen ran,
And fell downe by his lere.

They brought hym unto the lodge dore;
Whon Robyn gan hym so,
Full curteysly dyd of his hode,
And set hym on his kne.

"Welcome, syr knyght," then said Robyn,
"Welcome thou art to me;
I haue abyde you fastyng, syr,
All these houres thre."

Then answered the gentyll knyght,
With wordes fayre and fre,
"God thee save, good Robyn,
And all thy fayre mayne!"

They washed togyder and wyped both,
And set tyll theyr dynere,
Brode and wyne they had ynough,
And nombles of the dere,

Swannes and fassantow they had full good,
And foules of the ryvere,
There fayled never so lytell a byrde,
That over was brod on brore.

"Do gladly, syr knyght," sayd Robyn.
"Gramercy, syr," sayd he,
"Such a dynor had I not
Of all these woken thre.

"If I come agayne, Robyn,
Here by this countrie,
As good a dynor I shall thee make,
As thou hast made to me."

"Gramercy, knyght," sayd Robyn,
"My dynor when I have,
I was never so greedy [I swear to thee],
My dynor for to crave.

"But pay or ye wende," sayd Robyn,
"Me thynketh it is good ryght;
It was never the maner, by my troth,
A yoman to pay for a knyght."

"I have naught in my cofer," sayd the
knyght,
"That I may profer for shame."
"Lytell Johan, go loka," sayd Robyn,
"No let not for no blame.

"Tell me trouthe," sayd Robyn,
"So god have parte of thee."
"I have no more but ten shyllings," sayd the
knyght,
"So god have parte of me."

"Yf thou have no more," sayd Robyn,
"I wyll not one pony;
And yf thou have nede of ony more,
More shall I lon thee

"Go now forth, Lytell Johan,
The trouthe tell thou me.
Yf there be no more but ten shyllings,
Not one pony than I se."

Lytell Johan spred downe his mantill
Full fayre upon the grounde,
And there he founde in the knyghtes cofer
But even halfe a pounde.

Lytell Johan let it lye full styll,
And went to his mayster full lowe.
"What tydyng, Johan?" sayd Robyn.
"Syr, the knyght is trowe ynough."

"Fyll of the best wyne," sayd Robyn,
"The knyght shall boggyne;
Moch wonder thynketh me
Thy clothynge is so thynne.

"Tell me one worde," sayd Robyn,
"And counsell shall it be;
I trowe thou were made a knyght of forse,
Or elles of yomanry;

"Or elles thou hast ben a sory housband,
And leved in stroke and stryfe,
An okerer, or elles a lechoure," sayd Robyn,
"With wronge hast thou lede thy lyfe."

"I am none of them," sayd the knyght,
"By [him] that made me
An hondreth wynter here before,
Myne aunsetters knyghtes have be."

"But ofte it hath bofal, Robyn,
A man hath be dysgrate,
But [he] that sytoth in heaven above
May amond his state."

"Within two or thre yere, Robyn," he sayd,
"My neyghboros will it konde,
Foure hondreth pounde of good money
Full wel than myght I spende."

"Now have I no good," sayd the knyght,
"But my chyldren and my wyfe;
God hath shapon such an ende,
Tyll it may amende my lyfe."

"In what maner," sayd Robyn,
"Hast thou lore thy riches?"
"For my grete foly," he sayd,
"And for my kindenesse."

"I had a sone, for soth, Robyn,
That shoulde have ben my cyre,
When he was twenty wynter olde,
In folde wolde juste full feyre;

"He slawe a knyght of Lancastshyro,
And a squyre hold,
For to save hym in his ryght
My goodes beth sette and solde;

"My londres beth set to wedde, Robyn,
Untyll a certayne daye,
To a ryche abbot here beyde,
Of Saynt Mary abbay."

"What is the somme?" sayd Robyn,
"Trowthe than tell thou me"
"Syr," he sayd, "foure hondred pounde,
The abbot tolde it to me."

"Now, and thou lese thy londe," sayd Robyn,
"What shall fall of thee?"

"Instately I will me huske," sayd the knyght,
"Over the saltie see,

"And so where Cryst was quycke and deed,
On the mounte of Calvare.
Fare well, frende, and have good daye,
It may noo better be—"

"Toores fell out of his eyen two,
He wolde haue gone his way—
"Farewell, frendes, and have good day;
I no have more to say."

"Where be thy frendes?" sayd Robyn.
"Syr, never one wyll me know,
Whyle I was ryche now at home,
Grete best then wolde they blowe,

"And now they renne awaye fro me,
As betes on a rawe,
They take no more heed of me
Than they me never sawe"

For ruthe then wepte Lytell Johan,
Scathelooke and Much in fere
"Fyll of the best wyne," sayd Robyn,
"For here is a symple chere."

"Hast thou any frendes," sayd Robyn,
"Thy borowes that wyll be?"
"[None other] but Our Dere Lady:
She [never hath] fayled me"

"Now by my hand," sayd Robyn,
"To scerche all Englund thorowe,
Yet founde I never to my pay,
A moche better borowe."

"Come now forthe, Lytell Johan,
And goo to my tresoure,
And brynge me foure hondred pounde,
And loke that it well tolde be."

Forthe then wente Lytell Johan,
And Scathelooke went before,
He tolde out foure hondred pounde,
By two and twenty score."

"Is this well tolde?" said lytell Much.
Johan sayd, "What greveth thee?
It is almes to helpe a gentyll knyght
That is fall in povertè"

"Mayster," than sayd Lytell Johan,
"His clothyng is full thynne;
Ye must gyve the knyght a lyveray,
To lappe his body ther in."

"For ye have scarlet and grene, mayster,
And many a ryche aray;
There is no marchaunt in mery Engllonde
So ryche, I dare well saye."

"Take hym thre yerdos of every coloure,
And loke that wall mete it be"
Lytell Johan toke none othor mesure
But his bowe tre,

And of every handfull that he met
He lept over fotes thre.

"What devilkyns draper," sayd litell Much,
"Thynkyst thou to be?"

Scathelooke stooode full styll and lough,
[And swore it was but right];
Johan may gve hym the better mesure,
It costeth him but lyght.

"Mayster," sayd Lytell Johan,
All unto Robyn Hode,
"Ye must gyve that knyght an hors,
To lede home al this good"

"Take hym a gray courser," sayd Robyn,
"And a sadell newe,
He is our ladies messengere,
[I hope] that he be true"

"And a good palfraye," sayd lytell Moch,
 "To mayntayne hym in his ryght"
 "And a payre of botes," sayd Scathelocke,
 "For he is a gentyll knyght"

"What shalt thou gyve hym, Lytel Johan?"
 sayd Robyn
 "Syr, a payre of gylte spurres clene,
 To pray for all this company—
 God brynge hym out of tene!"

"Whan shall my daye be," sayd the knyght,
 "Syr, and your wyll be?"
 "Thus daye twelwe moneth," sayd Robyn,
 "Under this grene wode tre."

"It were grete shame," sayd Robyn,
 "A knyght alone to ryde,
 Without squyer, yeman, or page,
 To walke by hys syde

"I shall thee lene Lytell Johan my man,
 For he shall be thy knave;
 In a yeman's steed he may thee stonde,
 Yf thou grete nede have"

Anonymous.—Before 1640

522 — THE KNIGHT RELEASES HIS LANDS, AND SUCCOURS A YEO-MAN

Nowe is the knyght went on his way ·
 This game he thought full good;
 Whan he loked on Barnysdale,
 He blyssed Robyn Hode;

And whan he thought on Barnysdale,
 On Scathelock, Much, and Johan,
 He blyssed them for the best company
 That ever he in come

Then spake that gentyll knyght,
 To Lytel Johan gan he saye,
 "To morowe I must to Yorke toune,
 To Saynt Mary abbay,

"And to the abbot of that place
 Foure hondred pounde I must pay ·
 And but I be there upon this nyght
 My londe is lost for ay."

The abbot sayd to his covent,
 There he stode on grounde,
 "This day twelwe moneth came there a
 knyght
 And borrowed foure hondred pounde.

"[He borrowed foure hondred pounde]
 Upon all his londe fre,
 But he come this ylke day
 Disheryted shall he be"

"It is full erely," sayd the pryoure,
 "The day is not yet ferre gone;
 I had lever to pay an hondred pounde,
 And lay it downe a none.

"The knyght is ferre beyonde the see,
 In Englonde is his ryght,
 And suffreth longer and colde
 And many a sory nyght ·

"It were grete pytè," sayd the pryoure,
 "So to have his londe,
 And ye be so lyght of your conseyence,
 Ye do to him moch wronge."

"Thou arte ever in my berde," sayd the
 abbot,
 "By our saynt Rycharde,"
 With that cam in a fat-heded monke,
 The high cellarer ·

"He is dede or hanged," sayd the monke
 "By him that bought me dere,
 And we shall have to spende in this place
 Foure hondred pounde by yere."

The abbot and the high cellarer,
 Starte forthe full bolde,
 The High Justyce of Englonde
 [With] the abbot there dyd holde.

The High Justyce and many mo
 Had take into their honde
 Wholly all the knyghtes det,
 To put that knyght to wronge.

They demed the knyght wonder sore,
 The abbot and hys meynè ·
 "But he come this ylke day
 Disheryted shall he be."

"He wyll not come yet," sayd the justyce,
 "I dare well undertake"
 But in sorry tyme for them all,
 The knyght came to the gate.

Than bespake that gentyll knyght
 Untyll his meynè,
 "Now put on your simple wedes
 That ye brought fro the see."

[They put on their simple wedes,]
 And came to the gates anone,
 The porter was redy hymselfe,
 And welcomed them everychone.

"Welcome, syr knyght," sayd the portèr,
 "My lord to mete is he,
 And so is many a gentyll man,
 For the love of thee"

The porter swore a full grete othe,
 [When he his horse did see].
 "Here be the best corosed horse
 That ever yet sawe I me.

"Lede them into the stable," he sayd,
 "That eased myght they be."
 "They shall not come thern," sayd the
 knyght
 ["Thy stable liketh not me."]

Loides were to mete isette
In that abbotes hall,
The knyght went forth and kneled downe,
And salved them grete and small.

"Do gladly, syr abbot," sayd the knyght,
"I am come to holde my day."
The fyrst word the abbot spake,
"Hast thou brought my pay?"

"Not one peny," sayd the knyght,
["Alas! it might not be"]
"Thou art a shrewed dettiour," sayd the
abbot,
"Syr justyce, drynke to me.

"What doost thou here," sayd the abbot,
"But thou haddest brought thy pay?"
"Fore heaven," than sayd the knyght,
"To pray of a lenger daye"

"Thy daye is broke," sayd the justyce,
"Londe getest thou none"
"Now, good syr justyce, be my frende,
And fende me of my fone"

"I am holde with the abbot," sayd the
justyce,
"Bothe with cloth and fee."
"Now, good syr sheryf, be my frende!"
"Nay, fore heaven," sayd he.

"Now, good syr abbot, be my frende,
For thy curteysse,
And holde my londes in thy honde
Tyll I have made thee gree,

"And I wyll be thy true servaunte,
And trewely serve the,
Tyl ye have foure hondrod pounde
Of money good and free"

The abbot sware a full grete othe,
[A solemn othe sware he]
"Get the londe where thou may,
For thou getest none of me"

["Now by our Lady,"] sayd the knyght,
["Whose aidance have I besought,"]
But I have my londe agayne,
Full dere it shall be bought."

The abbot lothely on hym gan loke,
And vylaynesly hym gan call.
"Out," he sayd, "thou false knyght,
Spede thee out of my hall!"

"Thou lyest," then sayd the gentyll knyght,
"Abbot in thy hal;
False knyght was I never,
By him that made us all."

Up then stode that gentyll knyght,
To the abbot sayd he,
"To suffre a knyght to knele so long,
Thou canst no curteysse,

"In joustes and in tournament
Full ferre than have I be,
And put myselfe as ferre in prees
As any that ever I se."

"What wyll ye gyve more?" said the justyce,
"And the knyght shall make a releyse,
And elles dare I safely swere
Ye holde never your londe in pees."

"An hondred pounde," sayd the abbot
The justyce sayd, "Gyve him two."
"Nay, be heaven," sayd the knyght,
"Yet gete ye it not soo"

"Though ye wolde gyve a thousande more,
Yet were ye never the nere,
Shall there never be myn eyre,
Abbot, justyse, ne frere."

He starte hym to a borde anone,
Tyll a table rounde,
And there he shoke out of a bagge
Even foure hondred pounde.

"Have here thy golde, syr abbot," sayd the
knyght,
"Which that thou lentest me;
Haddest thou ben curteys at my comynge,
Bewardes sholdest thou have be."

The abbot sat styll, and ete no more,
For all his ryall chere,
He cast his hede on his sholdar,
And fast began to stare.

"[Bring] me my golde agayne," sayd the
abbot,
"Syr justyce, that I toke thee"
"Not a peny," sayd the justyce,
["Thou diddest but pay my fee."]

"Syr abbot, and ye men of lawe,
Now have I holde my daye,
Now shall I have my londe agayne,
For aught that you can saye."

The knyght start out of the dore,
Awaye was all his care,
And on he put his good clothynge,
The other he left there.

He wente hym forthe full mery syngynge,
As men have tolde in tale,
His lady met hym at the gate,
At home in "Wierysdale."

"Welcome, my lorde," sayd his lady;
"Syr, lost is all your good"
"Be mery, dame," sayd the knyght,
"And praye for Robyn Hode,

"That ever his soule be in blysse,
He holpe me out of my tene;
Ne had not be his kyndenesse,
Beggars had we bene.

"The abbot and I acordyd bene,
He is served of his pay,
The good yeman lent it me,
As I came by the way."

This knyght than dwelled fayre at home,
The soth for to say,
Tyll he had got foure hondreth pounde,
All redy for to paye.

He purveyed hym an hondred bowes,
The strenges [were] welle dyght,
An hondred shefe of arrowes good,
The hedes burnyshed full bryght,

And every arrowe an elle longe,
With pecocke well ydyght,
Inocked all with whyte sylver,
It was a semly syght.

He purveyed hym an hondreth men,
Well harneysed in that stede,
And hymselfe in that same sete,
And clothed in whyte and rede.

He bare a launsgay in his honde,
And a man ledde his male,
And reden with a lyght songe,
Unto Barnysdale

As he went at a brydge ther was a wrastelyng,
And there taryed was he,
And there was all the best yemen
Of all the west countree.

A full fayre game there was upset,
A whyte bull up pyght;
A grete courser with saddle and brydil,
With golde burneyshed full bryght;

A payre of gloves, a rede golde ryng,
A pype of wyne, in good fay:
What man bereth him best, I wys,
The pryce shall bere-away.

There was a yeman in that place,
And best worthy was he,
And for he was ferre, [without] frend bestad,
Islayne he sholde have be.

The knyght had ruth of this yeman,
In place where that he stode,
He said that yoman sholde have no harme,
For love of Robyn Hode

The knyght pressed into the place,
An hondred folowed hym fre,
With bowes bent, and arrowes sharpe,
For to shende that company.

They sholdred all, and made hym rome,
To wete what he wolde say,
He toke the yeman by the honde,
And gave hym all the playe;

He gave hym fyve marke for his wyne
There it laye on the molde,
And bad it sholde be sette a-broche,
Drynke who so wolde.

Thus longe taryed this gentyll knyght,
Tyll that playe was done,—
So longe abode Robyn fastyng,
Thre houres after the none
Anonymous — Before 1649.

523—LITTLE JOHN IN THE SERVICE OF THE SHERIFF OF NOTTING- HAM

Lyth and lysten, gentyll men,
All that now be here,
Of Lytell Johan, that was the knyghtes man,
Good mynthe shall ye here

It was upon a mary day,
That yonge men wolde go shete,
Lytell Johan fet his bowe anone,
And sayd he wolde them mete.

Thre tymes Lytell Johan shot about,
And alway cleft the wande,
The proude sheryf of Notyngham
By the markes gan stande.

The sheryf saw how Johan shot,
And a great oath sware he
"This man is the best archere
That yet sawe I me

"Say me now, wyght yonge man,
Thy name now tell to me,
In what countree were thou born,
And where may thy wonnyng be?"

"In Holdernesse I was bore,
I wys, all of my dame,
Men call me Reynolde Grenelafe,
Whan I am at hame."

"Say me, Reynaud Grenelafe,
Wolte thou dwell with me?
And every yere I wyll the gyve
Twenty marke to thy fee"

"I have a mayster," sayd Lytell Johan,
"A curteys knyght is he,
May ye gete leve of hym,
The better may it bee"

The sheryfe gate Lytell Johan
Twelve monethes of the knyght,
Therefore he gave him ryght anone
A good hors and a wyght

Now is Lytell Johan the sheryffes man,
Heaven gyve us well to spede;
But alway thought Lytell Johan
To quyte hym well his mede.

"Now so heaven me helpe," sayd Lytel
Johan,
"And by my trewe lowt,
I shall be the worste servaunte to hym
That ever yet had he"

It befell upon a wednesday,
The sheryfe on hontynge was gone,
And Lytel Johan lay in his bed,
And was foryete at home.

Therefore he was fastynge
Tyl it was past the none.
"Good syr stuard, I pray thee,
Geve me to dyne," sayd Lytel Johan.

"It is too long for Grenelafe,
Fastynge so long to be,
Therefore I pray the, stuarde,
My dyner gyve thou me"

"Shalt thou never ete ne drynke," sayd the
stuarde,
"Tyll my lord be come to towne"
"I make myn avowe," sayd Lytell Johan,
"I had lever to cracke thy crowne."

The butler was ful uncurteys,
There he stode on flore,
He sterte to the buttry,
And shet fast the dore.

Lytell Johan gave the buteler such a rap,
His backe yede nygh on two;
Tho he lyved an hundreth wynter,
The wors he sholde go.

He sporned the dore with his fote,
It went up wel and fyne,
And there he made a large lyveray
Both of ale and wyne.

"Syth ye wyl not dyne," sayd Lytel Johan,
"I shall gyve you to drynke,
And though ye lyve an hondred wynter,
On Lytell Johan ye shall thynk."

Lytell Johan ete, and Lytell [Johan] dronke,
The whyle that he wolde.
The sheryfe had in his kachyn a coke,
A stoute man and a bolde.

"I make myn avowe," sayd the coke,
"Thou arte a shrewde hynde,
In an housholde to dwel,
For to ask thus to dyne"

And there he lent Lytel Johan,
Good strokes thre.

"I make myn avowe," sayd Lytell Johan,
"These strokes lyketh well me.

"Thou arte a bolde man and an hardy,
And so thynketh me,
And or I passe fro this place,
Asayed better shalt thou be"

Lytell Johan drewe a good swerde,
The coke toke another in honde;
They thought nothyng for to fle,
But styfly for to stonde.

"I make myn avowe," sayd Lytell Johan,
"And be my trewe lewte,
Thou art one of the best swerdmenc
That ever yet sawe I me.

"Coowdest thou shote as well in a bowe,
To grene wood thou sholdest with me,
And two tymes in the yere thy clothyng
Ichaunged sholde be;

"And every yere of Robyn Hode
Twenty marke to thy fee."
"Put up thy swerde," sayd the coke,
"And felowes wyll we be"

Then he fette to Lytell Johan
The numbles of a doe,
Good brede and full good wyne,
They ete and dranke therto

And whan they had dronken well,
Their trouthes togyder they plyght,
That they wolde be with Robyn
That ylike same day at nyght.

The dyde thom to the tresure-hous,
As fast as they myght gone,
The lockes that were of good stele
They brake them everyhous;

They toke away the sylver vessell,
And all that they myght get,
Peces, masars, and spones,
Wolde they non forgete;

Also they toke the good pence,
Thre hondred pounde and thre;
And dyd them strait to Robyn Hode,
Under the grene woide tre

"God the save, my dere maystèr,"
[Littell Johan said he,]
And than sayd Robyn to Lytell Johan,
"Welcome myght thou be;

"And also be that fayre yemàn
Thou bryngest there with thee.
What tydynges fro Notyngham?
Lytell Johan, tell thou me"

"Well thee greteth the proude sheryfe,
And sende thee here by me
His coke and his sylver vessell,
And thre hondred pounde and thre."

"I make myn avow," sayd Robyn,
"However the thing may be,
It was never by his good wyll,
This good is come to me!"

Lytell Johan hym there bethought
On a shrewed wyle
Fyve myle in the forest he ran,
Hym happed at his wyll;

Than he met the proude sheryf,
Huntynge with hounde and horne,
Lytell Johan coud his curteysye,
And kneled hym beforne:

"God thee save, my dere maystèr,
Keep thee well," sayd he.
"Raynolde Grenelafe," sayd the sheryfe,
"Where hast thou now be?"

"I have be in this forest,
A fayre syght can I se,
It was one of the fayrest syghtes
That ever yet sawe I me,

"Yonder I se a ryght fayre hart,
His coloure is [full shene],
Seven score of dere upon an herde
Be all with hym bedene;

"His tynde are so sharp, maystèr,
Of sixty and well mo,
That I durst not shote for drede
Lest they wolde me sloo."

"I make myn avowe!" said the sheryf,
"That syght wolde I fayn se"
"Buske you thyderwarde, my dere maystèr,
Anone, and wende with me"

The sheryfe rode, and Lytell Johan
Of fote he was full smarte,
And whan they came afore Robyn:
"Lo, here is the mayster harte!"

Styll stode the proude sheryf,
A sory man was he:
"Wo worth the, Raynolde Grenelste!
Thou hast now betrayed me!"

"I make myn avowe," said Lytell Johan,
"Mayster, ye be to blame;
I was mysserved of my dynere,
When I was with you at hame."

Soone he was to supper sette,
And served with sylver whyte;
And whan the sheryf se his vessell,
For sorowe he myght not ete.

"Make good chere," said Robyn Hode,
"Sheryfe, for charytè,
And for the love of Lytell Johan,
Thy lyfe is graunted to the."

When they had supped well,
The day was all agone,
Robyn commaunded Lytell Johan
To drawe off his hosen and his shone,

His kyrtell and his cote a pye,
That was furred well fyne,
And take him a grene mantell,
To lappe his body therin

Robyn commaunded his wyght yong men,
Under the grene wood tre,
They shall lay in that samo sorte
That the sheryf myght them se.

All nyght laye that proud sheryf,
In his breche and in his sherte,
No wonder it was, in grene wode,
Tho his sydes do smerte.

"Make glad chere," said Robyn Hode,
"Sheryfe, for charytè,
For this is our order I wys,
Under the grene wood'tre."

"This is harder order," sayd the sheryfe,
"Than ony anker or frere,
For al the golde in mory Englonde
I wolde not longe dwell here"

"All these twelve monethes," sayd Robyn,
"Thou shalte dwell with me;
I shall thee teche, proud sheryfe,
An outlawe for to be"

"Or I here another nyght lye," sayd the sheryfe,
"Robyn, nowe I praye thee,
Smyte of my hede rather to-morne,
And I forgyve it thee."

"Lete me go," then sayd the sheryf,
"For saynt Charytè,
And I wyll be thy best frende
That ever yet had thee"

"Thou shalt swere me an othe," sayd Robyn,
"On my bryght bronde,
Thou shalt never awayte me scathe,
By water ne by londe;

"And if thou fynde ony of my men,
By nyght or by day,
Upon thyn othe thou shalt swere,
To helpe them that thou may"

Now have the sheryf iswore his othe,
And home he began to gone,
He was as full of grene wode
As ever was [haw] of stona.

Anonymous.—Before 1649.

524.—ROBIN HOOD REIMBURSES HIMSELF OF HIS LOAN

The sheryf dwelled in Notyngghame,
He was faynze that he was gone,
And Robyn and his mery men
Went to wode anone.

"Go we to dynere" sayd Lytell Johan.
Robyn Hode sayd, "Nay;
For I drede our lady be wroth with me,
For she sent me not my pay"

"Have no dout, mayster," sayd Lytell Johan,
"Yet is not the somme at rest,
For I dare saye, and saufully swore,
The knyght is trewe and trust"

"Take thy bowe in thy hande," sayd Robyn,
"Let Moch wende with thee,
And so shall Wylliam Scathelock,
And no man abyde with me,

"And walke up into the Sayles,
And to Watlynge-strete,
And wayte after some unketh gest,
Up-chaunce ye may them mete."

"Whether he be messengere,
Or a man that mythes can,
Or yf he be a pore man,
Of my good he shall have some."

Forth then stert Lytel Johan,
Half in tray and tene,
And gyrde hym with a full good swarde,
Under a mantel of grene

They went up to the Sayles,
These yemen all thre;
They loked est, they loked west,
They myght no man se

But as they loked in Barnysdale,
By the hye waye,
Than were they ware of two blacke monkes,
Eche on a good palferay.

Then bespake Lytell Johan,
To Much he gan say,
"I dare lay my lyfe to wedde,
That these monkes have brought our pay.

"Make glad chere," sayd Lytell Johan,
"And frese our bowes of ewe,
And loke your hertes be seker and sad,
Your strynges trusty and trewe

"The monke hath fifty two men,
And seven somers full stronge,
There rydeth no bysshop in this londe
So ryally, I undorstand.

"Brethern," sayd Lytell Johan,
"Here are no more but we thre;
But we brynge them to dynere,
Our mayster dare we not se.

"Bende your bowes," sayd Lytell Johan,
"Make all yon prese to stonde;
The formost monke, his lyfe and his deth
Is closed in my honde

"Abyde, chorle monke," sayd Lytell Johan,
"No ferther that thou gone;
Yf thou doost, by dere worthy god,
Thy deth is in my honde.

"And evyll thryfte on thy hede," sayd Lytell Johan,
"Ryght under thy hattes bonde,
For thou hast made our mayster wroth,
He is fastynge so longe."

"Who is your mayster?" sayd the monke.
Lytell Johan sayd, "Robyn Hode."
"He is a stronge thefe," sayd the monke,
"Of hym herd I never good."

"Thou lyest," than sayd Lytell Johan,
"And that shall rewe thee,
He is a yeman of the forest,
To dyne he hath bode thee."

Much was rody with a bolte,
Reddily and a-none,
He set the monke to fore the brest,
To the grounde that he can gone.

Of fyfty two wyght yonge man,
There abode not one,
Saf a lytell page, and a grome
To lede the somers with Johan.

They brought the monke to the lodge dore,
Whether he were loth or lefe,
For to speke with Robyn Hode,
Maugre in theyr tethe.

Robyn dyd adowne his hode,
The monke whan that he see;
The monke was not so curteyse,
His hode then let he be.

"He is a chorle, mayster, I swere,"
Than sayd Lytell Johan
"Thereof no force," sayd Robyn,
"For curteyay can he none

"How many men," sayd Robyn,
"Had this monke, Johan?"
"Fyfty and two whan that we met,
But many of them be gone"

"Let blowe a horne," sayd Robyn,
"That felashyp may us knowe."
Seven score of wyght yemen
Came pryckynge on a rowe,

And everych of them a good mantell,
Of scarlet and of raye,
All they came to good Robyn,
To wyte what he wolde say.

They made the monke to wasshe and wype,
And syt at his denere
Robyn Hode and Lytel Johan
They served him bothe in fere.

"Do gladly, monke," sayd Robyn.
"Gramercy, syr," sayd he.
"Where is your abbay, whan ye are at home,
And who is your avowè?"

"Saynt Mary abbay," sayd the monke,
"Though I be symple here."
"In what offyce?" sayd Robyn.
"Syr, the hye selerer"

"Ye be the more welcome," sayd Robyn,
"So ever mote I the
Fyll of the best wyne," sayd Robyn,
"This monke shall drynke to me.

"But I have grete mervayle," sayd Robyn,
"Of all this longe day,
I drede our lady be wroth with me,
She sent me not my pay."

"Have no doute, mayster," sayd Lytell Johan,
"Ye have no nede I saye,
This monke it hath brought, I dare well swere,
For he is of her abbay"

"She was a borowe," sayd Robyn,
"Betwene a knyght and me,
Of a lytell money that I hym lent,
Under the grene wode tree,

"And yf thou hast that sylver ibroughte,
I praye the let me se,
And I shall helpe theese eftsones,
Yf thou have nede of me"

The monke swore a full grete othe,
With a sory chere
"Of the borowehode thou spekest to me,
Herde I never ere."

"I make myn avowe," sayd Robyn,
"Monke, thou arte to blame,
For god is holde a ryghtwys man,
And so is his dame."

"Thou toldest with thyn owne tonge,
Thou may not say nay,
How thou arte her servaunt,
And servest her every day :

"And thou art made her messengere,
My money for to pay,
Therefore I con thee more thanke,
Thou art come at thy day."

"What is in your cofers?" sayd Robyn,
"Trewe then tell thou me"
"Syr," he sayd, "twenty marke,
Al so mote I the."

"Yf there be no more," sayd Robyn,
"I wyll not ons peny";
Yf thou hast myster of ony more,
Syr, more I shall lende to the,

"And yf I fynde more," sayd Robyn,
"I wys thou shalte it forgone,
For of thy spendynge sylver, monk,
Thereof wyll I ryght none."

"Go nowe forth, Lytell Johan,
And the trouth tell thou me;
If there be no more but twenty marke,
No peny that I se."

Lytell Johan spred his mantell downe,
As he had done before,
And he tolde out of the monkes male,
Eygth hundreth pounde and more."

Lytell Johan let it lye full styll,
And went to his mayster in hast :
"Syr," he sayd, "the monke is trewe ynowe,
Our lady hath doubled your cost."

"I make myn avowe," sayd Robyn,
"(Monke, what tolde I thee?)
Our lady is the trewest womān
That ever yet founde I me."

"By all that's good," sayd Robyn,
"To seeche all Englonde thorrowe,
Yet founde I never to my pay
A moche better borowe."

"Fyll of the best wyne, do hym drynke," sayd
Robyn,
"And grete well thy lady hende,
And yf she have nede of Robyn Hode,
She shall hym fynde a frende,

"And yf she nedeth ony more sylver,
Come thou agayne to me,
And, by this token she hath me sent,
She shall have such thre"

The monke was going to London ward,
There to holde grete mote,
The knyght that rode so hye on hors,
To brynge hym under fote."

"Whither be ye away?" sayd Robyn.
"Syr, to manors in this londe,
To reken with our reveys,
That have done moch wronge"

The monke toke the hors with spurte,
No langer wolde he abyde.
"Aske to drynke," than sayd Robyn,
"Or that ye forther ryde"

"Nay, fore heaven," than sayd the monke,
"Me reweth I cam so nere;
For better chepe I myght have dyned
In Blythe or in Dankestere."

"Grete well your abbot," sayd Robyn,
"And your pryncer, I you pray,
And byd hym sende me such a monke
To dyner every day"

Now lete we that monke be styll,
And speke we of that knyght,
Yet he came to holde his day
Whyle that it was lyght

He dyde him streyt to Barnysdale,
Under the grene wode tre,
And he founde there Robyn Hode,
And all his mery meynē

The knyght lyght downe of his good palfray,
Robyn whan he gan see,
So curteisly he dyde adoun his hode,
And set hym on his knee

"God the save, good Robyn Hode,
And al this company."
"Welcome be thou, gentyll knyght,
And ryght welcome to me."

Than bespake hym Robyn Hode
To that knyght so fre :
"What nede dryveth the to grene wode?
I pray the, syr knyght, tell me."

"And welcome be thou, gentyl knyght,
Why hast thou be so longe?"
"For the abbot and the hye justyce
Wolde have had my londe."

"Hast thou thy londe agayne?" sayd Robyn,
"Treuth than tell thou me"
"Ye, truly," sayd the knyght,
"And that thanke I god and the."

"But take not a grefo, I have be so longe;
I came by a wrastelynge,
And there I dyd holpe a pore yemān,
With wronge was put behynde."

"Nay, that is well," sayd Robyn,
 "Syr knyght, that thanke I the;
 What man that helpeth a good yemàn,
 His frende than wyll I be."

"Have here foure hondred pounde," sayd the
 knyght,
 "The whiche ye lent to me;
 And here is also an hondred more
 For your curteysay"

"Nay, syr knyght," then sayd Robyn,
 "Thou broke it well for ay,
 For our lady, by her selerer,
 Hath sent to me my pay;

"And yf I toke it twyse,
 A shame it were to me
 But trewely, gentyll knyght,
 Welcom arte thou to me"

Whan Robyn had tolde his tale,
 He leugh and had good chere
 "By my trouthe," then sayd the knyght,
 "Your money is redy here."

"Broke it well," sayd Robyn,
 "Thou gentyll knyght so fre;
 And welcome be thou, gentyll knyght,
 Under my trystell tree.

"But what shall these bowes do?" sayd
 Robyn,
 "And these arowes ifedered fre?"
 "By my troth," than sayd the knyght,
 "A pore present to thee."

"Come now forth, Lytell Johan,
 And go to my treasure,
 And brynge me there foure hondred pounde,
 The monke over-tolde it to me.

"Have here foure hondred pounde,
 Thou gentyll knyght and trewe,
 And bye hors and harnes good,
 And gylte thy spurres all newe .

"And yf thou fayle ony spendynge,
 Come to Robyn Hode,
 And by my trouth thou shalt none fayle
 The whyles I have any good

"And broke well thy four hondred pounde
 Whiche I lent to the,
 And make thy selfe no more so bare,
 By the counsell of me"

Anonymous — Before 1649

525 —ROBIN HOOD'S DEATH AND BURIAL.

When Robin Hood and Little John
 Down a down, a down, a down,
 Went o'er yon bank of broom,
 Said Robin Hood to Little John,
 "We have shot for many a pound:
 Hey down, a down, a down.

"But I am not able to shoot one shot more,
 My arrows will not flee;
 But I have a consin lives down below,
 Please God, she will bleed me"

Now Robin is to fair Kirkley gone,
 As fast as he can wen,
 But before he came there, as we do hear,
 He was taken very ill

And when that he came to fair Kirkley Hall,
 He knocked all at the ring,
 But none was so ready as his cousin herself
 For to let bold Robin in.

"Will you please to sit down, consin Robin,"
 she said,
 "And drink some beer with me?"
 "No, I will nather eat nor drink,
 Till I am blooded by thee."

"Well, I have a room, cousin Robin," she
 said,
 "Which you did never see,
 And if you please to walk therein,
 You blooded by me shall be."

She took him by the lily-white hand,
 And led him to a private room,
 And there she blooded bold Robin Hood,
 Whilst one drop of blood would run.

She blooded him in the vein of the arm,
 And locked him up in the room
 There did he bleed all the live-long day,
 Until the next day at noon.

He then bethought him of a casement door,
 Thinking for to begone;
 He was so weak he could not leap,
 Nor he could not get down.

He then bethought him of his bugle-horn,
 Which hung low down to his knee,
 He set his horn unto his mouth,
 And blew out weak blasts three

Then Little John, when hearing him,
 As he sat under the tree,
 "I fear my master is near dead,
 He blows so wearily."

Then Little John to fair Kirkley is gone,
 As fast as he can drie:
 And when he came to Kirkley Hall,
 He broke locks two or three,

Until he came bold Robin to,
 Then he fell on his knee;
 "A boon, a boon," cries Little John,
 "Master, I beg of thee."

"What is that boon," quoth Robin Hood,
 "Little John, thou begst of me?"
 "It is to burn fair Kirkley Hall,
 And all their nunnery"

"Now nay, now nay," quoth Robin Hood,
 "That boon I'll not grant thee,
 I never hurt woman in all my life,
 Nor man in woman's company.

"I never hurt fair maid in all my time,
 Nor at my end shall it be;
 But give me my bent bow in my hand,
 And a broad arrow I'll let flee,
 And where this arrow is taken up,
 There shall my grave diggèd be.

"Lay me a green sod under my head,
 And another under my feet;
 And lay my bent bow by my side,
 Which was my music sweet,
 And make my grave of gravel and green,
 Which is most right and meet.

"Let me have length and breadth enough,
 With a green sod under my head,
 That they may say when I am dead,
 Here lies bold Robin Hood "

These words they readily promised him,
 Which did bold Robin please,
 And there they buried bold Robin Hood,
 Near to the fair Kirkleys.

Anonymous.—Before 1649

526.—PATIENT GRISSELL.

I.

A noble marquess,
 As he did ride a hunting,
 Hard by a forest side,
 A fair and comely maiden,
 As she did sit a spinning,
 His gentle eye espied.

Most fair and lovely,
 And of comely grace was she,
 Although in simple attire.
 She sung full sweetly,
 With pleasant voice melodiously,
 Which set the lord's heart on fire.
 The more he looked, the more he might;
 Beauty eared his heart's delight,
 And to this comely damsel
 Then he went —
 "God speed," quoth he, "thou famous flower,
 Fair mistress of this homely bower,
 Where love and virtue
 Dwell with sweet content."

With comely gesture,
 And modest mild behaviour,
 She bid him welcome then;
 She entertained him
 In faithful friendly manner,
 And all his gentlemen.

The noble marquess
 In's heart felt such a flame,
 Which set his senses all at strife.
 Quoth he, "Fair maiden,
 Show me soon what is thy name.
 I mean to make thee my wife."
 "Grissell is my name," quoth she,
 "Far unfit for your degree,
 A silly maidon,
 And of parents poor."
 "Nay, Grissell, thou art rich," he said,
 "A virtuous, fair, and comely maid,
 Grant me thy love,
 And I will ask no more."

II

At length she consented,
 And being both contented,
 They married were with speed;
 Her country russet
 Was changed to silk and velvet,
 As to her state agreed;
 And when that she
 Was trimly tird in the same,
 Her beauty shone most bright,
 Far staining every
 Other fair and princely dame,
 That did appear in sight.
 Many envied her therefore,
 Because she was of parents poor,
 And 'twixt her lord and she,
 Great strife did raise.
 Some said this, and some said that,
 And some did call her beggar's brat,
 And to her lord
 They would her oft dispraise

"O' noble marquess,"
 Quoth they, "why dost thou wrong us,
 Thus basely for to wed,
 That might have gotten
 An honourable lady
 Into your princely bed?
 Who will not now
 Your noble issue still deride,
 Which shall hereafter be born,
 That are of blood so base,
 Born by the mother's side,
 The which will bring them in scorn,
 Put her, therefore, quite away,
 And take to you a lady gay,
 Whereby your lineage
 May renowned be."
 Thus every day they seemed to prate
 That maliced Grissell's good estate,
 Who all this while
 Took it most patiently.

III.

When that the marquess
 Did see that they were bent thus
 Against his faithful wife,
 Whom he most dearly,
 Tenderly, and entirely,
 Beloved as his life,

Minding in secret
 For to prove her patient heart,
 Thereby her foes to disgrace,
 Thinking to show her
 A hard discourteous part,
 That men might pity her case.
 Great with child this lady was,
 And at last it came to pass,
 Two goodly children
 At one birth she had -
 A son and daughter God had sent,
 Which did their father well content,
 And which did make
 Their mother's heart full glad.

Great royal feasting,
 Was at these children's christening,
 And princely triumph made,
 Six weeks together,
 All nobles that came thither,
 Were entertained and stayed;
 And when all these pleasant
 Sportings were quite done,
 The marquess a messenger sent
 For his young daughter,
 And his pretty smiling son,
 Declaring his full intent,
 How that the babes must murdered be;
 For so the marquess did decree.
 "Come, let me have
 The children," then he said.
 With that fair Grissell wept full sore,
 She wrung her hands, and said no more,
 "My gracious lord
 Must have his will obeyed"

IV.

She took the babies,
 Even from the nursing ladies,
 Between her tender arms;
 She often wishes
 With many sorrowful kisses,
 That she might ease their harms.
 "Farewell, farewell,
 A thousand times, my children dear,
 Never shall I see you again,
 'Tis long of me,
 Your sad and woeful mother here,
 For whose sake both must be slain
 Had I been born of royal race,
 You might have lived in happy case;
 But you must die
 For my unworthiness.
 Come, messenger of death," quoth she,
 "Take my dearest babes to thee,
 And to their father
 My complaints express."

He took the children,
 And to his noble master,
 He bore them thence with speed,
 Who in secret sent them
 Unto a noble lady,
 To be brought up in deed.

Then to fair Grissell,
 With a heavy heart he goes,
 Where she sat mildly all alone.
 A pleasant gesture,
 And a lovely look she shows,
 As if no grief she had known
 Quoth he, "My children now are slain;
 What thinks fair Grissell of the same?"
 Sweet Grissell, now
 Declare thy mind to me"
 "Sith you, my lord, are pleased with it,
 Poor Grissell thinks the action fit:
 Both I and mine
 At your command will be"

V

"My nobles murrur,
 Fair Grissell, at thy honour,
 And I no joy can have,
 Till thou be banished,
 Both from the court and presence
 As they unjustly crave
 Thou must be stripped
 Out of thy stately garments all,
 And as thou cam'st to me,
 In homely gray,
 Instead of bisse and purest pall,
 Now all thy clothing must be:
 My lady thou must be no more,
 Nor I thy lord, which grieves me sore.
 The poorest life
 Must now content thy mind.
 A groat to thee I must not give
 Thee to maintain while I do live;
 Against my Grissell
 Such great foes I find."

When gentle Grissell
 Did hear these woeful tidings,
 The tears stood in her eyes,
 Nothing she answered,
 No words of discontentment
 Did from her lips arise
 Her velvet gown
 Most patiently she stripp'd off,
 Her kirtle of silk with the same
 Her russet gown
 Was brought again with many a scoff,
 To bear them herself she did frame
 When she was dressed in this array,
 And was ready to part away,
 "God send long life
 Unto my lord," quoth she;
 "Let no offence be found in this,
 To give my love a parting kiss."
 With watery eyes,
 "Farewell, my dear," said he.

VI.

From princely palace
 Unto her father's cottage
 Poor Grissell now is gone.
 Full sixteen winters
 She lived there contented,
 No wrong she thought upon.

And at that time through
 All the land the speeches went,
 The marquess should married be
 Unto a noble lady great,
 Of high descent,
 And to the same all parties did agree.
 The marquess sent for Grissell fair,
 The bride's bed-chamber to prepare
 That nothing therein
 Might be found awry.
 The bride was with her brother come,
 Which was great joy to all and some,
 But Grissell took
 All this most patiently.

And in the morning,
 When as they should be wedded,
 Her patience there was tried
 Grissell was charged
 Herself in friendly manner
 For to attire the bride.
 Most willingly
 She gave consent to do the same ;
 The bride in bravery was dressed,
 And presently
 The noble marquess thither came
 With all his lords at his request.
 "O' Grissell, I would ask of thee,
 If to this match thou wilt agree ?
 Methinks thy looks
 Are waxed wondrous coy."
 With that they all began to smile,
 And Grissell she replied the while,
 "God send lord marquess
 Many years of joy."

VII.

The marquess was moved
 To see his best beloved
 Thus patient in distress ;
 He stept unto her,
 And by the hand he took her,
 These words he did express .—
 "Thou art my bride,
 And all the bride I mean to have
 These two thy own children be"
 The youthful lady
 On her knees did blessing crave,
 Her brother as well as she
 "And you that envied her estate,
 Whom I have made my loving mate,
 Now blush for shame,
 And honour virtuous life.
 The chronicles of lasting fame
 Shall evermore extol the name
 Of patient Grissell,
 My most constant wife."

Anonymous.—Before 1649.

527.—THE TWA SISTERS O' BINNORIE.

There were twa sisters sat in a bow'r ;
 (Binnorie, O Binnorie !)
 A knight cam' there, a noble wooer,
 By the bonny mill-dams o' Binnorie.

He courted the eldest wi' glove and ring,
 (Binnorie, O Binnorie !)
 But he lo'ed the youngest aboon a' thing,
 By the bonny mill-dams o' Binnorie

The eldest she was vexed sair,
 (Binnorie, O Binnorie !)
 And sair envied her sister fair,
 By the bonny mill-dams o' Binnorie

Upon a morning fair and clear,
 (Binnorie, O Binnorie !)
 She cried upon her sister dear,
 By the bonny mill-dams o' Binnorie

"O sister, sister, tak' my hand,"
 (Binnorie, O Binnorie !)
 "And let's go down to the river-strand,
 By the bonny mill-dams o' Binnorie."

She's ta'en her by the hly hand,
 (Binnorie, O Binnorie !)
 And down they went to the river-strand,
 By the bonny mill-dams o' Binnorie

The youngest stood upon a stane,
 (Binnorie, O Binnorie !)
 The eldest cam' and pushed her in,
 By the bonny mill-dams o' Binnorie.

"O sister, sister, reach your hand"
 (Binnorie, O Binnorie !)
 "And ye sall be haur o' half my land"—
 By the bonny mill-dams o' Binnorie
 "O sister, reach me but your glove !"
 (Binnorie, O Binnorie !)
 "And sweet William sall be your love"—
 By the bonny mill-dams o' Binnorie.

Sometimes she sank, sometimes she swam,
 (Binnorie, O Binnorie !)
 Till she cam' to the mouth o' yon mill-dam,
 By the bonny mill-dams o' Binnorie

Out then cam' the miller's son
 (Binnorie, O Binnorie !)
 And saw the fair maid scummin' in,
 By the bonny mill-dams o' Binnorie

"O father, father, draw your dam !"
 (Binnorie, O Binnorie !)
 "There's either a mermaid or a swan,"
 By the bonny mill-dams o' Binnorie.

The miller quickly drew the dam,
 (Binnorie, O Binnorie !)
 And there he found a drown'd woman,
 By the bonny mill-dams o' Binnorie.

Round about her middle sma'
 (Binnorie, O Binnorie !)
 There went a gouden girdle bra',
 By the bonny mill-dams o' Binnorie.

All amang her yellow hair
 (Binnorie, O Binnorie !)
 A string o' pearls was twisted rare,
 By the bonny mill-dams o' Binnorie.

On her fingers lily-white,
 (Binnorie, O Binnorie ')
 The jewel-rings were shuning bright,
 By the bonny mill-dams o' Binnorie.

And by there cam' a harper fine,
 (Binnorie, O Binnorie ')
 Harped to nobles when they dine,
 By the bonny mill-dams o' Binnorie.

And when he looked that lady on,
 (Binnorie, O Binnorie ')
 He sigh'd and made a heavy moan,
 By the bonny mill-dams o' Binnorie.

He's ta'en three locks o' her yellow hair,
 (Binnorie, O Binnorie ')
 And wi' them strung his harp sae rare,
 By the bonny mill-dams o' Binnorie.

He went into her father's hall,
 (Binnorie, O Binnorie ')
 And played his harp before them all,
 By the bonny mill-dams o' Binnorie.

And sune the harp sang loud and clear
 (Binnorie, O Binnorie ')
 "Fareweel, my father and mither dear!"
 By the bonny mill-dams o' Binnorie.

And naist when the harp began to sing,
 (Binnorie, O Binnorie ')
 "Twas "Fareweel, sweetheart!" said the
 string,
 By the bonny mill-dams o' Binnorie

And then as plain as plain could be,
 (Binnorie, O Binnorie ')
 "There sits my sister wha drownèd me!"
 By the bonny mill-dams o' Binnorie.

Anonymous.—Before 1649.

528.—THE HUNTING OF THE CHEVIOT.

The Percy out of Northumberland,
 And a vow to God made he,
 That he would hunt in the mountains
 Of Cheviot within days three,
 In the maugre of doughty Douglas,
 And all that with him be.

The fattest harts in all Cheviot
 He said he would kill and carry away;
 "By my faith," said the doughty Douglas
 again,
 "I will let that hunting if I may."

Then the Percy out of Bamfborough came,
 And with him a mighty meyné,
 Fifteen hundred archers, of blood and bone,
 They were chosen out of shires three

This began on a Monday at morn,
 In Cheviot the hills so hue;
 The child may rue it that is unborn;
 It was the more pitae

The drivers thorough the woodès went,
 For to rause the deer;
 Bowmen bicker'd upon the bent
 With their broad arrows clear.

Then the wild thorough the woodès went,
 On every side shear,
 Greyhounds thorough the greves glent
 For to kill their deer.

They began in Cheviot, the hills above,
 Early on Monanday,
 By that it drew to the hour of noon,
 A hundred fat hartès dead there lay.

They blew a mort upon the bent,
 They assembled on sides shear;
 To the quarry then the Percy went,
 To the britling of the deer.

He said, "It was the Douglas's promise
 This day to meet me here:
 But I wist he would fail, verament,"—
 A great oath the Percy sware.

At last a squire of Northumberland
 Looked at his hand full nigh,
 He was ware of the doughty Douglas
 coming,
 With him a mighty meyné,

Both with spear, bill, and brand;
 It was a mighty sight to see,
 Hardier men, both of heart and hand,
 Were not in Christiantie.

They were twenty hundred spearmen good,
 Withouten any fail,
 They were born along by the Water of
 Tweed,
 In the bounds of Tivydale.

"Leave off brittling the deer," he said,
 "To your bows look ye take good heed;
 For since ye were of your mothers born
 Had ye never so mickle need."

The doughty Douglas on a steed
 He rode all his men beforne;
 His armour glittered as a glède;
 A bolder barne was never born.

"Tell me who ye are," he says,
 "Or whose men that ye be;
 Who gave you leave to hunt in this chace
 In the spite of me?"

The first man that ever him answer made,
 It was the good Lord Percy,
 "We will not tell thee who we are,
 Nor whose men that we be;
 But we will hunt here in this chace,
 In spite of thine and thee

"The fattest harts in all Cheviot
We have kill'd, and cast to carry away"
"By my troth," said the doughty Douglas
again,
"Therefor shall one of us die this day."

Then said the doughty Douglas
Unto the Lord Percy,
"To kill all these guiltless men,
Alas, it were great pite!

"But, Percy, thou art a lord of land,
And I am earl called in my countrie,
Let all our men apart from us stand,
And do the battle off thee and me"

"Now, curse on his crown," said the Lord
Percy,
"Whosoever thereto says nay!—
By my troth, doughty Douglas," he says,
"Thou never shalt see that day."

"Neither in England, Scotland, nor France,
Of woman born there is none,
But, an fortune be my chance,
I dare meet him, one man for one."

Then spake a squire of Northumberland,
Richard Witherington was his name
"It shall never be told in South-England,"
he says,
"To King Harry the Fourth, for shame!"

"I wot ye bin great lordes two,
I am a poor squire of land;
I'll ne'er see my captain fight on a field,
And a looker-on to stand:
But while I may my weapon wield
I will fail not, heart and hand."

That day, that day, that dreadful day!—
The first fyfte here I find.
An ye will hear more of the Hunting of
Cheviot,
Yet more there is behind

THE SECOND FYFTE.

The Englishmen had their bowes bent,
Their hearts were good enow;
The first [fight] of arrows that they shot
off,
Seven score spearman they sloughe.

Yet bides Earl Douglas upon the bent,
A captain good enow,
And that was soon seen, verament,
For he wrought [the English wo].

The Douglas parted his host in three,
Like a chieftain [full] of pride;
With sure spears of mighty tree
They came in on every side.

Thorough our English archery,
And gave many a wound full wide;
Many a doughty they gar'd to die,
Which gained them no [small] pride.

The Englishmen let their bowes be,
And pull'd out brands that were bright,
It was a heavy sight to see
Bright swords on basnets light.

Thorough rich mail and maniple
Stern they struck down straight,
Many a frake that was full froe,
There under-foot did light.

At last the Douglas and Percy met,
Like two captains of might and man,
They swapt together till they both swat,
With swords of the fine Miln

These worthy frakes for to fight
Thereto they were full fain,
Till the blood out of their basnets sprent
As ever did hail or rain.

"Hold thee, Percy!" said the Douglas,
"And I' faith I shall thee bring
Where thou shalt have an earl's wages
Of Jamie our Scottish king

"Thou shalt have thy ransom free,
I hight thee here this thing,
For the manfullest man yet art thou
That ever I conquer'd in fighting"

"Nay," said the Lord Percy,
"I told it thee beforne,
That I would never yielded be
To no man of a woman born"

With that came an arrow hastily
Forth of a mighty wane,
And it hath stricken the Earl Douglas
In at the breast bane.

Thorough liver and lungs both
The sharp arrow is gone,
That never after in all his life-days
He spake more words but one
That was, "Fight ye, my merry mon, while
ye may!
For my life-days be done"

The Percy leaped on his brand,
And saw the Douglas die,
He took the dead man by the hand,
And said, "Wo is me for thee!"

"To have saved thy life, I would have given
My landes for years three,
For a better man, of heart nor of hand,
Was not in the north countrie"

Of all that saw a Scottish knight,
Sir Hugh the Montgomerie,
He saw the Douglas to death was dight;
He spended a spear, a trusty tree;

He rode upon a courser
Through a hundred archery,
He never stunted, nor never blan,
Till he came to good Lord Percy

He set upon the Lord Percy
A dint that was full sore,
With a sure spear of a mighty tree
Clean thorough his body he bore.

On the other side that a man might see
A large cloth-yard and marr.
Two better captains in Christentie
Were not, than the two slain there.

An archer of Northumberland
Saw slain was the Lord Percy—
He bare a bend-bow in his hand
Was made of trusty tree.

An arrow, that was a cloth-yard long,
To the hard steel haled he,
A dint he set, was both sad and sore,
On Sir Hugh the Montgomerie

The dint it was both sad and sore
That he on Montgomerie set,
The swan-feathers the arrow bore
With his heart's-blood they were wet.

There was never a freke one foot would
flee,
But still in stour did stand,
Hewing on each other, while they might
dree,
With many a baleful brand.

This battle began in Cheviot
An hour before the noon,
And still when even-song bell was rung
The battle was not half done

They took [off] on either hand
By the light of the moon,
Many had no strength for to stand,
In Cheviot the hills aboon

Of fifteen hundred archers of England,
Went away but fifty and three;
Of twenty hundred spearmen of Scotland,
But even five and fiftie,

That were not slain in Cheviot,
They had no strength to stand on his.
The child may rue that is unborn—
It was the more pitie

There was slain with Lord Percy,
Sir John of Agerstone,
Sir Roger, the hynde Hartley;
Sir William, the bold Heron.

Sir George, the worthy Lovel,
A knight of great renown,
Sir Ralph, the rich Rugby;
With dints were beaten down.

For Witherington my heart was wo,
That ever he slain should be,
For when both his legs were hewn in two,
Yet he kneeled and fought on his knee.

There was slain with the doughty Douglas,
Sir Hugh the Montgomerie,
Sir Davy Laddale, that worthy was,
His sister's son was he,

Sir Charles à Murray in that place,
That never a foot would flee,
Sir Hugh Maxwell, a lord he was,
With the Douglas did he dee

So on the morrow they made them biers
Of birch and hazel gray,
Many widows with weeping tears
Came to fetch their makes away

Tivydale may carp of care,
Northumberland make great moan,
For two such captains as there were slain
On the Marches shall never be none.

Word is come to Ednborough,
To Jame the Scottish King,
Doughty Douglas, lieutenant of the Marches,
Lay slain Cheviot within.

His handes did he weal and wring
"Alas, and wo is me"
Such another captain in Scotland wide
There is not left," said he.

Word is come to lovely London,
To Harry the Fourth our King,
Lord Percy, lieutenant of the Marches,
Lay slain Cheviot within

"God have mercy on his soul," said King
Harry,
"Good Lord, if Thy will it be"
I've a hundred captains in England," he
said,
"As good as ever was he
But, Percy, an I brook my life,
Thy death well quit shall be."

And now may Heaven amend us all,
And into bliss us bring!
This was the Hunting of the Cheviot
God send us all good ending!

Anonymous.—Before 1649

529 —KING JOHN AND THE ABBOT OF CANTERBURY.

An ancient story I'll tell you anon,
Of a notable prince, that was callèd King
John,
He ruled over England with main and might,
But he did great wrong, and maintain'd little
right.

And I'll tell you a story, a story so merry,
Concerning the Abbot of Canterbury,
How for his housekeeping and high renown,
They rode post to bring him to London town.

A hundred men, as the King heard say,
The Abbot kept in his house every day;
And fifty gold chains, without any doubt,
In velvet coats waited the Abbot about

"How now, Father Abbot? I hear it of thee,
Thou keepest a far better house than me,
And for thy housekeeping and high renown,
I fear thou work'st treason against my crown."

"My Liege," quoth the Abbot, "I would it
were known,
I am spending nothing but what is my own,
And I trust your Grace will not put me in
fear,
For spending my own true-gotten gear."

"Yes, yes, Father Abbot, thy fault is high,
And now for the same thou needest must die,
And except thou canst answer me questions
three,
Thy head struck off from thy body shall be.

"And first," quoth the King, "as I sit here,
With my crown of gold on my head so fair,
Among all my liegemen of noble birth,—
Thou must tell to one penny what I am worth

"Secondly, tell me, beyond all doubt,
How soon I may ride the whole world about,
And at the third question thou must not shrink,
But tell me here truly, what do I think?"

"O, these are deep questions for my shallow
wit,
And I cannot answer your Grace as yet
But if you will give me a fortnight's space,
I'll do my endeavour to answer your Grace."

"Now a fortnight's space to thee will I give,
And that is the longest thou hast to live;
For unless thou answer my questions three,
Thy life and thy lands are forfeit to me."

Away rode the Abbot all sad at this word,
He rode to Cambridge and Oxenford,
But never a doctor there was so wise,
That could by his learning an answer devise.

Then home rode the Abbot, with comfort so
cold,
And he met his Shepherd, a-going to fold
"Now, good Lord Abbot, you are welcome
home,
What news do you bring us from great King
John?"

"Sad news, sad news, Shepherd, I must give,
That I have but three days more to live.
I must answer the King his questions three,
Or my head struck off from my body shall be.

"The first is to tell him, as he sits there,
With his crown of gold on his head so fair
Among all his liegemen of noble birth,
To within one penny, what he is worth.

"The second to tell him, beyond all doubt,
How soon he may ride this whole world about,
And at question the third I must not shrink,
But tell him there truly, what does he think?"

"O cheer up, my Lord; did you never hear yet
That a fool may teach a wise man wit?
Lend me your serving-men, horse, and apparel,
And I'll ride to London to answer your quarrel

"With your pardon, it oft has been told to
me
That I'm like your Lordship as ever can be.
And if you will but lend me your gown,
There is none shall know us at London town."

"Now horses and serving-men thou shalt
have,
With sumptuous raiment gallant and brave,
With crozier, and mitre, and rochet, and copo,
Fit to draw near to our Father the Pope"

"Now welcome, Sir Abbot," the King he did
say,
"Tis well thou'rt come back to keep thy day;
For and if thou canst answer my questions
three,
Thy life and thy living both saved shall be

"And first, as thou seest me sitting here,
With my crown of gold on my head so fair,
Among my liegemen of noble birth,—
Tell to one penny what I am worth."

"For thirty pence our Saviour was sold
Among the false Jews, as I have been told;
And twenty-nine is the worth of thee,
For, I think, thou art one penny worse than
he."

The King he laugh'd, and swore by St. Bittle,
"I did not think I was worth so little"
Now secondly tell me, beyond all doubt,
How soon I may ride this world about"

"You must rise with the sun, and ride with the
same,
Until the next morning he riseth again;
And then your Grace need never doubt
But in twenty-four hours you'll ride it about."

The King he laugh'd, and swore by St. Jone,
"I did not think I could do it so soon!"
Now from question the third thou must not
shrink,
But tell me truly, what do I think?"

"Yea, that I shall do, and make your Grace
merry
You think I'm the Abbot of Canterbury;
But I'm his poor shepherd, as plain you may
see,
That am come to beg pardon for him and for
me."

The King he laugh'd, and swore by the mass,
 "I'll make thee Lord Abbot this day in his
 place!"
 "Now may, my Læge, be not in such speed;
 For, alas! I can neither write nor read."

'Four nobles a week, then, I'll give to thee,
 For this merry jest thou hast shewn to me;
 And tell the old Abbot, when thou gettest
 home,
 Thou hast brought him free pardon from King
 John."

Anonymous—Before 1649.

530.—EDOM O' GORDON.

It fell about the Martinmas,
 When the wind blew shrill and cauld,
 Said Edom o' Gordon to his men,
 "We maun draw to a hauld"

"And whatna hauld sall me draw to,
 My merry men and me?"
 We will gae to the house of the Rodes,
 To see that fair ladye"

The lady stood on her castle wa',
 Beheld baith dale and down,
 There she was aware of a host of men
 Came riding towards the town

"O see ye not, my meiry men a',
 O see ye not what I see?"
 Methinks I see a host of men,
 I marvel who they be"

She ween'd it had been her lovely lord,
 As he cam' riding hame,
 It was the traitor, Edom o' Gordon,
 Wha reck'd nor sin nor shame.

She had nae sooner buskat haisell,
 And putten on her gown,
 Till Edom o' Gordon an' his men
 Were round about the town.

They had nae sooner supper set,
 Nae sooner said the grace,
 But Edom o' Gordon an' his men
 Were lighted about the place.

The lady ran up to her tower-head,
 As fast as she could hie,
 To see if by her fair speeches
 She could wi' him agree.

"Come down to me, ye lady gay,
 Come down, come down to me;
 This night sall ye lig within mine arms,
 To-morrow my bride sall be."

"I winna come down, ye fause Gordon,
 I winna come down to thee,
 I winna forsake my an dear lord,—
 And he is na far frae me."

"Gie owie your house, ye lady fair,
 Gie owre your house to me;
 Or I sall burn yoursell therean,
 But and your babes three."

"I winna gie owre, ye fause Gordon,
 To nae sic traitor as thee,
 And if ye burn my an dear babes,
 My lord sall mak' ye dree

"Now reach my pistol, Gland, my man,
 And chargo ye weel my gun,
 For, but an I pierce that bluidy butcher,
 My babes, we been undone!"

She stood upon her castle wa',
 And let twa bullets flee
 She miss'd that bluidy butcher's heart,
 And only razed his knee.

"Set fire to the house!" quo' fause Gordon,
 Wud wi' dule and ire
 "Fause ladye, ye sall rue that shot
 As ye burn in the fire!"

"Wae worth, wae worth ye, Jock, my man!
 I paid ye weel your fee,
 Why pu' ye out the grund-wa' stane,
 Lets in the reek to me?"

"And e'en wae worth ye, Jock, my man!
 I paid ye weel your hire,
 Why pu' ye out the grund-wa' stane,
 To me lets in the fire?"

"Ye paid me weel my hire, ladye,
 Ye paid me weel my fee
 But now I'm Edom o' Gordon's man,—
 Maun either do or dee"

O then bespake her little son,
 Sat on the nurse's knee:
 Says, "O mither dear, gie owre this house,
 For the reek it smothers me."

"I wad gie a' my goud, my bairn,
 Sae wad I a' my fee,
 For ae blast o' the western wind,
 To blaw the reek frae thee"

O then bespake her daughter dear,—
 She was baith jimp and sma',
 "O row' me in a pair o' sheets,
 And tow me o'er the wa'!"

They row'd her in a pair o' sheets,
 And tow'd her owre the wa',
 But on the point o' Gordon's spear
 She gat a deadly fa'.

O bonnie, bonnie was her mouth,
 And cherry were her cheeks,
 And clear, clear was her yellow hair,
 Whereon the red blood dreeps.

Thon wi' his spear he turn'd her owre;
 O gin her face was wan!
 He said, "Ye are the first that e'er
 I wish'd alive again"

He cam' and lookit again at her ;
O gin her skin was white !
" I might hae spared that bonnie face
To hae been some man's delight."

" Busk and boun, my merry men a',
For ill dooms I do guess,—
I cannot look on that bonnie face
As it lies on the grass "

" Wha looks to frents, my master dear,
Its frents will follow them,
Let it ne'er be said that Edom o' Gordon
Was daunted by a dame "

But when the ladye saw the fire
Come flaming o'er her head,
She wept, and luss'd her children twain,
Says, " Bairns, we been but dead."

The Gordon then his bugle blew,
And said, " Awa', awa' !"
This house o' the Rodes is a' in a flame,
I haud it time to ga'."

And thus way lookit her ain dear lord,
As he camo owre the lea,
He saw his castle a' in a lowe,
Sae far as he could see

" Put on, put on, my wighty men,
As fast as ye can dr'e !
For he that's hindmost o' the thrang
Sall ne'er get good o' me "

Then some they rade, and some they ran,
Out-owre the grass and bent ;
But ere the foremost could win up,
Bath lady and babes were brent.

And after the Gordon he is gane,
Sae fast as he might dr'e ;
And soon i' the Gordon's foul heart's blude
He's wroken his fair ladye

Anonymous — Before 1640

531 — THOMAS THE RHYMER.

True Thomas lay on Huntley bank ;
A ferlie spied he wi' his ee,
There he saw a lady bright
Come riding down by the Eldon Tree

Her skirt was o' the grass-green silk
Her mantle o' the velvet fine,
At ilka tott o' her horse's mane,
Hung fifty siller bells and nine

True Thomas he pu'd aff his cap,
And louted low down on his knee ;
" Hail to thee, Mary, Queen of Heaven !
For thy peer on earth could never be "

" O no, O no, Thomas," she said,
" That name does not belong to me ;
I'm but the Queen o' fair Elfland,
That hither have come to visit thee

" Harp and carp, Thomas," she said,
" Harp and carp along wi' me,
And if ye dare to kiss my lips,
Sure of your body I shall be "

" Betide me weal, betide me woo,
That weird shall never daunt me "
Syne he has kiss'd her on the lips,
All undorneath the Eldon Tree.

" Now ye maun go wi' me," she said,
" Now, Thomas, ye maun go wi' me ;
And ye maun servo me seven years,
Through weal or woo as may chance to be "

She's mounted on her milk-white steed,
And she's ta'en Thomas up behind .
And aye, whene'er her bridle rang,
The steed gaed swifter than the wind.

O they rade on, and farther on,
The steed gaed swifter than the wind ;
Untill they reach'd a desert wide,
And living land was left behind.

" Now, Thomas, light down, light down,"
she said,
" And lean your head upon my knee ;
Abide ye there a little space,
And I will show you ferhes throe

" O see ye not yon narrow road,
So thick beset wi' thorns and briars ?
That is the Path of Righteousness,
Though after it but few enquires.

" And see ye not yon braid, braid road,
That lies across the hly levan ?
That is the Path of Wickedness,
Though some call it the road to Heaven.

" And see ye not yon bonny road
That winds about the ferny brae ?
That is the road to fair Elfland,
Where thou and I thus might maun gae.

" But, Thomas, ye sall haud your tonguo,
Whatever ye may hear or see,
For speak ye word in Elfin-land,
Ye'll ne'er win back to your ain countrie."

O they rade on, and further on,
And they waded rivers abune the knee,
And they saw neither sun nor moon,
But they heard the roaring of a sea

It was mirk, mirk night, there was nae
starlight,
They waded through red blude to the
knee,

For a' the blude that's shed on the earth
Runs through the springs o' that countrie.

Syne they came to a garden green,
And she pu'd an apple frae a tree .

" Take this for thy wages, Thomas," she
said,

" It will gae thee the tonguo that can
never lee."

"My tongue is my ain," then Thomas he
said;

"A gudely gift ye wad gie to me!
I nether dought to buy or sell
At fair or tyst where I might be.

"I dought nether speak to prince or peer,
Nor ask of grace from fair ladye!"—
"Now hand thy pence, Thomas," she said,
"For as I say, so must it be."

He has gotten a coat of the even cloth,
And a pair o' shoon of the velvet green;
And tll seven years were come and gane,
True Thomas on earth was never seen.

Anonymous.—Before 1649.

532.—THE WATER O' WEARIE'S WELL

There cam' a bird out o' a bush,
On water for to dine,
An' siching sair, says the king's dochter,
"O wae's this heart o' mine"

He's ta'en a harp into his hand,
He's harpit them a' asleep,
Except it was the king's dochter,
Wha ae wink couldna get.

He's loupin on his berry-brown steed,
Ta'en her behin' himsel,
Then batht iade down to that water
That they ca' Wearie's Well.

"Wade in, wade in, my ladye fair,
No harm shall thee befall;
Oft times hae I watered my steed
Wi' the water o' Wearie's Well"

The first step that she steppit in,
She steppit to the knee,
And, sichin' says this ladye fair,
"This water's nae for me."

"Wade in, wade in, my ladye fair,
No harm shall thee befall,
Oft times hae I watered my steed
Wi' the water o' Wearie's Well."

The next step that she steppit in,
She steppit to the middle;
O, sichin' says this ladye fair,
"I've wat my gowden girdle."

"Wade in, wade in, my ladye fair,
No harm shall thee befall;
Oft times hae I watered my steed
Wi' the water o' Wearie's Well."

The next step that she steppit in,
She steppit to the chin,
O, sichin' says this ladye fair,
"They sud gar twa luvcs twin."

"Seven king's dochters I've drowned there,
I' the water o' Wearie's Well;
An' I'll mak' ye the eight o' them,
An' ring the common bell"

"Sin' I am standin' here," she says,
"Thus downs death to dee;
One kiss o' your comelie mouth
I'm sure wad comfort me."

He louted him o'er his saddle bow,
To kiss her cheek an' chin;
She's ta'en him in her arms twa,
An' throun him headlong in.

"Sin' seven king's daughters ye've drowned
there,
I' the water o' Wearie's Well,
I'll mak' ye the bridegroom to them a',
An' ring the bell mysell."

An' aye she warsled, and aye she swam,
An' she swam to dry lan',
An' thankit God most cheerfullie,
For the dangers she o'ercom.

Anonymous —Before 1649.

533.—LORD BEICHAN.

Lord Beichan was a noble lord,
A noble lord of high degree;
He shipped himself on board a ship,
He longed strange countries for to see.

He saild east, and he saild west,
Until he came to proud Turkèy;
Where he was ta'en by a savage Moor,
Who handled him right cruelhe

For he viewd the fashions of that land;
Their way of worship viewd he;
But to Mahound, or Termagant,
Would Beichan never bend a knee.

So on each shoulder they've putten a bore,
In each bore they've putten a tye;
And they have made him trail the wine
And spices on his fair body.

They've casten him in a denjon deep,
Where he could neither hear nor see,
For seven long year they've kept him there,
Till he for hunger's like to dee.

And in his prison a tree there grew,
So stout and strong there grew a tree,
And unto it was Beichan chained,
Until his life was most weary

This Turk he had one only daughter—
Fairer creature did eyes ne'er see,
And every day, as she took the air,
Near Beichan's prison passed she.

And bonny, meek, and mild was she,
 Tho' she was come of an ill kin;
 And oft she sighed, she knew not why,
 For him that lay the donjon in.

O' so it fell upon a day,
 She heard young Beichan sadly sing;
 And aye and ever in her ears,
 The tones of hapless sorrow ring.

My hounds they all go masterless,
 My hawks they flee from tree to tree;
 My younger brother will hear my land;
 Fair England again I'll never see."

And all night long no rest she got,
 Young Beichan's song for thinking on:
 She's stown the keys from her father's head,
 And to the prison strong is gone.

And she has oped the prison doors,
 I wot she opened two or three,
 Ere she could come young Beichan at,
 He was locked up so curioushe.

But when she came young Beichan before,
 Sore wondered he that maid to see!
 He took her for some fair captive,—
 "Fair Ladye, I pray of what countrie?"

"Have you got houses? have you got lands?
 Or does Northumberland 'long to thee?
 What would ye give to the fair young ladye
 That out of prison would set you free?"

"I have got houses, I have got lands,
 And half Northumberland 'longs to me,—
 I'll give them all to the ladye fair,
 That out of prison will set me free.

"Near London town I have a hall,
 With other castles, two or three,
 I'll give them all to the ladye fair,
 That out of prison will set me free."

"Give me the troth of your right hand,
 The troth of it give unto me,
 That for seven years ye'll no lady wed,
 Unless it be along with me."

"I'll give thee the troth of my right hand,
 The troth of it I'll freely gie,
 That for seven years I'll stay unwed,
 For kindness thou dost shew to me."

And she has bribed the proud warder,
 With golden store and white monèy,
 She's gotten the keys of the prison strong,
 And she has set young Beichan free.

She's gi'en him to eat the good spice cake,
 She's gi'en him to drink the blood-red wine;
 And every health she drank unto him,—
 "I wish, Lord Beichan, that you were
 mine."
 And she's bidden him sometimes think on her,
 That so kindly freed him out of pine

She's broken a ring from her finger,
 And to Beichan half of it gave she,—
 "Keep it to mind you of that love
 The lady bore that set you free"

O! she took him to her father's harbour,
 And a ship of fame to him gave she;
 "Farewell, farewell, to you, Lord Beichan,
 Shall I e'er again you see?"

"Set your foot on the good ship board,
 And haste ye back to your own countrie;
 And before seven years have an end,
 Come back again, love, and marry me."

Now seven long years are gone and past,
 And sore she longed her love to see;
 For ever a voice within her breast
 Said, "Beichan has broken his vow to
 thee!"

So she's set her foot on the good ship board,
 And turned her back on her own countrie.

She sailèd east, she sailèd west,
 Till to fair England's shore came she;
 Where a bonny shepherd she espied,
 Feeding his sheep upon the lea.

"What news, what news, thou bonnie shep-
 herd?"
 "What news hast thou to tell me?"
 "Such news I hear, ladye," he said,
 "The like was never in this countrie.

"There is a weddin' in yonder hall,
 Has lasted thirty days and three,
 But young Lord Beichan won't bed with his
 bride,
 For love of one that's ayond the sea."

She's putten her hand in her pocket,
 Gi'en him the gold and white monèy,
 "Here, tak' ye that, my bonnie boy,
 For the good news thou tell'st to me."

When she came to Lord Beichan's gate,
 She trilled softly at the pun;
 And ready was the proud warder
 To open and let this ladye in.

When she came to Lord Beichan's castle,
 So boldly she rang the bell,
 "Who's there? who's there?" cried the proud
 portèr,
 "Who's there? unto me come tell?"

"O! is this Lord Beichan's castle?
 Or is that noble lord within?"
 "Yea, he is in the hall among them all,
 And this is the day of his weddin'."

"And has he wed anither love?
 And has he clean forgotten me?"
 And, sighing, said that ladye gay,
 "I wish I was in my own countrie."

And she has ta'en her gay gold ring,
That with her love she brake so free,
"Gae him that, ye proud portèr,
And bid the bridegroom speak to me.

"Tell him to send me a slice of bread,
And a cup of blood-red wine,
And not to forget the fair young ladye
That did release him out of pine."

Away, and away went the proud portèr,
Away, and away, and away went he,
Until he came to Lord Beichan's presence,
Down he fell on his bended knee
"What aileth thee, my proud portèr,
Thou art so full of courtesie?"

"I've been porter at your gates,—
It's thirty long years now, and three,
But there stands a ladye at them now,
The like of her I ne'er did see.

"For on every finger she has a ring,
And on her mid-finger she has three;
And as much gay gold above her brow
As would an earldom buy to me,
And as much gay clothing round about her
As would buy all Northumberland."

It's out then spak' the bride's mother,—
Aye, and an angry woman was she,—
"Ye might have excepted the bonnie bride,
And two or three of our companie"

"O! hold your tongue, ye silly frow,
Of all your folly let me be,
She's ten times fairer than the bride,
And all that's in your companie

"She asks one sheave of my lord's white
bread,
And a cup of his red, red wine,
And to remember the lady's love
That kindly freed him out of pine"

Lord Beichan then in a passion flew,
And broke his sword in splinters three,
"O, well a day!" did Beichan say,
"That I so soon have married thee!"
For it can be none but dear Saphia,
That's cross'd the deep for love of me!"

And quickly hied he down the stair,
Of fifteen steps he made but three,
He's ta'en his bonnie love in his arms,
And kist, and kist her tenderlie.

"O! have ye taken another bride?
And have ye quite forgotten me?
And have ye quite forgotten one
That gave you life and libertie?"

She lookèd o'er her left shouldèr
To hide the tears stood in her ee;
"Now fare-thee-well, young Beichan," she
says,
"I'll try to think no more on thee"

"O! never, never, my Saphia,
For surely this can never be;
Nor ever shall I wed but her
That's done and dreed so much for me."

Then out and spak' the forenoon bride
"My Lord, your love is changèd soon;
At morning I am made your bride,
And another's chose, ere it be noon!"

"O! sorrow not, thou forenoon bride
Our hearts could ne'er united be,
Ye must return to your own countree,
A double dower I'll send with thee"

And up and spak' the young bride's mother,
Who never was heard to speak so free,—
"And so you treat my only daughter,
Because Saphia has crossed the sea."

"I own I made a bride of your daughter,
She's ne'er a whit the worse for me,
She came to me with her horse and saddle,
She may go back in her coach and three."

He's ta'en Saphia by the white hand,
And gently led her up and down;
And aye as he kist her rosy lips,
"Ye're welcome, dear one, to your own."

He's ta'en her by the milk-white hand,
And led her to yon fountain stane,
Her name he's changèd from Saphia,
And he's called his bonnie love Lady Jane

Lord Beichan prepared another marriage,
And sang with heart so full of glee,
"I'll range no more in foreign countries,
Now since my love has crossed the sea."

Anonymous.—Before 1640.

534—LOVE WILL FIND OUT THE WAY.

FIRST PART.

Over the mountains,
And under the waves,
Over the fountains,
And under the graves,
Under floods which are deepest,
Which do Neptune obey,
Over rocks which are steepest,
Love will find out the way.

Where there is no place
For the glow-worm to lie,
Where there is no place
For the receipt of a fly,
Where the gnat dares not venture,
Lest herself fast she lay,
But if Love come he will enter,
And find out the way.

You may esteem him
A child of his force,
Or you may deem him
A coward, which is worse,
But if he whom Love doth honour,
Be concealed from the day,
Set a thousand guards upon him,
Love will find out the way.

Some think to lose him,
Which is too unkind,
And some do suppose him,
Poor heart, to be blind;
But if he were hidden,
Do the best you may,
Blind Love, if you so call him,
Will find out the way.

Well may the eagle
Stoop down to the fist,
Or you may inveigle
The Phoenix of the east;
With fear the tiger's moved,
To give over her prey,
But never stop a lover,
He will find out the way.

From Dover to Berwick,
And nations thereabout,
Brave Guy, Earl of Warwick,
That champion so stout,
With his warlike behaviour,
Through the world he did stray,
To win his Philis' favour,
Love will find out the way.

In order next enters
Bevis so brave,
After adventures
And policy brave,
To see whom he desired,
His Josian so gay,
For whom his heart was fired,
Love will find out the way.

SECOND PART.

The Gordian knot,
Which true lovers knit,
Undo it you cannot,
Nor yet break it;
Make use of your inventions,
Their fancies to betray,
To frustrate their intentions,
Love will find out the way.

From court to the cottage,
In bower and in hall,
From the king unto the beggar,
Love conquers all.
Though ne'er so stout and lordly,
Strive or do what you may,
Yet be you ne'er so hardy,
Love will find out the way.

Love hath power over princes,
And greatest emperors,
In any provinces,
Such is Love's power,
There is no resisting,
But him to obey;
In spite of all contesting,
Love will find out the way.

If that he were hidden,
And all men that are,
Were strictly forbidden
That place to declare;
Winds that have no abidings,
Pitying their delay,
Would come and bring him tidings,
And direct him the way.

If the earth should part him,
He would gallop it o'er,
If the seas should o'erthwart him,
He would swim to the shore.
Should his love become a swallow,
Through the ear to stray,
Love will lend wings to follow,
And will find out the way.

There is no striving
To cross his intent,
There is no contriving
His plots to prevent,
But if once the message greet him,
That his true love doth stay,
If death should come and meet him,
Love will find out the way

Anonymous.—Before 1640.

535.—THE CHILDE OF ELLE.

On yonder hill a castle stands,
With walls and towers bedight,
And yonder lives the Childe of Elle,
A young and comely knight.

The Childe of Elle to his garden went,
And stood at his garden-pale,
When, lo! he beheld fair Emmoline's page
Come trapping down the dale.

The Childe of Elle he hid him thence,
I wist he stood not still,
And soon he met fair Emmoline's page
Come climbing up the hill

"Now Christe thee save, thou little foot-page,
Now Christe thee save and see'
Oh tell me how does thy lady guy,
And what may thy tidings be?"

"My lady she is all woe-begone,
And the tears they fall from her eyne;
And aye she laments the deadly feud
Between her house and thine.

"And here she sends thee a silken scarf
Bedowed with many a tear,
And bids thee sometimes think on her,
Who loved thee so dear.

"And here she sends thee a ring of gold,
The last boon thou may'st have,
And bids thee wear it for her sake,
When she is laid in grave.

"For, ah ! her gentle heart is broke,
And in grave soon must she be,
For her father hath chose her a new new love,
And forbid her to think of thee.

"Her father hath brought her a carlish knight,
Sir John of the north countrey,
And within three days she must him wed,
Or he vows he will her slay."

"Now hie thee back, thou little foot-page,
And greet thy lady from me,
And tell her that I, her own true love,
Will die, or set her free

"Now hie thee back, thou little foot-page,
And let thy fair lady know,
This night will I be at her bower-window,
Betide me weal or woe "

The boy he tripped, the boy he ran,
He neither stint nor stay'd
Until he came to fair Emmeline's bower,
When, kneeling down, he said,

"O lady, I've been with thine own true love,
And he greets thee well by me,
This night will he be at thy bower-window,
And die or set thee free "

Now day was gone, and night was come,
And all were fast asleep,
All save the lady Emmeline,
Who sate in her bower to weep

And soon she heard her true love's voice
Low whispering at the wall ;

"Awake, awake, my dear lady,
'Tis I, thy true love, call

"Awake, awake, my lady dear,
Come, mount this fair palfrey
This ladder of ropes will let thee down,
I'll carry thee hence away "

"Now nay, now nay, thou gentle knight,
Now nay, this may not be,
For aye should I taint my maiden fame,
If alone I should wend with thee "

"O lady, thou with a knight so true
May'st safely wend alone,
To my lady mother I will thee bring,
Where marriage shall make us one."

"My father he is a baron bold,
Of lineage proud and high,
And what would he say if his daughter
Away with a knight should fly "

"Ah ! well I wot, he never would rest,
Nor his meat should do him no good,
Till he had slain thee, Childe of Elle,
And seen thy dear heart's blood."

"O lady, wert thou in thy saddle set,
And a little space him fro',
I would not care for thy cruel father,
Nor the worst that he could do.

"O lady, wert thou in thy saddle set,
And once without this wall,
I would not care for thy cruel father,
Nor the worst that might befall."

Fair Emmeline sighed, fair Emmeline wept,
And aye her heart was woe -
At length he seized her hily-white hand,
And down the ladder he drew :

And thrice he clasp'd her to his breast,
And kiss'd her tenderly .
The tears that fell from her fair-eyes,
Ran like the fountain free.

He mounted himself on his steed so tall,
And her on a fair palfrey,
And slung his bugle about his neck,
And roundly they rode away.

All this beheard her own damsel,
In her bed wherein she lay,
Quoth she, "My lord shall know of this,
So I shall have gold and fee

"Awake, awake, thou baron bold !
Awake, my noble dame !
Your daughter is fled with the Childe of Elle,
To do the deed of shame."

The baron he woke, the baron he rose,
And called his merry men all .
"And come thou forth, Sir John the knight,
Thy lady is carried to thrall "

Fair Emmeline scarce had ridden a mile,
A mile forth of the town,
When she was aware of her father's men
Come galloping over the down .

And foremost came the carlish knight,
Sir John of the north countrey :
"Now stop, now stop, thou false traitor,
Nor carry that lady away.

"For she is come of high lineage,
And was of a lady born,
And ill it beseems thee, a false churl's son,
To carry her hence to scorn."

"Now loud thou liest, Sir John the knight,
Now thou dost lie of me ;
A knight me got, and a lady me bore,
So never did none by thee.

"But light now down, my lady fair,
Light down, and hold my steed,
While I and this discourteous knight
Do try this arduous deed.

"But light now down, my dear lady,
Laght down, and hold my hoise,
While I and this discounteous knight
Do try our valour's force"

Fair Emmeline sighed, fair Emmeline
And aye her heart was woe,
While 'twixt her love and the carlish knight
Past many a baleful blow.

The Child of Elle he fought so well,
As his weapon he waved amain,
That soon he had slain the carlish knight,
And laid him upon the plain

And now the baron and all his men
Full fast approached nigh -
Ah! what may lady Emmeline do!
'Twere now no boote to fly.

Her lover he put his horn to his mouth,
And blew both loud and shrill,
And soon he saw his own merry men
Come riding over the hill

"Now hold thy hand, thou bold baron,
I pray thee, hold thy hand,
Nor ruthless rend two gentle hearts,
Fast knit in true love's band

"Thy daughter I have dearly loved
Full long and many a day,
But with such love as holy kirk
Hath freely said we may

"O give consent she may be mine,
And bless a faithful pair:
My lands and livings are not small,
My house and lineage fair.

"My mother she was an earl's daughter,
And a noble knight my sire"—
The baron he frowned, and turned away
With muckle dole and ire

Fair Emmeline sighed, fair Emmeline wept,
And did all trembling stand
At length she sprang upon her knee,
And held his lifted hand.

"Pardon, my lord and father dear,
This fair young knight and me -
Trust me, but for the carlish knight,
I never had fled from thee

"Oft have you called your Emmeline
Your darling and your joy;
O let not then your harsh resolves
Your Emmeline destroy."

The baron he stroked his dark-brown cheek,
And turned his head aside
To wipe away the starting tear
He proudly strove to hide.

In deep revolving thought he stood,
And mused a little space -
Then raised fair Emmeline from the ground,
With many a fond embrace

"Here, take her, Child of Elle," he said,
And gave her his hand,
"Here, take my dear and only child,
And with her half my land

"Thy father once mine honour wronged
In days of youthful pride,
Do thou the injury repair
In fondness for thy bride.

"And as thou love her, and hold her dear,
Heaven prosper thee and thine
And now my blessing wend wi' thee,
My lovely Emmeline"

Anonymous.—Before 1649.

536. — KING EDWARD IV AND THE TANNER OF TAMWORTH.

In summer time, when leaves grow green,
And blossoms bedeck the tree,
King Edward would a hunting ride,
Some pastime for to see.

With hawk and hound he made him bowne,
With horn, and eke with bow,
To Drayton Basset he took his way,
With all his lords in a row.

And he had ridden o'er dale and down
By eight of clock in the day,
When he was 'ware of a bold tanner,
Come riding along the way.

A fair russet coat the tanner had on,
Fast buttoned under his chin,
And under him a good cow-hide,
And mare of four shilling

"Now stand you still, my good lords all,
Under the greenwood spray,
And I will wend to yonder fellow,
To weet what he will say.

"God speed, God speed thee," said our king,
"Thou art welcome, sir," said he.
"The readiest way to Drayton Basset
I pray thee to show to me"

"To Drayton Basset wouldst thou go,
Fro' the place where thou dost stand?
The next pair of gallows thou comest unto,
Turn in upon thy right hand."

"That is an unready way," said our king,
"Thou dost but jest, I see,
Now show me out the nearest way,
And I pray thee wend with me"

"Away with a vengeance!" quoth the tanner
"I hold thee out of thy wit -
All day have I ridden on Brock my mare,
And I am fasting yet."

"Go with me down to Drayton Basset,
No daunces we will spare,
All day shalt thou eat and drink of the best,
And I will pay thy fare."

"Gramercy for nothing," the tanner replied,
"Thou payest no fare of mine
I trow I've more nobles in my purse,
Than thou hast pence in thine."

"God give thee joy of them," said the king,
"And send them well to priefe"
The tanner would fain have been away,
For he weened he had been a thief.

"What art thou," he said, "thou fine fellow,
Of thee I am in great fear,
For the clothes thou wearest upon thy back,
Might beseeem a lord to wear."

"I never stole them," quoth our king,
"I tell you, sir, by the rood."

"Then thou playest, as many an unthrift doth,
And standest in midst of thy good."

"What tidings hear you," said the king,
As you ride far and near?"

"I hear no tidings, sir, by the mass,
But that cow-hides are dear"

"Cow-hides! cow-hides! what things are those?
I marvel what they be!"

"What art thou a fool?" the tanner replied;
"I carry one under me"

"What craftsman art thou?" said the king,
"I pray thee tell me true"

"I am a barker, sir, by my trade;
Now tell me what art thou?"

"I am a poor courtier, sir," quoth he,
"That am forth of service worn,
And fain I would thy prentice be,
Thy cunning for to learn."

"Marry heaven forfend," the tanner replied,
"That thou my prentice were
Thou wouldst spend more good than I should
win
By forty shilling a year."

"Yet one thing would I," said our king,
"If thou wilt not seem strange
Though my horse be better than thy mare,
Yet with thee I fain would change."

"Why if with me thou fain wilt change,
As change full well may we,
By the faith of my body, thou proud fellow,
I will have some boot of thee."

"That were against reason," said the king,
"I swear, so mote I thee
My horse is better than thy mare,
And that thou well mayest see"

"Yea, sir, but Brock is gentle and mild,
And softly she will fare,
Thy horse is unruly and wild I wiss;
Aye skipping here and there"

"What boot wilt thou have?" our king replied,
"Now tell me in this stound"
"No pence, nor halfpence, by my faith,
But a noble in gold so round"

"Here's twenty groats of white money,
Sith thou wilt have it of me."
"I would have sworn now," quoth the tanner,
"Thou hadst not had one penny"

"But since we two have made a change,
A change we must abide,
Although thou hast gotten Brock my mare,
Thou gettest not my cow-hide."

"I will not have it," said the king,
"I swear, so mote I thee,
Thy foul cow-hide I would not bear,
If thou wouldst give it to me."

The tanner he took his good cow-hide,
That of the cow was hilt;
And threw it upon the king's saddle,
That was so fairly gilt.

"Now help me up, thou fine fellow,
'Tis time that I were gone;
When I come home to Gylhan my wife,
She'll say I am a gentleman"

When the tanner he was in the king's saddle,
And his foot in the stirrup was;
He marvelled greatly in his mind,
Whether it were gold or brass.

But when his steed saw the cow's tail wag,
And eke the black cow-horn;
He stamped, and stared, and away he ran,
As the devil had him borne.

The tanner he pulled, the tanner he sweat,
And held by the pommel fast,
At length the tanner came tumbling down;
His neck he had well-nigh brast.

"Take thy horse again with a vengeance," he
said,

"With me he shall not bide."

"My horse would have borne thee well enough,
But he knew not of thy cow-hide."

"Yet if again thou fain wouldst change,
As change full well may we,
By the faith of my body, thou jolly tanner,
I will have some boot of thee"

"What boot wilt thou have," the tanner
replied,

"Now tell me in this stound?"

"No pence nor half-pence, sir, by my faith,
But I will have twenty pound."

"Here's twenty groats out of my purse;
And twenty I have of thine.
And I have one more, which we will spend
Together at the wine"

The king set a bugle horn to his mouth,
And blew both loud and shrill
And soon came lords, and soon came knights,
Fast riding over the hill.

"Now, out, alas!" the tanner he cried,
"That ever I saw this day!"
Thou art a strong thief, yon come thy fellows
Will bear my cow-hide away."

"They are no thieves," the king replied,
"I swear, so mote I thee."
But they are the lords of the north country,
Here come to hunt with me."

And soon before our king they came,
And knelt down on the ground
Then might the tanner have been away,
He had lever than twenty pound.

"A collar, a collar, here," said the king,
"A collar," he loud 'gan cry
Then would he lever than twenty pound,
He had not been so nigh

"A collar, a collar," the tanner he said,
"I trow it will breed sorrow."
After a collar cometh a halter,
I trow I shall be hang'd to-morrow."

"Be not afraid, tanner," said our king,
"I tell thee, so mote I thee,
Lo here I make thee the best esquire
That is in the north country."

"For Plumpton-park I will give thee,
With tenements fair beside."
"Tis worth three hundred marks by the year,
To maintain thy good cow-hide."

"Gramercy, my liege," the tanner replied,
"For the favour thou hast me shown."
If ever thou comest to merry Tamworth,
Neat's leather shall clout thy shoon."

Anonymous—Before 1640

537—THE HEIR OF LINNE

PART THE FIRST.

Lithe and listen, gentlemen,
To sing a song I will begin.
It is of a lord of faur Scotland,
Which was the unthrifty heir of Linne.

His father was a right good lord,
His mother a lady of high degree;
But they, alas! were dead, him fro',
And he lov'd keeping company.

To spend the day with merry cheer,
To drink and revel every night,
To card and dice from eve to morn,
It was, I ween, his heart's delight.

To ride, to run, to rant, to roar,
To alway spend and never spare,
I know, an' it were the king himself,
Of gold and fee he might be bare

So fares the unthrifty lord of Linne
Till all his gold is gono and spent;
And he mann sell his lands so broad,
His house, and lands, and all his rent.

His father had a keon steward,
And John o' the Scales was called he.
But John is become a gentleman,
And John has got both gold and fee.

Says, "Welcome, welcome, lord of Linne,
Let nought disturb thy merry cheer,
If thou wilt sell thy lands so broad
Good store of gold I'll give thee here."

"My gold is gone, my money is spent;
My land now take it unto thee.
Give me the gold, good John o' the Scales,
And thine for aye my land shall be."

Then John he did him to record draw,
And John he cast him a gods-pennie;
But for every pound that John agreed,
The land I was, was well worth three.

He told him the gold upon the board,
He was right glad his land to win,
"The gold is thine, the land is mine,
And now I'll be the lord of Linne."

Thus he hath sold his land so broad,
Both hill and holt, and moor and fen,
All but a poor and lonesome lodge,
That stood far off in a lonely glen

For so he to his father hight,
"My son, when I am gone," said he,
"Then thou wilt spend thy land so broad,
And thou wilt spend thy gold so free

"But swear me now upon the cross,
That lonesome lodge thou'll never spend;
For when all the world doth frown on thee,
Thou there shalt find a faithful friend."

The heir of Linne is full of gold
"And come with me, my friends," said he,
"Let's drink, and rant, and merry make,
And he that spares, ne'er mote he thee."

They ranted, drank, and merry made,
Till all his gold it waxed thin,
And then his friends they slunk away;
They left the unthrifty heir of Linne.

He had never a penny left in his purse,
Never a penny left but three,
And one was brass, another was lead,
And another it was white monny.

"Now well-a-day," said the heir of Linne,
"Now well-a-day, and woe is me,
For when I was the lord of Linne,
I never wanted gold nor fee."

"But many a trusty friend have I,
And why should I feel grief or care?
I'll borrow of them all by turns,
So need I not be never bare."

But one, I wis, was not at home;
Another had paid his gold away;
Another called him thriftless loon,
And bade him sharply wend his way.

"Now well-a-day," said the heir of Linne,
"Now well-a-day, and woe is me;
For when I had my lands so broad,
On me they liv'd right merrily."

"To beg my bread from door to door,
I wis, it were a burning shame
To rob and steal it were a sin
To work my limbs I cannot frame."

"Now I'll away to lonesome lodge,
For there my father bade me wend;
When all the world should frown on me,
I there should find a trusty friend."

PART THE SECOND.

Away then hied the heir of Linne
O'er hill and holt, and moor and fen,
Until he came to lonesome lodge,
That stood so low in a lonely glen.

He looked up, he looked down,
In hope some comfort for to win.
But bare and loathly were the walls
"Here's sorry cheer," quo' the heir of
Linne

The little window dim and dark
Was hung with ivy, brack, and yaw;
No shimmering sun here over shone;
No wholesome breeze here ever blow.

No chair nor table he mote spy,
No cheerful hearth, no welcome bed,
Nought save a rope with running noose,
That dangling hung up o'er his head

And over it in broad letters,
These words were written plain to see.
"Ah! graceless wretch, hast spent thine all,
And brought thyself to penury?"

"All this my boding mind masgave,
I therefore left this trusty friend.
Let it now shield thy foul disgrace,
And all thy shame and sorrows end."

Sorely shent wi' this rebuke,
Sore shent was the heir of Linne,
His heart, I wis, was near to burst
With guilt and sorrow, shame and sin.

Never a word spake the heir of Linne,
Never a word he spake but three.
"This is a trusty friend indeed,
And is right welcome unto me."

Then round his neck the cord he drew,
And sprang aloft with his body:
When lo! the ceiling burst in twain,
And to the ground came tumbling he.

Astonished lay the heir of Linne,
Nor knew if he were live or dead:
At length he looked, and saw a bill,
And in it a key of gold so red.

He took the bill, and looked it on,
Straight good comfort found he there.
It told him of a hole in the wall,
In which there stood three chests in-fere.

Two were full of beaten gold,
The thurd was full of white monny;
And over them in broad letters
These words were written so plain to see.

"Once more, my son, I set thee clear,
Amend thy life and follies past,
For but thou amend thee of thy life,
That rope must be thy end at last."

"And let it be," said the heir of Linne,
"And let it be, but if I amend:
For here I will make my vow,
Thus reade shall guide me to the end."

Away then went with a merry cheer,
Away then went the heir of Linne,
I wis, he neither ceas'd nor blanne,
Till John o' the Scales' house he did win.

And when he came to John o' the Scales,
Up at the spere then looked he;
There sat three lords upon a row,
Were drinking of the wine so free.

And John himself sat at the board-head,
Because now lord of Linne was he
"I pray thee," he said, "good John o' the
Scales,
One forty pence for to lend me."

"Away, away, thou thriftless loon;
Away, away, this may not be,
For Christ's curse on my head," he said,
"If ever I trust thee one penne."

Then bespake the heir of Linne,
To John o' the Scales' wife then spake he
"Madame, some alms on me bestow,
I pray for sweet saint Charity."

"Away, away, thou thriftless loon,
I swear thou gettest no alms of me;
For if we should hang any leal here,
The first we would begin with thee."

Then bespake a good fellow,
Which sat at John o' the Scales his board;
Said, "Turn again, thou heir of Linne,
Some time thou wast a well good lord."

"Some time a good fellow thou hast been,
And sparedst not thy gold and fee,
Therefore I'll lend thee forty pence,
And other forty if need be."

"And ever, I pray thee, John o' the Scales,
To let him sit in thy company
For well I wot thou hadst his land,
And a good bargain it was to thee "

Up then spake him John o' the Scales,
All wood he answer'd him again
"Now Christ's curse on my head," he said,
"But I did lose by that bargain "

"And here I proffer thee, heir of Linne,
Before these lords so fair and free,
Thou shalt have it back again better cheap,
By a hundred marks, than I had it of thee.

"I draw you to record, lords," he said,
With that he cast him a gods-pennie
"Now by my fay," said the heir of Linne,
"And here, good John, is thy money "

And he pull'd forth three bags of gold,
And laid them down upon the board.
All woe begone was John o' the Scales,
So shent he could say never a word

He told him forth the good red gold,
He told it forth with mickle din
"The gold is thine, the land is mine,
And now again I'm the lord of Linne "

Says, "Have thou here, thou good fellow,
Forty pence thou didst lend me.
Now I am again the lord of Linne,
And forty pounds I will give thee

"I'll make thee keeper of my forest,
Both of the wild deer and the tame;
For but I reward thy bounteous heart,
I was, good fellow, I were to blame "

"Now well-a-day!" saith Joan o' the Scales.
"Now well-a-day!" and woe is my life!
Yesterday I was lady of Linne,
Now I'm but John o' the Scales his wife "

"Now fare thee well," said the heir of Linne,
"Farewell now, John o' the Scales," said
he:

"Christ's curse light on me, if ever again
I bring my lands in jeopardy "

Anonymous — Before 1649.

538—THE SPANISH LADY'S LOVE.

Will you hear a Spanish lady,
How she wooed an English man?
Garments gay and rich as may be,
Decked with jewels she had on
Of a comely countenance and grace was she,
And by birth and parentage of high degree.

As his prisoner there he kept her,
In his hands her life did he,
Cupid's bands did tie them faster
By the liking of an eye.

In his courteous company was all her joy,
To favour him in anything she was not coy.

But at last there came commandment
For to set the ladies free,
With their jewels still adorned,
None to do them injury.
Then said this lady mild, "Full woe is me;
O, let me still sustain this kind captivity "

"Gallant captain, show some pity
To a lady in distress,
Leave me not within this city,
For to die in heaviness.
Thou hast set this present day my body free,
But my heart in prison still remains with
thee."

"How shouldst thou, fair lady, love me,
Whom thou know'st thy country's foe?
Thy fair words make me suspect thee.
Serpents lie where flowers grow "
"All the harm I wish to thee, most courteous
knight,
God grant the same upon my head may fully
light "

"Blessed be the time and season,
That you came on Spanish ground;
If our foes you may be termèd,
Gentle foes we have you found
With our city, you have won our hearts each
one,
Then to your country bear away, that is your
own "

"Rest you still, most gallant lady;
Rest you still, and weep no more;
Of fair lovers there is plenty,
Spain doth yield a wondrous store "
"Spaniards fraught with jealousy we often
find,
But Englishmen through all the world are
counted kind.

"Leave me not unto a Spaniard,
You alone enjoy my heart;
I am lovely, young, and tender,
Love is likewise my desert.
Still to serve thee day and night my mind is
pressed,
The wife of every Englishman is counted
blessed."

"It would be a shame, fair lady,
For to bear a woman hence;
English soldiers never carry
Any such without offence."
"I'll quickly change myself, if it be so,
And like a page I'll follow thee, where'er thou
go "

"I have neither gold nor silver
To maintain thee in this case,
And to travel is great charges,
As you know in every place."
"My chains and jewels every one shall be
thine own,
And eke five hundred pounds in gold that lies
unknown "

" On the sea are many dangers,
Many storms do there arise,
Which will be to ladies dreadful,
And force tears from watery eyes "
" Well, in troth, I shall endure extremity,
For I could find in heart to lose my life for
thoe "

" Courteous lady, leave this fancy,
Here comes all that breeds this strife;
I in England have already
A sweet woman to my wife;
I will not falsify my vow for gold nor gain,
Nor yet for all the fairest dames that live in
Spain "

" O' how happy is that woman
That enjoys so true a friend '
Many happy days God send her '
Of my suit I make an end
On my knees I pardon crave for my offence,
Which did from love, and true affection first
commence

" Commend me to thy lovely lady,
Bear to her this chain of gold,
And these bracelets for a token,
Grieving that I was so bold -
All my jewels in like sort take thou with
thee,
For they are fitting for thy wife, but not for
me.

" I will spend my days in prayer,
Love and all her laws defy,
In a nunnery will I shroud me,
Far from any company
But ere my prayers have an end, be sure of
this,
To pray for thee and for thy love I will not
miss.

" Thus farewell, most gallant captain '
Farewell too my heart's content '
Count not Spanish ladies wanton,
Though to thee my love was bent
Joy and true prosperity go still with thee ' "
" The like fall ever to thy share, most fair
ladý! "

Anonymous.—Before 1649.

539—THE LASS OF LOCHROYAN.

" O wha will shoe my bonny foot ?
And wha will glove my hand ?
And wha will lace my middle jump
Wi' a lang, lang linn band ?

" O wha will kame my yellow hair,
With a new-made silver kame ?
And wha will father my young son,
Till Lord Gregory come hame ? "

" Thy father will shoe thy bonny foot,
Thy mother will glove thy hand,
Thy sister will lace thy middle jump,
Till Lord Gregory come to land.

" Thy brother will kame thy yellow hair
With a new-made silver kame,
And God will be thy bairn's father
Till Lord Gregory come hame "

" But I will get a bonny boat,
And I will sail the sea ;
And I will gang to Lord Gregory,
Since he canna come hame to me. "

Syne she's gar'd build a bonny boat,
To sail the salt, salt sea,
The sails were o' the light green silk,
The tows o' taffety.

She hadna sailed but twenty leagues,
But twenty leagues and three,
When she met wi' a rank robber,
And a' his company.

" Now whether are ye the queen hersell,
(For so ye weel might be,)
Or are ye the Lass of Lochroyan,
Seekin' Lord Gregory. "

" O I am neither the queen, " she said,
" Nor sic I seem to be,
But I am the Lass of Lochroyan,
Seekin' Lord Gregory. "

" O see na thou yon bonny bower,
It's a' covered o'er wi' tin ?
When thou hast sailed it round about,
Lord Gregory is within. "

And when she saw the stately tower
Shining sae clear and bright,
Whilk stood aboon the jawing wave,
Built on a rock of height,

Says—" Bow the boat, my mariners,
And bring me to the land !
For yonder I see my love's castle
Close by the salt-sea strand. "

She sailed it round, and sailed it round,
And loud, loud cried she—

" Now break, now break, ye fairy charms,
And set my true love free ! "

She's ta'en her young son in her arms,
And to the door she's gane -
And long she knocked, and sair she ca'd,
But answer got she nane.

" O open the door, Lord Gregory '
O open and let me in '
For the wind blows through my yellow
hair,
And the rain draps o'er my chin. "

" Awa, awa, ye ill woman !
Ye're no come here for good '
Ye're but some witch, or wil warlook,
Or mermaid o' the flood "

" I am neither witch, nor wil warlook,
Nor mermaid o' the sea,
But I am Annie of Lochroyan,
O open the door to me ! "

"Gin thou be Annie of Lochroyan,
(As I trow thou binna she,)
Now tell me some o' the love tokèns
That past between thee and me "

"O dinna ye mind, Lord Gregory,
As we sat at the wine,
We changed the rings frae our fingers,
And I can show thee thine "

"O yours was gude, and gude enough,
But aye the best was mine,
For yours was o' the gude red gowd,
But mine o' the diamond fine "

"And has na thou mind, Lord Gregory,
As we sat on the hill,
Thou twined me o' my maidenhead
Right saur against my will "

"Now, open the door, Lord Gregory,
Open the door, I pray '
For thy young son is in my arms,
And will be dead ere day."

"If thou be the Lass o' Lochroyan,
(As I kenna thou be,)
Tell me some mair o' the love tokèns
Past between me and thee "

Fair Annie turned her round about—
"Weel ' since that it be sae,
May never a woman that has borne a son,
Hae a heart sae fou o' wae "

"Take down, take down, that mast o' gowd '
Set up a mast o' tree '
It disna become a forsaken lady
To sail sae royalhe "

When the cock had crawn, and the day did
dawn,
And the sun began to peep,
Then up and raise him Lord Gregory,
And saur, saur did he weep

"Oh I hae dreamed a dream, mother,
I wish it may prove true '
That the bonny Lass o' Lochroyan
Was at the gate e'en now.

"O I hae dreamed a dream, mother,
The thought o't gars me greet '
That fair Annie o' Lochroyan
Lay cauld dead at my feet."

"Gin it be for Annie of Lochroyan,
That ye make a' this din,
She stood a' last night at your door,
But I true she wad na in."

"O wae betide ye, ill woman '
An ill deed may ye do '
That wadna open the door to her,
Nor yet wad waken me "

O he's gane down to yon shore side
As fast as he could fare,
He saw fair Annie in the boat,
But the wind it tossed her saur

"And hey, Annie, and how, Annie,
O Annie, winna ye bide !"
But aye the mair he cried Annie,
The braader grew the tide.

"And hey, Annie, and how, Annie '
Dear Annie, speak to me !"
But aye the louder he cried Annie,
The louder roared the sea.

The wind blew loud, the sea grew rough,
And dashed the boat on shore,
Fair Annie floated thron' the foam,
But the babe rose no more

Lord Gregory tore his yellow hair,
And made a heavy moun,
Fair Annie's corpse lay at his feet,
Her bonny young son was gone

O cherry, cherry was her cheek,
And gowden was her hair,
But clay-cold were her rosy lips—
Nae spark o' life was there.

And first he kissed her cherry cheek,
And syne he kissed her chin,
And syne he kissed her rosy lips—
There was nae breath within

"O wae betide my cruel mothèr '
An ill death may she die '
She turned my true love frae my door,
Wha came sae far to me.

"O wae betide my cruel mothèr '
An ill death may she die '
She turned fair Annie frae my door,
Wha died for love o' me "

Anonymous.—Before 1649.

THE FOURTH PERIOD,

FROM 1649 TO 1689.

“THE forty years comprehended in this period,” says Chambers, in his admirable “Cyclopædia of English Literature,” “produced some great names; but considering the mighty events which then agitated the country, and must have influenced the national feelings—such as the abolition of the ancient monarchy of England, and the establishment of the Commonwealth—there was less change in the taste and literature of the nation than might have been anticipated. Authors were still a select class, and literature, the delight of the learned and ingenious, had not become food for the multitude. The chivalrous and romantic spirit which prevailed in the reign of Elizabeth, had even, before her death, begun to yield to more sober and practical views of human life and society: a spirit of inquiry was fast spreading among the people. The long period of peace under James, and the progress of commerce, gave scope to domestic improvement, and restored the reasoning faculties and mechanical powers, rather than the imagination. The reign of Charles I., a prince of taste and accomplishments, partially revived the style of the Elizabethan era, but its lustre extended little beyond the court and the nobility. During the civil war and the protectorate, poetry and the drama were buried under the strife and anxiety of contending factions. Cromwell, with a just and generous spirit, boasted that he would make the name of an Englishman as great as ever that of a Roman had been. He realized his wish in the naval victories of Blake, and the unquestioned supremacy of England abroad; but neither the time nor inclination of the Protector permitted him to be a patron of literature. Charles II. was better fitted for such a task, by natural powers, birth, and education, but he had imbibed a false and perverted taste, which, added to his indolent and sensual disposition, was as injurious to art and literature as to the public morals. Poetry declined from the date of the Restoration, and was degraded from a high and noble art to a mere courtly amusement, or pander to immorality. The whole atmosphere of genius was not, however, tainted by this public degeneracy. Science was assiduously cultivated, and to this period belong some of the proudest triumphs of English poetry, learning, and philosophy. Milton produced his long-cherished epic, the greatest poem which our language can boast, Butler his mimitable burlesque of Hudibras; and Dryden his matchless satire and versification. In the department of divinity, Jeremy Taylor, Barrow, and Tillotson, laid the sure foundations of Protestantism, and the best defences of revealed religion. In speculative philosophy, we have the illustrious name of Locke; in history and polite literature, Clarendon, Burnet, and Temple. In this period, too, Bunyan composed his mimitable religious allegory, and gave the first conspicuous example of native force of mind and powers of imagination rising successful over all the obstructions caused by a low station in life, and a miserably defective education. The world has never been, for any length of time, without some great men to guide and illuminate the onward course of society; and, happily, some of them were found at this period to serve as beacons to their contemporaries and to all future ages.”

Professor Spalding, in reference to this period and a few years afterwards, states that “whether we have regard to the political, the moral, or the literary state of the nation, England resembled a fine antique garden neglected and falling into decay. A few patriarchal trees still rose green and stately, a few chance-sown flowers began to blossom in the shade but lawn, and parterre, and alley were matted with noisome weeds, and the stagnant waters breathed out pestilential damps. When, after the Revolution, the attempt was made to re-introduce order and productiveness, many of the wild plants were allowed still to encumber the ground; and there were compartments which, worn out by the rank vegetation they had borne, became, for a time, altogether barren. In a word, the Restoration brought in evils of all kinds, many of which lingered through the age that succeeded, and others were not eradicated for several generations.

THE FOURTH PERIOD.—FROM 1649—1689.

"Of all the social mischiefs of the time, none infected literature so deeply as that depravation of morals into which the court and the aristocracy plunged, and into which so many of the people followed them. The lighter kinds of composition mirrored faithfully the surrounding blackness. The drama sank to a frightful grossness, the tone of thinking was lowered also in other walks of poetry. The coarseness of speech survived the close of the century: the cool, selfish, calculating spirit, which had been the more tolerable form of the degradation, survived, though in a mitigated degree, very much longer. Thus bad morality was in part attributable to a second characteristic of the time, which produced, likewise, other consequences. The reinstated courtiers imported a mania for foreign models, especially French. The favourite literary works, instead of continuing to obey native and natural impulses, were anxiously moulded on the tastes of Paris. This prevalence of exotic predilections endured for more than a century. Amidst all these and other weaknesses and blots, there was not wanting either strength or brightness. The literary career of Dryden covers the whole of our period, and marks a change which contained improvement in several features. Locke was the leader of philosophical speculation, and mathematical and physical science, little dependent on the political or moral state of the times, had its active band of distinguished votaries headed by Newton:—

"a mind for ever

Voyaging through strange seas of thought, alone."

That philosophy and science did not even then neglect goodness or despise religion, is proved by the names which we have last read; and in many other quarters there were uttered, though to inattentive ears, stern protests against evil, which have echoed from age to age, till they reached ourselves. Those voices issued from not a few of the high places of the Church; and others were lifted up, sadly but firmly, in the midst of persecution. The Act of Uniformity, by silencing the Puritan clergy, actually gave to the ablest of them a greater power at the time, and a power which, but for this, would not so probably have bequeathed to us any record. The Nonconformists wrote and printed when they were forbidden to speak. A younger generation was growing up among them; and some of the elder race still survived—such as the fiery Baxter, the calm Owen, and the prudent Calamy. Greatest of all, and only now reaching the climax of his strength, Milton sat in the narrow chamber of his neglected old age, bating no jot of hope, yielding no point of honesty, abjuring no word or syllable of faith, but consoling himself for the disappointments which had darkened a weary life, by consecrating its waning years, with redoubled ardour of devotion, to religion, to truth, and to the service of a remote posterity."

BIOGRAPHICAL NOTICES.

ABRAHAM COWLEY.

In Aikin's "Select Works of the British Poets," we have the following: "Abraham Cowley, a poet of considerable distinction, was born at London, in 1618. His father, who was a grocer by trade, died before his birth; but his mother, through the interest of her friends, procured his admission into Westminster school, as a king's scholar. He has represented himself so deficient in memory, as to have been unable to retain the common rules of grammar: it is, however, certain that, by some process, he became an elegant and correct classical scholar. He early imbibed a taste for poetry; and so soon did it germinate in his youthful mind, that, while yet at school, in his fifteenth or sixteenth year, he published a collection of verses, under the appropriate title of 'Poetical Blossoms'.

"In 1636 he was elected a scholar of Trinity college, Cambridge. In this favourable situation he obtained much praise for his academical exercises, and he again appeared as an author, in a pastoral comedy, called 'Love's Riddle,' and a Latin comedy, entitled, 'Naufragium Jocularé', the last of which was acted before the university, by the members of Trinity college. He continued to reside at Cambridge till 1643, and was a Master of Arts when he was ejected from the university by the puritanical visitors. He thence removed to Oxford, and fixed himself in St John's college. It was here that he engaged actively in the royal cause, and was present in several of the king's journeys and expeditions, but in what quality does not appear. He ingratiated himself, however, with the principal persons about the court, and was

particularly honoured with the friendship of Lord Falkland.

"When the events of the war obliged the queen-mother to quit the kingdom, Cowley accompanied her to France, and obtained a settlement at Paris, in the family of the Earl or St. Alban's. During an absence of nearly ten years from his native country, he took various journeys into Jersey, Scotland, Holland, and Flanders, and it was principally through his instrumentality that a correspondence was maintained between the king and his consort. The business of cyphering and decyphering their letters was entrusted to his care, and often occupied his nights, as well as his days. It is no wonder that, after the Restoration, he long complained of the neglect with which he was treated. In 1656, having no longer any affairs to transact abroad, he returned to England, still, it is supposed, engaged in the service of his party, as a medium of secret intelligence. Soon after his arrival, he published an edition of his poems, containing most of those which now appear in his works. In a search for another person, he was apprehended by the messengers of the ruling powers, and committed to custody, from which he was liberated, by that generous and learned physician, Dr. Scarborough, who bailed him in the sum of a thousand pounds. This, however, was possibly the sum at which he was rated as a physician, a character he assumed by virtue of a degree which he obtained, by mandamus, from Oxford, in December, 1657.

"After the death of Cromwell, Cowley returned to France, and resumed his station as an agent in the royal cause, the hopes of which now began to revive. The Restoration reinstated him, with other royalists, in his own country, and he naturally expected a reward for his long services. He had been promised, both by Charles I and Charles II., the Mastership of the Savoy, but was unsuccessful in both his applications. He had also the misfortune of displeasing his party, by his revived comedy of *The Cutter of Coleman-street*, which was construed as a satire on the cavaliers. At length, through the interest of the Duke of Buckingham and the Earl of St. Alban's, he obtained a lease of a farm at Chertsey, held under the queen, by which his income was raised to about £300 per annum. From early youth a country retirement had been a real or imaginary object of his wishes, and, though a late eminent critic and moralist, who had himself no sensibility to rural pleasures, treats this taste with severity and ridicule, there seems little reason to deary a propensity, nourished by the favourite strains of poets, and natural to a mind long tossed by the anxieties of business, and the vicissitudes of an unsettled condition.

"Cowley took up his abode first at Barnelms, on the banks of the Thames, but this

place not agreeing with his health, he removed to Chertsey. Here his life was soon brought to a close. According to his biographer, Dr. Sprat, the fatal disease was an affection of the lungs, the consequence of staying too late in the fields among his labourers. Dr. Warton, however, from the authority of Mr. Spence, gives a different account of the matter. He says, that Cowley, with his friend Sprat, paid a visit on foot to a gentleman in the neighbourhood of Chertsey, which they prolonged, in free conviviality, till midnight, and that missing their way on their return, they were obliged to pass the night under a hedge, which gave to the poet a severe cold and fever, which terminated in his death. He died on July 28, 1667, and was interred, with a most honourable attendance of persons of distinction, in Westminster-abbey, near the remains of Chaucer and Spenser. King Charles II pronounced his eulogy, by declaring, 'that Mr. Cowley had not left a better man behind him in England.'

"At the time of his death, Cowley certainly ranked as the first poet in England; for Milton lay under a cloud, nor was the age qualified to taste him. And although a large portion of Cowley's celebrity has since vanished, there still remains enough to raise him to a considerable rank among the British poets. It may be proper here to add, that as a prose-writer, particularly in the department of essays, there are few who can compare with him in elegant simplicity." See Baxter's *Prefatory Address* to his "*Poetical Fragments*", Dr. Johnson's "*Lives of the English Poets*", Macaulay's "*Miscellanies*", Allibone's "*Crit. Dict. Eng. Lit.*", Dr. Angus's "*Handbook of English Lit.*", Chambers's "*Cycl. Eng. Lit.*"

BISHOP JEREMY TAYLOR.

He was by far the greatest writer of the Anglican Church at this period. Shaw thus speaks the unanimous opinion of all scholars and all Christian men and women. "He was of good but decayed family, his father having exercised the humble calling of a barber at Cambridge, where his illustrious son was born in 1613. The boy received a sound education at the Grammar-School founded by Perse, then recently opened in that town, and afterwards studied at Caius College, where his talents and learning soon made him conspicuous. He took holy orders at an unusually early age, and is said to have attracted by his youthful eloquence, and by his 'graceful and pleasant air,' the notice of Archbishop Laud, the celebrated Primate and Minister, to whose narrow-minded bigotry and tyrannical indifference to the state of religious opinion among his countrymen so much of the confusion of those days is to be ascribed.

Land, who was struck with Taylor's merits at a sermon preached by the latter, made the young priest one of his chaplains, and procured for him a fellowship in All Souls College, Oxford. His career during the Civil War bears some resemblance to that of Fuller, but he stood higher in the favour of the Cavaliers and the Court. He served, as chaplain, in the Royalist army, and was taken prisoner in 1644 at the action fought under the walls of Cardigan Castle, but he confesses that on this occasion, as well as on several others when he fell into the power of the triumphant party of the Parliament, he was treated with generosity and indulgence. Such traits of mutual forbearance, during the heat of civil strife, are honourable to both parties and as refreshing as they are rare. Our great national struggle, however, offered many instances of such noble magnanimity. The King's cause growing desperate, Taylor at last retired from it, and Charles, on taking leave of him, made him a present of his watch. Taylor then placed himself under the protection of his friend Lord Carbery, and resided for some time at the seat of Golden Grove, belonging to that nobleman, in Carmarthenshire. Taylor was twice married, first to Phoebe Longdale, who died early, and afterwards to Joanna Bridges, a natural daughter of Charles I., with whom he received some fortune. He was unhappy in his children, his two sons having been notorious for their profligacy, and he had the sorrow of surviving them both. During part of the time which he passed in retirement, Taylor kept a school in Wales, and continued to take an active part in the religious controversies of the day. The opinions he expressed were naturally distasteful to the dominant party, and on at least three occasions subjected him to imprisonment and sequestrations at the hands of the Government. In 1658, for example, he was for a short time incarcerated in the Tower, and on his liberation migrated to Ireland, where he performed the pastoral functions at Lasburn. On the Restoration his services and sacrifices were rewarded with the Bishopric of Down and Connor, and during the short time he held that preferment he exhibited the brightest qualities that can adorn the episcopal dignity. He died at Lasburn of a fever, in 1667, and left behind him a high reputation for courtesy, charity, and zeal—all the virtues of a Christian Bishop.

"Taylor's works are very numerous and varied in subject: I will content myself with mentioning the principal, and then endeavour to give a general appreciation of his genius. In the controversial department his best-known work is the treatise 'On the Liberty of Prophecy,' which must be understood to refer to the general profession of religious principles and the right of all Christians to toleration in the exercise of their worship. This book is

the first complete and systematic defence of the great principle of religious toleration, and in it Taylor shows how contrary it is not only to the spirit of Christianity but even to the true interests of government to interfere with the profession and practice of religious sects. Of course the argument, though of universal application, was intended by Taylor to secure indulgence for what had once been the dominant Church of England, but which was now proscribed and persecuted by the rampant violence of the sectarians. An 'Apology for Fixed and Set Forms of Worship,' was an elaborate defence of the noble ritual of the Anglican Church. Among his works of a disciplinary and practical tendency I may mention his 'Life of Christ, the Great Exemplar,' in which the details scattered through the Evangelists and the Fathers are co-ordinated in a continuous narrative. But the most popular of Taylor's writings are the two admirable treatises, 'On the Rule and Exercise of Holy Living,' and 'On the Rule and Exercise of Holy Dying,' which mutually correspond to and complete each other, and which form an Institute of Christian life and conduct, adapted to every conceivable circumstance and relation of human existence. Thus devotional work has enjoyed in England a popularity somewhat similar to that of the 'Imitation of Jesus Christ,' among Catholics, a popularity it deserves for a similar eloquence and unction. The least admirable of his numerous writings, and his only one in which he derogated from his usual tone of courtesy and fairness, was his 'Ductor Dubitantium,' a treatise of questions of casuistry. His 'Sermons' are very numerous, and are among the most eloquent, learned, and powerful that the whole range of Protestant—nay, the whole range of Christian—literature has produced. As in his character, so in his writings, Taylor is the ideal of an Anglican pastor. Our Church itself being middle term or compromise between the gorgeous formalism of Catholicism and the narrow fanaticism of Calvinistic theology, so our great ecclesiastical writers exhibit the union of consummate learning with practical simplicity and fervour.

"Taylor's style, though occasionally overcharged with erudition and marked by that abuse of quotation which disfigures a great deal of the prose of that age, is uniformly magnificent. The materials are drawn from the whole range of profane as well as sacred literature, and are fused together into a rich and gorgeous unity by the fire of an unequalled imagination. No prose is more melodious than that of this great writer, his periods, though often immeasurably long, and evolving, in a series of subordinate clauses and illustrations, a train of images and comparisons, one springing out of another, roll on with a soft yet mighty swell, which has often something of the enchantment of verse. He has

been called by the critic Jeffrey, 'the most Shaksperian of our great divines', but it would be more appropriate to compare him with Spenser. He has the same pictorial fancy, the same voluptuous and languishing harmony, but if he can in many respects be likened to Shakspeare, it is firstly in the vividness of intellect which leads him to follow, digressively, the numberless secondary ideas that spring up as he writes, and often lead him apparently far away from his point of departure, and, secondly, the preference he shows for drawing his illustrations from the simplest and most familiar objects, from the opening rose, the infant steamlet, 'the little rings and wanton tendrils of the vine,' the morning song of the soaring lark, or the 'fair cheeks and full eyes of childhood.' Like Shakspeare, too, he knows how to paint the terrible and the sublime no less than the tender and the affecting, and his description of the horrors of the Judgment-Day is no less powerful than his exquisite portraiture of married love. Nevertheless, with Spenser's sweetness he has occasionally something of the luscious and enervate languor of Spenser's style. He had studied the Fathers so intensely that he had become infected with something of that lavish and Oriental imagery which many of those great writers exhibited—many of whom, it should be remembered, were Orientals not only in their style, but in their origin. Taking his personal character and his writings together, Jeremy Taylor may be called the English Fénelon, but in venturing to make this parallel, we must not forget that each of these excellent writers and admirable men possessed the characteristic features of his respective country; if Fénelon's productions, like those of Taylor, are distinguished by their sweetness, that sweetness is allied in the former to the neat, clear, precise expression which the French literature derives not only from the classical origin of the language, but from the antique writers who have always been set up as models for French imitation, while Jeremy Taylor, with a sweetness not inferior, owes that quality to the same rich and poetic susceptibility to natural beauty that gives such a matchless colouring to the English poetry of the sixteenth and seventeenth centuries."

HENRY VAUGHAN.

"Vaughan was born in Wales, on the banks of the Uske, in Brecknockshire, in 1614. His father was a gentleman, but, we presume, poor, as his son was bred to a profession. Young Vaughan became first a lawyer, and then a physician; and we suppose, had it not been for his advanced life, he would have become latterly a clergyman, since he grew, when old, exceedingly devout. In life, he was

not fortunate, and we find him, like Chamberlayne, complaining bitterly of the poverty of the poetical time. In 1651, he published a volume of verse, in which nascent excellence struggles with dim obscurities, like a young moon with heavy clouds. But his 'Silex Scintillans,' or 'Sacred Poems,' produced in later life, attests at once the depth of his devotion, and the truth and originality of his genius. He died in 1695.

"Campbell, always prone to be rather severe on pious poets, and whose taste, too, was finical at times, says of Vaughan—'He is one of the harshest even of the inferior order of the school of concert; but he has some few scattered thoughts that meet the eye amidst his harsh pages, like wild flowers on a barren heath.' Surely this is rather 'harsh' judgment. At the same time, it is not a little laughable to find that Campbell has himself appropriated one of these 'wild flowers' in his beautiful 'Rainbow,' he cries—

'How came the world's gray fathers
forth
To mark thy sacred sign!'

Vaughan had said—

'How bright wert thou when Shem's
admirer's eye
Thy burnished flaming each did first
desire,
When Terah, Nahor, Haran, Abraham,
Lot,
The youthful world's gray fathers in one
knot,
Did with attentive looks watch every
hour
For thy new light, and trembled at each
shower!'

Indeed, all Campbell's 'Rainbow' is just a reflection of Vaughan's, and reminds you of those faint, pale shadows of the heavenly bow you sometimes see in the darkened and disarranged skies of spring. To steal from, and then strike down, the victim, is more suitable to robbers than to poets.

"Perhaps the best criticism on Vaughan may be found in the title of his own poems, 'Silex Scintillans.' He had a good deal of the dulness and hardness of the flint about his mind, but the influence of poverty and suffering,—for true it is that

'Wretched men
Are cradled into poetry by wrong;
They learn in suffering what they teach
in song;—

and latterly the power of a genuine, though somewhat narrow piety, struck out glorious scintillations from the bare but rich rock. He ranks with Crashaw, Quarles, and Herbert, as one of the best of our early religious poets, like them in their faults, and superior to all

of them in refinement and beauty, if not in strength of genius"—Giffillan's "Specimens with Memoirs of the Less-known British Poets," vol. II, pp. 231-2 See R. Aris Willmott's "Lives of the Sacred Poets", Dr Angus's "Handbook of Eng. Lit."

THOMAS STANLEY

Thomas Stanley, born 1625, died 1678, the learned editor of *Æschylus*, and author of the "History of Philosophy" He made poetical versions of considerable neatness from *Anacreon*, *Bion*, and *Moschus*, and the "Kisses" of *Secundus* He also translated from *Tristan*, *Marino*, *Boscan*, and *Gongora* Campbell's "Spec. Eng. Poets," p. 267.

RICHARD BAXTER.

Richard Baxter, born 1615, died 1691 We cannot do better than give the admirable article on this great and good man, written by the Rev Dr Angus in the "Handbook of English Literature"

"Baxter was born in Shropshire, and was educated in the free school of Wroxeter, and afterwards under the care of Mr Wickstead, of Ludlow There, a large library was accessible to him—the only advantage he seems to have gained from Mr. Wickstead's tuition After receiving ordination from the Bishop of Worcester, he obtained employment as schoolmaster at Dudley, and there he preached his first sermon He was never at college like Erasmus and Scaliger, and Andrew Fuller and Carey, he was his own teacher. 'my faults,' said he to Anthony Wood, who had written to ask whether he was an Oxonian, 'are no disgrace to any university, for I was of none weakness and pain helped me to study how to die. that set me on studying how to live, and that on studying the doctrine from which I must fetch my motives and comforts beginning with necessities, I proceeded by degrees, and am now going to see that for which I have lived and studied.' To feeble health and protracted suffering he was indebted for much of his earnestness and wisdom.

"In 1640 he removed to Kidderminster, where he laboured, with a slight interruption caused by the Civil War, for sixteen years. In that town he illustrated by his life his own book, 'The Reformed Pastor,' 'teaching men from house to house,' and warning them day and night with tears his memory is still fragrant there.

"At the outset of the Civil War he sided on the whole with the parliament: more

accurately he may be said to have been the friend of the Constitution, against both the great parties, and, as might have been expected, he was blamed by both After the battle of Edgehill, during which he was preaching for his friend Samuel Clarke, of Alcester, he accepted the chaplaincy of Colonel Whalley's regiment, and continued to discharge the duties of his office with earnestness and popularity He soon found it, however, no congenial post: he distrusted Cromwell, and was grieved with the narrow views of some of the leaders At length his health failed 'it pleased God to take him from all public employments' The leisure which his illness secured him he used in collecting and writing down his thoughts of that country upon the borders of which he seemed to stand. How touching is the whole scene! The weak enfeebled man gathers up his feet expecting to die, the din of battle is still in his ears, around him is a suffering country and a distracted Church: he turns his thoughts to the better land The whole picture is a repetition of the Pilgrim's visit to the Delectable Mountains, where the eye could trace the outlines of the New Jerusalem, and the ear already caught the music of the harping of the many harpers The sights he saw and the sounds he heard he has recorded in the 'Saint's Everlasting Rest,' one of the most useful and popular of his works.

"Soon after this illness he visited London for medical advice, and preached before the Parliament on the day preceding the vote that was to bring back King Charles. At the Restoration he was offered a bishopric, but felt compelled, on conscientious grounds, to decline it He preached for some time under the protection of a licence granted by Sheldon, and at length a chapel was built for him in Oxendon Street there he ministered but once, when the arm of the law closed the place Under the various Acts of Parliament passed in the reign of Charles II. he was several times imprisoned, his library was sold, and he was driven, a feeble aged man, from place to place, without a home In 1685 he was, on frivolous grounds, condemned by the infamous Jeffreys for sedition, but by the king's favour the fine inflicted by the sentence was remitted The last years of his life were spent more peacefully he died in Charter-house Yard, in 1691, reckoning among his personal friends Barrow, Wilkins, and Hale. A few years after his death there was published 'A Narrative of the most Memorable Passages of his Life and Times,' a highly instructive volume, and a great favourite with Dr. Johnson and with Coleridge, both of whom praise its sincerity and substantial truthfulness.

"Besides the works already mentioned, Baxter is the author of 'A Call to the Unconverted to Turn and Live,' one of the most impressive volumes ever written. twenty

thousand copies are said to have been sold in the first year after it was published

"Barter's example is one of the most instructive in our literature. With him activity was a passion. Sometimes the devoted friend, oftener the victim, of the ruling powers, he was at the same time a voluminous writer and a laborious pastor. Three-and-twenty octavo volumes of practical writings, such, Barrow says, as were never mended, forty more of controversy and personal history, attest his diligence in one department, hundreds of visits paid to his parishioners, and prolonged conversations with each of them, attest it in another. He did the work of a city missionary at Kidderminster, and wrote more pages than many students now read

"And all this was done amid great bodily weakness. He entered the ministry with what would now be called the symptoms of a confirmed consumption: he seemed ever living upon the brink of the grave. Great energy or noble achievement was hardly to be looked for from such a sufferer: had he spent his time in telling his ailments, had he even retired from the field to the hospital, it would be easy to find circumstances to excuse, if not to justify, such a course. But instead of yielding to selfish complaint or valetudinarian indolence, he manfully held on his way, a cheerful traveller to the very close. 'In deaths oft' he was also 'in labours more abundant.' There is a shorter road to repose amid bodily afflictions than talking of them, and that road Barter found

"His books have been warmly praised by Flavel and Usher, by Manton and Doddridge, by Addison and Johnson. Wilberforce deemed them 'a treasury of Christian wisdom,' and the man himself among 'the highest ornaments of the Church of England.' The style is one of the finest specimens of direct masculine English, and is a model for all who wish to talk to people instead of talking at them or before them: every sentence strikes home. His life, written by Orme, has been prefixed to the last collected edition of his practical works, and a genial review of his character and labours may be seen in the 'Essays' of Sir James Stephen."

See an article in Alibhorne's "Crit. Dict. Eng. Lit." of very great merit, and which places the subject in every point of view. All we know of Barter redounds to his praise: a more godly man never lived.

GEORGE DIGBY.

George Digby, Earl of Bristol, born 1612, died 1676. His father was first ambassador to Spain, and our poet was born at Madrid. He seems to have published speeches, "Elvira," a comedy, and a few other works. Horace

Walpole says of him that he was "a singular person, whose life was a contradiction." See Walpole's "Royal and Noble Authors"; "Athen. Oxon"; "Biog. Brit"; Bp. Warburton's "Introduct. to Juhan."

HENRY MORE.

Henry More, born 1614, died 1687. "Dr. Henry More was the son of a respectable gentleman at Grantham, in Lincolnshire. He spent the better part of a long and intensely studious life at Cambridge, refusing even the mastership of his college, and several offers of preferment in the Church, for the sake of unbroken leisure and retirement. In 1640 he composed his *Psychozoia*, or *Life of the Soul*, which he afterwards republished with other pieces, in a volume entitled '*Philosophical Poems*.' Before the appearance of the former work he had studied the Platonic writers and mystic divines, till his frame had become emaciated, and his faculties had been strained to such enthusiasm, that he began to talk of holding supernatural communications, and imagined that his body exhaled the perfume of violets. With the exception of those innocent reveries, his life and literary character were highly respectable. He corresponded with Des Cartes, was the friend of Cudworth, and as a divine and moralist was not only popular in his own time, but has been mentioned with admiration both by Addison and Blair. In the heat of rebellion he was spared even by the fanatics, who, though he refused to take the covenant, left him to dream with Plato in his academic bower. As a poet he has woven together a singular texture of Gothic fancy and Greek philosophy, and made the Christiano-Platonic system of metaphysics a ground-work for the fables of the nursery. His versification, though he tells us that he was won to the Muses in his childhood by the melody of Spenser, is but a faint echo of the Spenserian tune. In fancy he is dark and lethargic. Yet his '*Psychozoia*' is not a common-place production: a certain solemnity and earnestness in his tone leaves an impression that he 'believed the magic wonders which he sung.' His poetry is not, indeed, like a beautiful landscape on which the eye can repose, but may be compared to some curious grotto, whose gloomy labyrinths we might be curious to explore for the strange and mystic associations they excite."—Campbell's "Specimens," p. 297.

SIR JOHN DENHAM.

Sir John Denham, born 1615, died 1668. "He was the son of the Chief Baron of the Exchequer in Ireland, and a supporter of

of them in refinement and beauty, if not in strength of genius."—Giffillan's "Specimens with Memoirs of the Less-known British Poets," vol. ii., pp 231-2 See R. Aris Willmott's "Lives of the Sacred Poets", Dr Angus's "Handbook of Eng Lit"

THOMAS STANLEY.

Thomas Stanley, born 1625, died 1678, the learned editor of *Æschylus*, and author of the "History of Philosophy" He made poetical versions of considerable neatness from *Anacreon*, *Bion*, and *Moschus*, and the "Kisses" of *Secundus* He also translated from *Tristan*, *Marino*, *Boscan*, and *Gongora* Campbell's "Spec. Eng Poets," p 267

RICHARD BAXTER

Richard Baxter, born 1615, died 1691 We cannot do better than give the admirable article on this great and good man, written by the Rev. Dr. Angus in the "Handbook of English Literature."

"Baxter was born in Shropshire, and was educated in the free school of Wroxeter, and afterwards under the care of Mr. Wickstead, of Ludlow There, a large library was accessible to him—the only advantage he seems to have gained from Mr. Wickstead's tuition After receiving ordination from the Bishop of Worcester, he obtained employment as school-master at Dudley, and there he preached his first sermon He was never at college. like *Erasmus* and *Scaliger*, and *Andrew Fuller* and *Carey*, he was his own teacher. 'my faults,' said he to *Anthony Wood*, who had written to ask whether he was an *Oxonian*, 'are no disgrace to any university, for I was of none: weakness and pain helped me to study how to die that set me on studying how to live, and that on studying the doctrine from which I must fetch my motives and comforts beginning with necessities, I proceeded by degrees, and am now going to see that for which I have lived and studied.' To feeble health and protracted suffering he was indebted for much of his earnestness and wisdom.

"In 1640 he removed to *Kidderminster*, where he laboured, with a slight interruption caused by the Civil War, for sixteen years. In that town he illustrated by his life his own book, 'The Reformed Pastor,' 'teaching men from house to house,' and warning them day and night with tears his memory is still fragrant there.

"At the outset of the Civil War he sided on the whole with the parliament: more

accurately he may be said to have been the friend of the Constitution, against both the great parties, and, as might have been expected, he was blamed by both After the battle of *Edgehill*, during which he was preaching for his friend *Samuel Clarke*, of *Alcester*, he accepted the chaplaincy of *Colonel Whalley's* regiment, and continued to discharge the duties of his office with earnestness and popularity. He soon found it, however, no congenial post he distrusted *Cromwell*, and was grieved with the narrow views of some of the leaders. At length his health failed 'it pleased God to take him from all public employments' The leisure which his illness secured him he used in collecting and writing down his thoughts of that country upon the borders of which he seemed to stand How touching is the whole scene! The wo : enfeebled man gathers up his feet expecting to die, the din of battle is still in his ears, around him is a suffering country and a distracted Church he turns his thoughts to the better land The whole picture is a repetition of the *Pilgrim's* visit to the *Delectable Mountains*, where the eye could trace the outlines of the *New Jerusalem*, and the ear already caught the music of the harping of the many harpers The sights he saw and the sounds he heard he has recorded in the 'Saint's Everlasting Rest,' one of the most useful and popular of his works

"Soon after this illness he visited *London* for medical advice, and preached before the Parliament on the day preceding the vote that was to bring back *King Charles* At the Restoration he was offered a bishopric, but felt compelled, on conscientious grounds, to decline it. He preached for some time under the protection of a licence granted by *Sheldon*, and at length a chapel was built for him in *Oxendon Street* there he ministered but once, when the arm of the law closed the place Under the various Acts of Parliament passed in the reign of *Charles II* he was several times imprisoned, his library was sold, and he was driven, a feeble aged man, from place to place, without a home In 1685 he was, on frivolous grounds, condemned by the infamous *Jeffreys* for sedition, but by the king's favour the fine inflicted by the sentence was remitted The last years of his life were spent more peacefully he died in *Charter-house Yard*, in 1691, reckoning among his personal friends *Barrow*, *Wilkins*, and *Hale* A few years after his death there was published 'A Narrative of the most Memorable Passages of his Life and Times,' a highly instructive volume, and a great favourite with *Dr Johnson* and with *Coleridge*, both of whom praise its sincerity and substantial truthfulness.

"Besides the works already mentioned, Baxter is the author of 'A Call to the Unconverted to Turn and Live,' one of the most impressive volumes ever written. twenty

thousand copies are said to have been sold in the first year after it was published.

"Barter's example is one of the most instructive in our literature. With him activity was a passion. Sometimes the devoted friend, oftener the victim, of the ruling powers, he was at the same time a voluminous writer and a laborious pastor. Three-and-twenty octavo volumes of practical writings, such, Barrow says, as were never mended, forty more of controversy and personal history, attest his diligence in one department, hundreds of visits paid to his parishioners, and prolonged conversations with each of them, attest it in another. He did the work of a city missionary at Kidderminster, and wrote more pages than many students now read.

"And all this was done amid great bodily weakness. He entered the ministry with what would now be called the symptoms of a confirmed consumption; he seemed ever living upon the brink of the grave. Great energy or noble achievement was hardly to be looked for from such a sufferer. Had he spent his time in telling his ailments, had he even retired from the field to the hospital, it would be easy to find circumstances to excuse, if not to justify, such a course. But instead of yielding to selfish complaint or valetudinarian indolence, he manfully held on his way, a cheerful traveller to the very close. 'In deaths oft' he was also 'in labours more abundant.' There is a shorter road to repose amid bodily afflictions than talking of them, and that road Barter found.

"His books have been warmly praised by Flavel and Usher, by Manton and Doddridge, by Addison and Johnson. Wilberforce deemed them 'a treasury of Christian wisdom,' and the man himself among 'the highest ornaments of the Church of England.' The style is one of the finest specimens of direct masculine English, and is a model for all who wish to talk to people instead of talking at them, or before them. Every sentence strikes home. His life, written by Orme, has been prefixed to the last collected edition of his practical works, and a genial review of his character and labours may be seen in the 'Essays' of Sir James Stephen."

See an article in Allibone's "Crit. Dict. Eng. Lit." of very great merit, and which places the subject in every point of view. All we know of Barter redounds to his praise: a more godly man never lived.

GEORGE DIGBY.

George Digby, Earl of Bristol, born 1612, died 1676. His father was first ambassador to Spain, and our poet was born at Madrid. He seems to have published speeches; "Elvira," a comedy, and a few other works. Horace

Walpole says of him that he was "a singular person, whose life was a contradiction." See Walpole's "Royal and Noble Authors"; "Athen. Oxon."; "Biog. Brit."; Bp Warburton's "Introducto to Julian."

HENRY MORE.

Henry More, born 1614, died 1687. "Dr. Henry More was the son of a respectable gentleman at Grantham, in Lincolnshire. He spent the better part of a long and intensely studious life at Cambridge, refusing even the mastership of his college, and several offers of preferment in the Church, for the sake of unbroken leisure and retirement. In 1640 he composed his *Psychologia*, or *Life of the Soul*, which he afterwards republished with other pieces, in a volume entitled '*Philosophical Poems*.' Before the appearance of the former work he had studied the Platonic writers and mystic divines, till his frame had become emaciated, and his faculties had been strained to such enthusiasm, that he began to talk of holding supernatural communications, and imagined that his body exhaled the perfume of violets. With the exception of these innocent reveries, his life and literary character were highly respectable. He corresponded with Des Cartes, was the friend of Cudworth, and as a divine and moralist was not only popular in his own time, but has been mentioned with admiration both by Addison and Blair. In the heat of rebellion he was spared even by the fanatics, who, though he refused to take the covenant, left him to dream with Plato in his academic bower. As a poet he has woven together a singular texture of Gothic fancy and Greek philosophy, and made the Christiano-Platonic system of metaphysics a ground-work for the fables of the nursery. His versification, though he tells us that he was won to the Muses in his childhood by the melody of Spenser, is but a faint echo of the Spenserian tune. In fancy he is dark and lethargic. Yet his '*Psychologia*' is not a common-place production: a certain solemnity and earnestness in his tone leaves an impression that he 'believed the magic wonders which he sung.' His poetry is not, indeed, like a beautiful landscape on which the eye can repose, but may be compared to some curious grotto, whose gloomy labyrinths we might be curious to explore for the strange and mystic associations they excite."—Campbell's "Specimens," p. 297.

SIR JOHN DENHAM.

Sir John Denham, born 1615, died 1668. "He was the son of the Chief Baron of the Exchequer in Ireland, and a supporter of

Charles I. Though a poet of the secondary order, when regarded in connection with Cowley, one work of his, 'Cooper's Hill,' will always occupy an important place in any account of the English literature of the seventeenth century. This place it owes not only to its specific merits, but also in no mean degree to the circumstance that this poem was the first work in a peculiar department which English writers afterwards cultivated with great success, and which is, I believe, almost exclusively confined to our literature. This department is what may be called local or topographic poetry, and in it the writer discloses some individual scene as the object round which he is to accumulate his descriptive or contemplative passages. Denham selected for this purpose a beautiful spot near Richmond on the Thames, and in the description of the scene itself, as well as in the reflections it suggests, he has risen to a noble elevation. Four lines, indeed, in which he expresses the hope that his own verse may possess the qualities which he attributes to the Thames, will be quoted again and again as one of the finest and most felicitous passages of verse in any language."—Shaw's "Hist. Eng. Lit.," pp. 184-5. He was regarded with great esteem by Waller, Prior, Dryden, Watson, and Johnson.

WILLIAM CHAMBERLAYNE.

William Chamberlayne, born 1619, died 1689. He was a native of Dorsetshire, a soldier, physician, and poet. He published "Love's Victory," a tragic-comedy, in 1658. A portion of this appeared on the stage in 1678, under the title of "Wits Led by the Nose, or a Poet's Revenged." In 1659 appeared his "Pharonmida," a heroic poem. Campbell writes of this work—

"His 'Pharonmida,' which Langbaine says has nothing to recommend it, is one of the most interesting stories that was ever told in verse, and contained so much amusing matter as to be made into a prose novel in the reign of Charles II. What Dr. Johnson said unjustly of Milton's *Comus*, that it was like gold hid under a rock, may unfortunately be applied with too much propriety to 'Pharonmida.' Never, perhaps, was so much beautiful design in poetry marred by ineptitude of execution: his ruggedness of versification, abrupt transitions, and a style that is at once slovenly and quaint, perpetually interrupt in enjoying the splendid figures and spirited passions of this romantic tablet, and make us catch them only by glimpses. I am well aware that from a story so closely interwoven a few selected passages, while they may be more than sufficient to exemplify the faults, are not

enough to discover the full worth of Chamberlayne. His sketches, already imperfect, must appear still more so in the shape of fragments; we must peruse the narrative itself to appreciate the rich breadth and variety of its scenes, and we must perhaps accustom our vision to the thick medium of its uncouth style to enjoy the power and pathos of his characters and situations. Under all the defects of the poem, the reader will then indeed feel its unfinished hints affect the heart and dilate the imagination. From the fate of Chamberlayne a young poet may learn one important lesson, that he who neglects the subsidiary graces of taste has every chance of being neglected by posterity, and that the pride of genius must not prompt him to disdain the study of harmony and of style."

EDMUND WALLER.

"Edmund Waller, born at Colleshill, Hertfordshire, in March, 1605, was the son of Robert Waller, Esq., a gentleman of an ancient family and good fortune, who married a sister of the celebrated John Hampden. The death of his father during his infancy left him heir to an estate of £3,500 a year, at that period an ample fortune. He was educated first at Eton, whence he was removed to King's College, Cambridge. His election to Parliament was as early as between his sixteenth or seventeenth year, and it was not much later that he made his appearance as a poet, and it is remarkable that a copy of verses which he addressed to Prince Charles, in his eighteenth year, exhibits a style and character of versification as perfectly formed as those of his maturest productions. He again served in Parliament before he was of age, and he continued his services to a later period. Not insensible of the value of wealth, he augmented his paternal fortune by marriage with a rich city heiress. In the long intermissions of Parliament which occurred after 1628, he retired to his mansion of Beaconsfield, where he continued his classical studies, and under the direction of his kinsman Morley, afterwards bishop of Winchester, and he obtained admission to a society of able men and polite scholars, of whom Lord Falkland was the connecting medium.

"Waller became a widower at the age of twenty-five, he did not, however, spend much time in mourning, but declared himself the suitor of Lady Dorothea Sydney, eldest daughter of the Earl of Leicester, whom he has immortalized under the poetical name of Saccharissa. She is described by him as a majestic and scornful beauty, and he seems to delight more in her contrast, the gentler Amoret, who is supposed to have been a Lady Sophia Murray. Neither of these ladies, how-

ever, was won by his poetic strains; and, like another man, he consoled himself in a second marriage.

"When the king's necessities compelled him, in 1640, once more to apply to the representatives of the people, Waller, who was returned for Agmondesham, decidedly took part with the members who thought that the redress of grievances should precede a vote for supplies, and he made an energetic speech on the occasion. He continued during three years to vote in general with the Opposition in the Long Parliament, but did not enter into all their measures. In particular, he employed much cool argument against the proposal for the abolition of Episcopacy, and he spoke with freedom and severity against some other plans of the House. In fact, he was at length become a zealous loyalist in his inclinations, and his conduct under the difficulties into which this attachment involved him became a source of his indelible disgrace. A short narrative will suffice for the elucidation of this matter.

"Waller had a brother-in-law, named Tomkyns, who was clerk of the queen's council, and possessed great influence in the city among the warm loyalists. On consulting together, they thought it would be possible to raise a powerful party, which might oblige the Parliament to adopt pacific measures, by insisting the payment of the taxes levied for the support of the war. About this time Sir Nicholas Cuspe formed a design of more dangerous import, which was that of exciting the king's friends in the city to an open resistance of the authority of Parliament; and for that purpose he obtained a commission of array from his majesty. This plan appears to have been originally unconnected with the other, yet the commission was made known to Waller and Tomkyns, and the whole was compounded into a horrid and dreadful plot. Waller and Tomkyns were apprehended, when the pusillanimity of the former disclosed the whole secret. 'He was so confounded with fear,' (says Lord Clarendon,) 'that he confessed whatever he had heard, said, thought, or seen, all that he knew of himself, and all that he suspected of others, without concealing any person, of what degree or quality soever, or any discourse which he had ever upon any occasion entertained with them.' The conclusion of this business was, that Tomkyns, and Chaloner, another conspirator, were hanged, and that Waller was expelled the House, tried, and condemned, but after a year's imprisonment, and a fine of ten thousand pounds, was suffered to go into exile. He chose Rouen for his first place of foreign exile, where he lived with his wife till his removal to Paris. In that capital he maintained the appearance of a man of fortune, and entertained hospitably, supporting this style of living chiefly by the sale of his wife's jewels. At length, after the lapse of ten

years, being reduced to what he called his *running* jewel, he thought it time to apply for permission to return to his own country. He obtained this licence, and was also restored to his estate, though now diminished to half its former rental. Here he fixed his abode, at a house built by himself, at Beaconsfield; and he renewed his courtly strains by adulation to Cromwell, now Protector, to whom his mother was related. To this usurper the noblest tribute of his muse was paid.

"When Charles II. was restored to the crown, and past character was lightly regarded, the stains of that of Waller were forgotten, and his wit and poetry procured him notice at court, and admission to the highest circles. He had also sufficient interest to obtain a seat in the House of Commons in all the parliaments of that reign. The king's gracious manners emboldened him to ask for the vacant place of provost of Eton College, which was granted him, but Lord Clarendon, then Lord Chancellor, refused to set the seal to the grant, alleging that by the statutes laymen were excluded from that provostship. This was thought the reason why Waller joined the Duke of Buckingham in his hostility against Clarendon.

"On the accession of James II., Waller, then in his 80th year, was chosen representative for Saltash. Having now considerably passed the usual limit of human life, he turned his thoughts to devotion, and composed some divine poems, the usual task in which men of gaiety terminate their career. He died at Beaconsfield in October, 1687, in the 83rd year of his age. He left several children by his second wife, of whom the inheritor of his estate, Edmund, after representing Agmondesham in Parliament, became a convert to Quakerism.

"Waller was one of the earliest poets who obtained reputation by the sweetness and sonorousness of his strains; and there are perhaps few masters at the present day who surpass him in this particular." — Aikin's "Select Works of the British Poets," pp 142-3

JOHN MILTON.

"John Milton, a poet of the first rank in eminence, was descended from an ancient family, settled at Milton, in Oxfordshire. His father, whose desertion of the Roman Catholic faith was the cause of his disinherence, settled in London as a scrivener, and marrying a woman of good family, had two sons and a daughter. John, the eldest son, was born in Bread Street, on December 9, 1608. He received the rudiments of learning from a domestic tutor, Thomas Young, afterwards chaplain to the English merchants at Hamburg, whose merits are gratefully commemorated by

his pupil in a Latin elegy. At a proper age he was sent to St Paul's School, and there began to distinguish himself by his intense application to study, as well as by his poetical talents. In his sixteenth year he was removed to Christ's College, Cambridge, where he was admitted a pensioner, under the tuition of Mr W Chappel.

"Of his course of studies in the university, little is known, but it appears, from several exercises preserved in his works, that he had acquired extraordinary skill in writing Latin verses, which are of a purer taste than any preceding compositions of the kind by English scholars. He took the degrees both of Bachelor and Master of Arts; the latter in 1632, when he left Cambridge. He renounced his original intention of entering the Church, for which he has given as a reason, that, 'coming to some maturity of years, he had perceived what tyranny had invaded it', which denotes a man early habituated to think and act for himself.

"He now returned to his father, who had retired from business to a residence at Horton, in Buckinghamshire, and he there passed five years in the study of the best Roman and Grecian authors, and in the composition of some of his finest miscellaneous poems. This was the period of his 'Allegro' and 'Penseroso', his 'Comus' and 'Lycidas.' That his learning and talents had at this time attracted considerable notice, appears from an application made to him from the Bridgewater family, which produced his admirable masque of 'Comus,' performed in 1634 at Ludlow Castle, before the Earl of Bridgewater, then Lord President of Wales, and also by his 'Arcades,' part of an entertainment presented to the Countess Dowager of Derby, at Harefield, by some of her family.

"In 1638 he obtained his father's leave to improve himself by foreign travel, and set out for the Continent. Passing through France, he proceeded to Italy, and spent a considerable time in that seat of the arts and of literature. At Naples he was kindly received by Manso, Marquis of Villa, who had long before deserved the gratitude of poets by his patronage of Tasso, and, in return for a laudatory distich of Manso, Milton addressed to him a Latin poem of great elegance. He left Italy by the way of Geneva, where he contracted an acquaintance with two learned divines, John Diodati and Frederic Spanheim, and he returned through France, having been absent about a year and three months.

"On his arrival, Milton found the nation agitated by civil and religious disputes, which threatened a crisis, and as he had expressed himself impatient to be present on the theatre of contention, it has been thought extraordinary that he did not immediately place himself in some active station. But his turn was not military; his fortune precluded a seat in Parliament; the pulpit he had declined, and for the bar he had made no preparation. His

taste and habits were altogether literary, for the present, therefore, he fixed himself in the metropolis, and undertook the education of his sister's two sons, of the name of Phillips. Soon after, he was applied to by several parents to admit their children to the benefit of his tuition. He therefore took a commodious house in Aldersgate Street, and opened an academy. Disapproving the plan of education in the public schools and universities, he deviated from it as widely as possible. He put into the hands of his scholars, instead of the common classics, such Greek and Latin authors as treated on the arts and sciences, and on philosophy, thus expecting to instil the knowledge of things with that of words. We are not informed of the result of his plan; but it will appear singular that one who had himself drunk so deeply at the Muses' fount should withhold the draught from others. We learn, however, that he performed the task of instruction with great assiduity.

"Milton did not long suffer himself to lie under the reproach of having neglected the public cause in his private pursuits, and, in 1641, he published four treatises relative to church government, in which he gave the preponderance to the presbyterian form above the episcopalian. Resuming the same controversy in the following year, he numbered among his antagonists such men as Bishop Hall and Archbishop Usher. His father, who had been disturbed by the king's troops, now came to live with him; and the necessity of a female head of such a house, caused Milton, in 1643, to form a connection with the daughter of Richard Powell, Esq, a magistrate of Oxfordshire. This was, in several respects, an unhappy marriage; for his father-in-law was a zealous royalist, and his wife had accustomed herself to the jovial hospitality of that party. She had not, therefore, passed above a month in her husband's house, when, having procured an invitation from her father, she went to pass the summer in his mansion. Milton's invitations for her return were treated with contempt; upon which, regarding her conduct as a desertion which broke the nuptial contract, he determined to punish it by repudiation. In 1644 he published a work on 'The Doctrine and Discipline of Divorce', and, in the next year, it was followed by 'Tetrachordon, or Expositions upon the four chief Places in Scripture which treat of Marriage.' He further reduced his doctrine into practice, by paying his addresses to a young lady of great accomplishments, but, as he was paying a visit to a neighbour and kinsman, he was surprised with the sudden entrance of his wife, who threw herself at his feet, and implored forgiveness. After a short struggle of resentment, he took her to his bosom; and he sealed the reconciliation by opening his house to her father and brothers, when they had been driven from home by the triumph of the republican arms.

"In the progress of Milton's prose works, it will be right to mention his '*Areopagitica*, a Speech of Mr John Milton, for the Liberty of Unlicensed Printing,'—a work published in 1644, written with equal spirit and ability, and which, when reprinted in 1738, was affirmed by the editor to be the best defence that had ever then appeared of that essential article of public liberty. In the following year he took care that his poetical character should not be lost to the world, and published his '*Juvenile Poems*,' Latin and English.

"Milton's principles of the origin and end of government carried him to a full approbation of the trial and execution of the king; and, in order to conciliate the minds of the people to that act, he published, early in 1649, a work, entitled, '*The Tenure of Kings and Magistrates*,' proving that it is lawful, and hath been so held through all ages, for any who have the power, to call to account a tyrant or wicked king, and, after due conviction, to depose and put him to death, if the ordinary magistrate have neglected or denied to do it.' Certainly, it would not be easy to express, in stronger terms, an author's resolution to leave no doubts concerning his opinion on this important topic. His appointment to the Latin Secretaryship to the Council of State was, probably, the consequence of his decision.

"The learned Frenchman, Salmasius, or Saumaise, having been lured by Charles II, while in Holland, to write a work in favour of the royal cause, which he entitled '*Defensio Regia*,' Milton was employed to answer it, which he did in 1651, by his celebrated '*Defensio pro Populo Anglicano*,' in which he exercised all his powers of Latin rhetoric, both to justify the republican party, and to confound and vilify the famous scholar against whom he took up the pen. By this piece he acquired a high reputation both at home and abroad; and he received a present of a thousand pounds from the English government. His book went through several editions, while, on the other hand, the work of Salmasius was suppressed by the States of Holland, in whose service he lived as a professor at Leyden.

"Milton's intense application to study had, for some years preceding, brought on an affection of the eyes which gradually impaired his sight, and, before he wrote his '*Defensio*,' he was warned by his physicians that the effort would probably end in total blindness. This opinion was soon after justified by a gutta serena which seized both his eyes, and subjected the remainder of his life to those privations which he has so feelingly described in some passages of his poems. His intellectual powers, however, suffered no eclipse from this loss of his sensitive faculties, and he pursued without intermission both his official and his controversial occupations. Cromwell, about this time, having assumed the supreme power, with the title of Pro-

tector, Milton acted with a subservience towards this usurper which is the part of his conduct that it is the most difficult to justify. It might have been expected, that when the wisest and most conscientious of the republicans had become sensible of his arts, and opposed his ambitious projects, the mind of Milton would neither have been blinded by his hypocrisy, nor overawed by his power. Possibly the real cause of his predilection for Cromwell, was that he saw no refuge from the intolerance of the Presbyterians, but in the moderation of the Protector. And, in fact, the very passage in which he addresses him with the loftiest encomium, contains a free and noble exhortation to him to respect that public liberty, of which he appeared to be the guardian.

"Cromwell at length died; and so zealous and sanguine was Milton, to the very last, that one of his latest political productions was, '*A ready and easy Way to establish a free Commonwealth*.' It was in vain, however, to contend, by pamphlets, with the national inclination; and Charles II returned in triumph. Milton was discharged from his office, and lay for some time concealed in the house of a friend. The House of Commons desired that his Majesty would issue a proclamation to call in Milton's '*Defence of the People*,' and '*Iconoclastes*,' together with a book of Goodwyn's. The books were accordingly burnt by the common hangman; but the authors were returned as having absconded, nor, in the act of indemnity, did the name of Milton appear among those of the excepted persons.

"He now, in reduced circumstances, and under the discountenance of power, removed to a private habitation near his former residence. He had buried his first wife; and a second, the daughter of a Captain Woodcock, in Hackney, died in childbirth. To solace his forlorn condition, he desired his friend, Dr. Paget, to look out a third wife for him, who recommended a relation of his own, named Elizabeth Minshull, of a good family in Cheshire. His powerful mind, now centered in itself, and undisturbed by contentions and temporary topics, opened to those great ideas which were continually filling it, and the result was, '*Paradise Lost*.' Much discussion has taken place concerning the original conception of this grand performance, but whatever hint may have suggested the rude outline, it is certain that all the creative powers of a strong imagination, and all the accumulated stores of a life devoted to learning, were expended in its completion. Though he appears, at an early age, to have thought of some subject in the heroic times of English history, as peculiarly calculated for English verse, yet his religious turn, and assiduous study of the Hebrew Scriptures, produced a final preference of a story derived from the Sacred Writings, and giving scope to the introduction of his

theological system. It would be superfluous, at this time, to weigh the merits of Milton's great work, which stands so much beyond competition, but it may be affirmed, that whatever his other poems can exhibit of beauty in some parts, or of grandeur in others, may all be referred to 'Paradise Lost' as the most perfect model of both.

"Milton, not exhausted by this great effort, followed it in 1670 by 'Paradise Regained,' written upon a suggestion of the Quaker Elwood's, and apparently regarded as the theological completion of the 'Paradise Lost.' Although, in point of invention, its inferiority is plainly apparent, yet modern criticism has pronounced that there are passages in it by no means unworthy of the genius of Milton, allowance being made for the small compass of the subject, and his purpose in writing it. Together with it appeared his tragedy of 'Sampson Agonistes,' composed upon the model of antiquity, and never intended for the stage.

"With this work his poetical account closes, and a few pieces in prose can scarcely claim particular notice. He sunk tranquilly under an exhaustion of the vital powers in November, 1674, when he had nearly completed his 66th year. His remains were carried from his house in Bunhill Fields to the church of St Giles, Cripplegate, with a numerous and splendid attendance. No monument marked the tomb of this great man, but his memory was honoured with a tomb in 1737, in Westminster Abbey, at the expense of Auditor Benson. The only family whom he left were daughters."—See Aikin's "British Poets"; "Handbook of Eng. Lit.," by Rev Dr Angus, Shaw's "Hist. of Eng. Lit.," Chambers's "Cyc. Eng. Lit." vol. 1, Scrymgeour's "Poetry and Poets of Britain," Campbell's "Specs.," Professor Spalding's "Hist. Eng. Lit.," Giffillan's "English Poets."

ANDREW MARVELL.

"This noble-minded patriot and poet, the friend of Milton, the Abdiel of a dark and corrupt age,—a faithful found among the faithless, faithful only he,"—was born in Hull in 1620. He was sent to Cambridge, and is said there to have nearly fallen a victim to the proselytising Jesuits, who enticed him to London. His father, however, a clergyman in Hull, went in search of and brought him back to his university, where speedily, by extensive culture and the vigorous exercise of his powerful faculties, he emancipated himself for ever from the dominion, and the danger of the dominion, of superstition and bigotry. We know little more about the early days of our poet. When only twenty, he lost his father in remarkable circumstances. In 1640 he had embarked on the Humber, in company with

a youthful pair whom he was to marry at Barrow, in Lincolnshire. The weather was calm, but Marvell, seized with a sudden presentiment of danger, threw his staff ashore, and cried out, 'Ho for heaven!' A storm came on, and the whole company perished. In consequence of this sad event, the gentleman, whose daughter was to have been married, conceiving that the father had sacrificed his life while performing an act of friendship, adopted young Marvell as his son. Owing to this, he received a better education, and was sent abroad to travel. It is said that at Rome he met and formed a friendship with Milton, then engaged on his immortal continental tour. We find Marvell next at Constantinople, as Secretary to the English Embassy at that Court. We then lose sight of him till 1653, when he was engaged by the Protector to superintend the education of a Mr. Dutton at Eton. For a year and a half after Cromwell's death Marvell assisted Milton as Latin Secretary to the Protector. Our readers are all familiar with the print of Cromwell and Milton seated together at the council-table—the one the express image of active power and rugged grandeur, the other of thoughtful majesty and ethereal grace. Marvell might have been added as a third, and become the emblem of strong English sense and incorruptible integrity. A letter of Milton's was, not long since, discovered, dated February, 1652, in which he speaks of Marvell as fitted, by his knowledge of Latin and his experience of teaching, to be his assistant. He was not appointed, however, till 1657. In 1660 he became member for Hull, and was re-elected as long as he lived. He was absent, however, from England for two years, in the beginning of the reign, in Germany and Holland. Afterwards he sought leave from his constituents to act as Ambassador's Secretary to Lord Carlisle at the Northern Courts, but from the year 1665 to his death, his attention to his parliamentary duties was unremitting. He constantly corresponded with his constituents; and after the longest sittings he used to write out for their use a minute account of public proceedings, ere he went to bed or took any refreshment. He was one of the last members who received pay from the town he represented (2s a-day was probably the sum), and his constituents were wont, besides, to send him barrels of ale as tokens of their regard. Marvell spoke little in the House, but his heart and vote were always in the right place. Even Prince Rupert continually consulted him, and was sometimes persuaded by him to support the popular side, and King Charles, having met him once in private, was so delighted with his wit and agreeable manners, that he thought him worth trying to bribe. He sent Lord Danby to offer him a mark of his Majesty's consideration. Marvell, who was seated in a dirty room up several flights of stairs, declined the proffer, and, it is said,

called his servant to witness that he had dined for three successive days on the same shoulder of mutton, and was not likely, therefore, to care for or need a bribe. When the Treasurer was gone, he had to send to a friend to borrow a guinea. Although a silent senator, Marvell was a copious and popular writer. He attacked Bishop Parker for his slavish principles, in a piece entitled 'The Rehearsal Transposed,' in which he takes occasion to vindicate and panegyrisé his old colleague Milton. His anonymous 'Account of the Growth of Arbitrary Power and Popery in England' excited a sensation, and a reward was offered for the apprehension of the author and printer. Marvell had many of the elements of a first-rate political pamphleteer. He had wit of a most pungent kind, great though coarse fertility of fancy, and a spirit of independence that nothing could subdue or damp. He was the undoubted ancestor of the Defoes, Swifts, Steeles, Juncuses, and Burkes, in whom this kind of authorship reached its perfection, ceased to be fugitive, and assumed classical rank.

"Marvell had been repeatedly threatened with assassination, and hence, when he died suddenly on the 16th of August, 1678, it was surmised that he had been removed by poison. The Corporation of Hull voted a sum to defray his funeral expenses, and for raising a monument to his memory, but owing to the interference of the Court, through the rector of the parish, this votive tablet was not at the time erected. He was buried in St Giles-in-the-Fields.

"Out of the strong came forth sweetness," saith the Hebrew record. And so from the sturdy Andrew Marvell have proceeded such soft and lovely strains as 'The Emigrants,' 'The Nymph complaining for the death of her Fawn,' 'Young Love,' &c. The statue of Memnon became musical at the dawn, and the stern patriot, whom no bribe could buy and no flattery melt, is found sympathising in song with a boatful of banished Englishmen in the remote Bermudas, and inditing 'Thoughts in a Garden,' from which you might suppose that he had spent his life more with melons than with men, and was better acquainted with the motions of a bee-hive than with the contests of Parliament and the distractions of a most distracted age. It was said (not with thorough truth) of Milton, that he could cut out a Colossus from a rock, but could not carve heads upon cherry-stones—a task which his assistant may be said to have performed in his stead, in his small but delectable copies of verse"—Giffillan's "Less-known British Poets," vol. ii, p. 174.

SAMUEL BUTLER.

Samuel Butler, born 1612, died 1680. "The particulars of the life of the author of 'Hudibras' are scanty and obscure. He was the son of a farmer in Worcestershire. It is doubtful whether he received a university education; for, though alleged to have resided some years at Cambridge, he is not known to have matriculated at any college. He is afterwards found in the family of the Countess of Kent, and enjoying the friendship of the learned Selden. He appears again, probably in the capacity of tutor, in the service of Sir Samuel Luke, one of Cromwell's officers, who is considered to be the prototype of Hudibras. The Restoration brought to his fortunes a gleam of hope. He obtained employment as secretary to the Earl of Carbery. Having lost his wife's fortune through bad securities, he became an author, and published, in 1663, the first part of his Satire. It was received with unbounded popularity, and was made known at court through the kindness of the Earl of Dorset. The author, however, was unrewarded. The king is said to have given him £300, but of this there is no proof. In the subsequent years he published the second and third parts of his poem, and died in indigence in 1680. The neglect of the king is the more criminal, since the Satire must be viewed as a valuable piece of good service to the royalist cause. Broad caricature and miraculous force of wit exert their united strength to hold up the Puritan party to contempt and ridicule. The idea of the piece is, of course, borrowed from Cervantes, but there is no resemblance between the two works. 'Hudibras' is thoroughly English. The whole poem is a continual sparkle of brilliancy, adorned by the resources of immense learning, language, character, and imagery are moulded at the author's will. No rhyme is so complicated that he wants words to form its counterpart, no image so remote that his hand cannot compel it into his service. The work is unfinished, and from the range of years over which it was published, the plan is desultory and incompact. The perusal of 'Hudibras' is diet so solid, that it should be taken by little at a time. It is one of those works whose epigrammatic practical wisdom has woven itself into the phraseology of the language. The popularity of 'Hudibras' caused forgeries of the author's style after his death. 'Genuine Remains,' in prose and verse, were published in 1759, by Mr. Thyer, from manuscripts left in possession of Butler's friend Mr. Longueville."—(Scrymgeour's "Poetry and Poets of Britain," pp. 222, 223.) See Dibdin's "Library Companion"; Preface to "Hudibras," by Rev. Dr. Nash; Hallam's "Introduction to Lit. History"; Alibone's "Crit. Dict. Eng. Lit."

bras' are scanty and obscure. He was the son of a farmer in Worcestershire. It is doubtful whether he received a university education; for, though alleged to have resided some years at Cambridge, he is not known to have matriculated at any college. He is afterwards found in the family of the Countess of Kent, and enjoying the friendship of the learned Selden. He appears again, probably in the capacity of tutor, in the service of Sir Samuel Luke, one of Cromwell's officers, who is considered to be the prototype of Hudibras. The Restoration brought to his fortunes a gleam of hope. He obtained employment as secretary to the Earl of Carbery. Having lost his wife's fortune through bad securities, he became an author, and published, in 1663, the first part of his Satire. It was received with unbounded popularity, and was made known at court through the kindness of the Earl of Dorset. The author, however, was unrewarded. The king is said to have given him £300, but of this there is no proof. In the subsequent years he published the second and third parts of his poem, and died in indigence in 1680. The neglect of the king is the more criminal, since the Satire must be viewed as a valuable piece of good service to the royalist cause. Broad caricature and miraculous force of wit exert their united strength to hold up the Puritan party to contempt and ridicule. The idea of the piece is, of course, borrowed from Cervantes, but there is no resemblance between the two works. 'Hudibras' is thoroughly English. The whole poem is a continual sparkle of brilliancy, adorned by the resources of immense learning, language, character, and imagery are moulded at the author's will. No rhyme is so complicated that he wants words to form its counterpart, no image so remote that his hand cannot compel it into his service. The work is unfinished, and from the range of years over which it was published, the plan is desultory and incompact. The perusal of 'Hudibras' is diet so solid, that it should be taken by little at a time. It is one of those works whose epigrammatic practical wisdom has woven itself into the phraseology of the language. The popularity of 'Hudibras' caused forgeries of the author's style after his death. 'Genuine Remains,' in prose and verse, were published in 1759, by Mr. Thyer, from manuscripts left in possession of Butler's friend Mr. Longueville."—(Scrymgeour's "Poetry and Poets of Britain," pp. 222, 223.) See Dibdin's "Library Companion"; Preface to "Hudibras," by Rev. Dr. Nash; Hallam's "Introduction to Lit. History"; Alibone's "Crit. Dict. Eng. Lit."

CHARLES COTTON.

Charles Cotton, born 1680, died 1687, best known as the friend of Izaak Walton, had

an estate in Derbyslure upon the river Dove, celebrated for its trout. He wrote several humorous poems, and his "Voyage to Ireland," Campbell remarks, seems to anticipate the manner of Anstey in the "Bath Guide." Shaw's "Hist Eng. Lit.," p. 187. See Allibone's "Crit Dic Eng. Lit."; Gilfillan's "Less-known British Poets."

EARL OF ROSCOMMON.

Earl of Roscommon, born 1684, died 1685, the nephew of the famous Strafford, produced a poetical "Essay on Translated Verse" and a version of the "Art of Poetry" from Horace, which were received by the public and the men of letters with an extravagance of praise attributable to the respect then entertained for any intellectual accomplishment in a nobleman—Shaw's "Hist Eng. Lit."

EARL OF ROCHESTER.

Earl of Rochester, born 1647, died 1680, so celebrated for his insane debaucheries and the witty eccentricities which made him one of the most prominent figures in the profligate court of Charles II., produced a number of poems, chiefly songs and fugitive lyrics, which proved how great were the natural talents he had wasted in the most insane extravagance. His deathbed conversion and repentance produced by the arguments of Bishop Burnet, who has left an interesting and edifying account of his penitent's last moments, show that, amid all his vices, Rochester's mind retained the capacity for better things. Many of his productions are unfortunately stained with such profanity and indecency, that they deserve the oblivion into which they are now fallen.

JOHN DRYDEN

"John Dryden was born, probably in 1631, in the parish of Aldwincle-Allsaints, in Northamptonshire. His father possessed a small estate, acted as a justice of the peace during the usurpation, and seems to have been a Presbyterian John, at a proper age, was sent to Westminster school, of which Busby was then master; and was thence elected to a scholarship in Trinity College, Cambridge. He took his degrees of bachelor and master of arts in the university, but though he had written two short copies of verses about the time of his admission, his name does not occur

among the academical poets of this period. By his father's death, in 1654, he succeeded to the estate, and, removing to the metropolis, he made his entrance into public life, under the auspices of his kinsman, Sir Gilbert Pickering, one of Cromwell's council and house of lords, and staunch to the principles then predominant. On the death of Cromwell, Dryden wrote some 'Heroic Stanzas,' strongly marked by the loftiness of expression and variety of imagery which characterised his more mature efforts. They were, however, criticised with some severity.

"At the Restoration, Dryden lost no time in obliterating former stains; and, as far as it was possible, rendered himself peculiarly distinguished for the base servility of his strains. He greeted the king's return by a poem, entitled 'Astrea Redux,' which was followed by 'A Panegyric on the Coronation,' nor did Lord Chancellor Clarendon escape his encomiastic lines. His marriage with Lady Elizabeth Howard, daughter of the Earl of Berkshire, is supposed to have taken place in 1665. About this time he first appears as a writer for the stage, in which quality he composed several pieces, and though he did not display himself as a prime favourite of the dramatic muse, his faculty of harmonious versification, and his splendour of poetic diction, gained him admirers. In 1667 he published a singular poem, entitled 'Annus Mirabilis,' the subjects of which were, the naval war with the Dutch, and the fire of London. It was written in four-line stanzas, a form which has since gone into disuse in heroic subjects, but the piece abounded in images of genuine poetry, though intermixed with many extravagances.

"At this period of his life Dryden became professionally a writer for the stage, having entered into a contract with the patentees of the King's Theatre, to supply them with three plays in a year, upon the condition of being allowed the profit of one share and a quarter out of twelve shares and three quarters, into which the theatrical stock was divided. Of the plays written upon the above contract, a small proportion only have kept their place on the stage or in the closet. On the death of Sir W. Davenant, in 1668, Dryden obtained the post of poet-laureate, to which was added the sinecure place of historiographer royal; the joint salaries of which amounted to £200.

"The tragedies composed by Dryden were written in his earlier periods in rhyme, which circumstance probably contributed to the poetical rant by which they were too much characterised. For the correction of this fault, Villiers Duke of Buckingham, in conjunction with other wits, wrote the celebrated burlesque drama, entitled 'The Rehearsal,' of which Dryden, under the name of Bayes, was made the hero, and, in order to point the ridicule, his dress, phraseology, and mode of

recitation, were exactly imitated by the actor. It does not, however, appear that his solid reputation as a poet was injured by this attack. He had the candour to acknowledge that several of the strokes were just, and he wisely refrained from making any direct reply.

"In 1681, and, as it is asserted, at the king's express desire, he wrote his famous political poem entitled 'Absalom and Achitophel'; in which the incidents in the life of David were adapted to those of Charles II. in relation to the Duke of Monmouth and the Earl of Shaftesbury. Its poetry and its severity caused it to be read with great eagerness; and as it raised the author to high favour with the court party, so it involved him in irreconcilable enmity with its opponents. These feelings were rendered more acute by his 'Medal, a Satire on Sedition,' written in the same year, on occasion of a medal struck by the Whigs, when a grand jury returned *Ignoramus* to an indictment preferred against Lord Shaftesbury, for high treason. The rancour of this piece is not easily to be paralleled among party poems. In 1682, he published 'Mac-Flecknoe,' a short piece, throwing ridicule upon his very unequal rival, Shadwell. In the same year, one of his most serious poems, the 'Religio Laici,' made its appearance. Its purpose was to give a compendious view of the arguments for revealed religion, and to ascertain in what the authority of revelation essentially consists.

"Soon after this time he ceased to write for the stage. His dramatic vein was probably exhausted, and his circumstances were distressed. To this period Mr. Malone refers a letter written by him to Hyde, Earl of Rochester, in which, with modest dignity, he pleads merit enough not to deserve to starve, and requests some small employment in the customs or excise, or, at least, the payment of half a year's pension for the supply of his present necessities. He never obtained any of the requested places, and was doomed to find the booksellers his best patrons.

"Charles II. died in 1685, and was succeeded by his brother James II., who openly declared his attachment to the religion of Rome. It was not long before Dryden conformed to the same religion. This step has been the cause of much obloquy on one side, and has found much excuse on the other, but if it be considered, from a view of his past life, that, in changing his religious profession, he could have had little difficulty to encounter, it will appear no breach of candour to suppose that his immediate motive was nothing more than personal interest. The reward he obtained from his compliance was an addition to his pension of £100 per annum. Some time after he was engaged in a work which was the longest single piece he ever composed. This was his elaborate controversial poem of 'The Hind and Panther.' When completed,

notwithstanding its unpromising subject, and signal absurdity of plan, such was the power of Dryden's verse, that it was read with avidity, and bore every mark of occupying the public attention. The birth of a prince called forth a congratulatory poem from Dryden, entitled 'Britannia Rediviva,' in which he ventured to use a poet's privilege of prophecy, foretelling a commencing era of prosperity to the nation and the church from this auspicious event; but in vain! for the Revolution took place within a few months, and the hopes of the party were blasted for ever.

"Dryden was a severe sufferer from the change. his posts and pensions were taken away, and the poetical laurel was conferred upon his insignificant rival, Shadwell. He was now, in advanced life, to depend upon his own exertions for a security from absolute indigence. His faculties were equal to the emergency; and it will surprise some theorists to be told, that the ten concluding years of his life, in which he wrote for bread, and composed at a certain rate per line, were those of many of the pieces which have most contributed to immortalise his name. They were those of his translation of Juvenal and Persius, of that of Virgil entire, a work which enriches the English language, and has greatly promoted the author's fame; of his celebrated 'Alexander's Feast'; and of his Fables, containing some of the richest and most truly poetical pieces which he ever composed. Of these, several will appear in the subsequent collection of his works. Nor ought his prose writings to be neglected, which, chiefly consisting of the critical essays prefixed to his poems, are performances of extraordinary vigour and comprehension of mind, and afford, perhaps, the best specimens of genuine English.

"Dryden died of a spreading inflammation in one of his toes, on the first of May, 1700, and was buried in Westminster Abbey, next to the tomb of Chaucer. No monument marked his grave, till a plain one, with his bust, was erected, at the expense of Sheffield, Duke of Buckingham. He left behind him three sons, all brought up to letters. His own character was cold and reserved, backward in personal advances to the great, and rather heavy in conversation. In fact, he was too much engaged in literature to devote much of his time to society. Few writers of his time delighted so much to approach the verge of profaneness; whence it may be inferred, that though religion was an interesting topic of discussion to him, he had very little of its spirit in his heart."—Aikin's "Select Brit. Poets," pp. 148-9. See Campbell's "Spec."; Allibone's "Cant Dict. Eng. Lit."; Sir Walter Scott; Holland's "Introduction to Lit Hist"; Dr. Beattie's "Essays"; Dr. Garth's "Pref. to the Translation of Ovid's Metamorphoses"; Lord Brougham; Pope's Pref. to his Translation of Homer.

JOHN PHILIPS.

"Brampton in Oxfordshire was the birthplace of this poet. He was born on the 30th of December, 1676. His father, Dr. Stephen Philips, was archdeacon of Salop, as well as minister of Brampton John, after some preliminary training at home, was sent to Winchester, where he distinguished himself by diligence and good nature, and enjoyed two great luxuries,—the reading of Milton, and the having his head combed by some one while he sat still and in rapture for hours together. This pleasure he shared with Vossius, and with humbler persons of our acquaintance; the combing of whose hair, they tell us,

'Dissolves them into ecstasies,
And brings all heaven before their eyes.'

"In 1694, he entered Christ Church, Cambridge. His intention was to prosecute the study of medicine, and he took great delight in the cognate pursuits of natural history and botany. His chief friend was Edmund Smith, (Rag Smith, as he was generally called,) a kind of minor Savage, well known in these times as the author of 'Phædra and Hippolytus,' and for his careless dissipation. In 1703, Philips produced 'The Splendid Shilling,' which proved a hit, and seems to have diverted his aspirations from the domains of Æsculapius to those of Apollo. Bolingbroke sought him out, and employed him, after the battle of Blenheim, to sing it in opposition to Addison, the laureate of the Whigs. At the house of the magnificent but unprincipled St John, Philips wrote his 'Blenheim,' which was published in 1705. The year after, his 'Cider,' a poem in two books, appeared, and was received with great applause. Encouraged by this, he projected a poem on the Last Day, which all who are aware of the difficulties of the subject, and the limitations of the author's genius, must rejoice that he never wrote. Consumption and asthma removed him prematurely on the 15th of February, 1708, ere he had completed his thirty-third year. He was buried in Hereford Cathedral, and Sir Simon Harcourt, afterwards Lord Chancellor, erected a monument to his memory in Westminster Abbey.

"Bulwer somewhere records a story of John Martin in his early days. He was, on one occasion, reduced to his last shilling. He had kept it, out of a heap, from a partiality to its appearance. It was very bright. He was compelled, at last, to part with it. He went out to a baker's shop to purchase a loaf with his favourite shilling. He had got the loaf into his hands, when the baker discovered that the shilling was a bad one, and poor Martin had to resign the loaf, and take back his dear, bright, bad shilling once more. Length of time and cold criticism in like manner have reduced John Philips to his solitary 'Splendid Shilling.' But, though bright, it is far from

bad. It is one of the cleverest of parodies, and is perpetrated against one of those colossal works which the smiles of a thousand caricatures were unable to injure. No great or good poem was ever hurt by its parody—'Paradise Lost' was not by 'The Splendid Shilling'; 'The Last Man' of Campbell was not by 'The Last Man' of Hood, nor the 'Lines on the Burial of Sir John Moore' by their witty, well-known caricature, and if 'The Vision of Judgment' by Southey was laughed into oblivion by Byron's poem with the same title, it was because Southey's original was neither good nor great. Philips' poem, too, is the first of the kind; and surely we should be thankful to the author of the earliest effort in a style which has created so much innocent amusement. Dr Johnson speaks as if the pleasure arising from such productions implied a malignant 'momentary triumph over that grandeur which had hitherto held its captives in admiration.' We think, on the contrary, that it springs from our deep interest in the original production, making us alive to the strange resemblance the caricature bears to it. It is our love that provokes our laughter, and hence the admirers of the parodied poem are more delighted than its enemies. At all events, it is by 'The Splendid Shilling' alone—and that principally from its connection with Milton's great work—that Philips is memorable. His 'Cider' has soured with age, and the loud echo of his Blenheim battle-piece has long since died away"—Giffillan's "Less-known Brit. Poets," vol. iii., pp. 11-13.

SIR CHARLES SEDLEY

"Sedley was one of those characters who exert a personal fascination over their own age without leaving any works behind them to perpetuate the charm to posterity. He was the son of Sir John Sedley of Aylmford, in Kent, and was born in 1639. When the Restoration took place he repaired to London, and plunged into all the licence of the time, shedding, however, over the putrid pool the sheen of his wit, manners, and genius. Charles was so delighted with him, that he is said to have asked him whether he had not obtained a patent from Nature to be Apollo's vicaroy. He cracked jests, issued lampoons, wrote poems and plays, and, despite some great blunders, was universally admired and loved. When his comedy of 'Bellamira' was acted, the roof fell in, and a few, including the author, were slightly injured. When a parasite told him that the fire of the play had blown up the poet, house, and all, Sedley replied, 'No, the play was so heavy that it broke down the house, and buried the poet in his own rubbish.' Latterly he sobered down, entered parliament, attended closely to public business, and became a determined opponent of the arbitrary measures of James II. To

this he was stimulated by a personal reason. James had seduced Sedley's daughter, and made her Countess of Dorchester. 'For making my daughter a countess,' the father said, 'I have helped to make his daughter' (Mary, Princess of Orange,) 'a queen.' Sedley, thus talking, acting, and writing, lived on till he was sixty-two years of age. He died in 1701.

"He has left nothing that the world can cherish, except some light and graceful songs, sparkling rather with point than with poetry." —Giffillan's "Less-known Brit. Poets," vol. iii., pp. 1, 2.

THOMAS FLATMAN

Thomas Flatman, born 1633, died 1672, was a native of London, educated at Oxford, skilled in law, painting, and poetry. In 1674 appeared a collection of his poems and songs. He composed Pindaric Odes on the Earl of Ossory, Prince Rupert, and Charles II. For that on the Earl of Ossory, the Duke of Ormond, his father, presented the author with a diamond ring worth £100. It appears from the following bit of gossip of old Anthony à Wood, who dearly loves a sly joke, that Master Flatman, like many bachelors of modern times, sometimes amused himself with ridiculing the connubial happiness which he afterwards gladly embraced. "This person was in his younger days much against marriage, to the dislike of his father, and made a song describing the cumbrances with it, beginning thus —

'Take a dog with a bottle tyed close to the tail,

Like a Tory in a bog, or a thief in a jayle,' &c

But being afterwards smitten with a fair virgin and more with her fortune, (unkind Anthony!) did espouse her, Nov. 28, 1672, whereupon his ingenious comrades did serenade him that night with the said song." Athen. Oxon. Allibone adds, "This is just such a story as we might expect from such a crusty old bachelor as Anthony à Wood." See Allibone's "Crit. Dict. Eng. Lit."

JOHN QUARLES.

Of Francis Quarles's numerous family, John is alone remembered. He was a member of Exeter College, Oxford; he bore arms for the king in the garrison of the city. He seems to have been indebted for his education to Archbishop Usher, in whose house he resided. Upon the decease of this prelate, whom he loved sincerely, he composed an Elegy beginning with these beautiful lines —

"Then weep no more. See how his peaceful breast,
Rock'd by the hand of death, takes quiet rest.
Disturb him not; but let him sweetly take
A full repose! he hath been long awake."

The feet of Shon's watchman must have been weary, says the sweet-worded R. Aris Willmott, and his eyes heavy with sleep. He stood by his sovereign till the strength of the royalists was exhausted, when he retired to London in a mean condition, and about 1649 bade farewell to England and went abroad. Upon his return he lived by literature. He died in 1665 of the plague. He wrote much, and by many he was esteemed a good poet, though deficient in the power and originality of his father. But, says Willmott again, if he had less energy he had more grace. See R. A. Willmott's "Lives of the Sacred Poets," vol. i., pp. 240, 241.

JOHN POMFRET.

John Pomfret, born 1667, died 1708, "was a clergyman, and the only work by which he is now remembered is his poem of 'The Choice,' giving a sketch of such a life of rural and literary retirement as has been the *hoc erat in votis* of so many. The images and ideas are of that nature that will always come home to the heart and fancy of the reader; and it is to this naturalness and accordance with universal sympathy, rather than to anything very original either in its conception or its execution, that the poem owes the hold it has so long retained upon the attention." —Shaw's "Hist. Eng. Lit.," pp. 267, 268.

THOMAS BROWN.

His birth unknown, but died 1704. "Thomas, usually called Tom Brown, was the son of a farmer at Shipnol, in Shropshire, was for some time a schoolmaster at Kingston-upon-Thames, but left the ungenial vocation for the life of a wit and author, in London. He was a good linguist, and seems to have rather wasted than wanted talent." —Campbell's "Specimens," p. 315. See Allibone's "Crit. Dict. Eng. Lit."; Dr. Johnson's "Life of Dryden."

EARL OF DORSET.

Ear. of Dorset, born 1637, died 1706, "wrote little," says Chambers, "but was capable of doing more, and being a liberal patron of poets, was a nobleman highly popular in his day. Coming very young to the possession of two plentiful estates, and in an age when pleasure was more in fashion than business, he applied his talents rather to books and conversation than to politics. In the first Dutch war he went a volunteer under the Duke of York, and wrote or finished a song (his best composition, 'one of the prettiest that ever was made,' according to Prior) the night before the naval engagement for which

Opdam, the Dutch admiral, was blown up, with all his crew. He was a lord of the bed-chamber to Charles II., and was chamberlain of the household to William and Mary. Prior relates, that when Dorset, as lord chamberlain, was obliged to take the king's pension from Dryden, he allowed him an equivalent out of his own estate. He introduced Butler's 'Hudibras' to the notice of the court, was consulted by Waller, and almost idolised by Dryden. Hospitable, generous, and refined, we need not wonder at the incense which was heaped upon Dorset by his contemporaries. His works are trifling, a few satires and songs make up the catalogue. They are elegant, and sometimes forcible, but when a man like Prior writes of them, 'there is a lustre in his verses like that of the sun in Claude Lorraine's landscapes,' it is impossible not to be struck with that gross adulation of rank and fashion which disgraced the literature of the age."

JOHN SHEFFIELD, DUKE OF BUCKINGHAMSHIRE.

"He was associated in his latter days with the wits and poets of the reign of Queen Anne, but he properly belongs to the previous age. He went with Prince Rupert against the Dutch, and was afterwards colonel of a regiment of foot. In order to learn the art of war under Marshal Turenne, he made a campaign in the French service. The literary taste of Sheffield was never neglected amidst the din of arms, and he made himself an accomplished scholar. He was a member of the privy council of James II., but acquiesced in the Revolution, and was afterwards a member of the cabinet council of William and Mary, with a pension of £3,000. Sheffield is said to have 'made love' to Queen Anne when they were both young, and her majesty heaped honours on the favourite immediately on her accession to the throne. He was an opponent of the court of George I., and continued actively engaged in public affairs till his death. Sheffield wrote several poems and copies of verses. Among the former is an 'Essay on Satire,' which Dryden is reported to have revised. His principal work, however, is his 'Essay on Poetry,' which received the praises of Roscommon, Dryden, and Pope. It is written in the heroic couplet, and seems to have suggested Pope's 'Essay on Criticism.' It is of the style of Denham and Roscommon, plain, perspicuous, and sensible, but contains as little true poetry, or less, than any of Dryden's prose essays."—Chambers's "Cyc. Eng. Lit.," i., 378.

GEORGE STEPNEY

George Stepney, born 1663, died 1707, "was the youthful friend of Montague, Earl of

Halifax, and owed his preferments to that nobleman. It appears, from his verses on the burning of Monmouth's picture, that his first attachment was to the Tory interest, but he left them in sufficient time to be rewarded as a partizan by the Whigs, and was nominated to several foreign embassies. In this capacity he went successively to the Imperial Court, to that of Saxony, Poland, and the States General, and in all his negotiations is said to have been successful. Some of his political tracts remain in Lord Somers' collection. As a poet, Dr. Johnson justly characterizes him as equally deficient in the grace of wit and the vigour of nature."—Campbell's "Specimens," 317

WILLIAM WALSH.

William Walsh, born 1663, died 1709. "He was a knight for his native county, Worcestershire, in several parliaments, and gentleman of the horse to Queen Anne, under the Duke of Somerset. Though a friend to the Revolution, he was kind to Dryden, who praised him, as Pope must have done, merely from the motive of personal gratitude; for except his encouragement of the early genius of Pope, he seems to have no claim to remembrance."—Campbell's "Specimens," p. 320.

ROBERT GOULD.

Little is known of this writer beyond his having been a domestic of the Earl of Dorset and afterwards a schoolmaster. He wrote two dramas, "The Rival Sisters," and "Innocence Distressed."

DR. WALTER POPE

His birth-day is unknown. "He was the junior proctor of Oxford in 1658, when a controversy took place respecting the wearing of hoods and caps, which the reigning party considered as the relics of Popery. Our proctor, however, so stoutly opposed the revolutionists on this momentous point, that the venerable caps and hoods continued to be worn till the Restoration. This affair he used to call the most glorious action of his life. Dr. Pope was, however, a man of wit and information, and one of the first chosen fellows of the Royal Society. He succeeded Sir Christopher Wren as Professor of Astronomy in Gresham College."—Campbell's "Specimens," p. 322.

THOMAS OTWAY.

Thomas Otway, born 1651, died 1685. Shaw correctly states that, "among the

exclusive tragic dramatists of the age of Dryden the first place belongs to Thomas Otway, who died, after a life of wretchedness and irregularity, at the early age of thirty-four. He received a regular education at Winchester School and Oxford, and very early embraced the profession of the actor, for which he had no natural aptitude, but which familiarized him with the technical requirements of theatrical writing. He produced in the earlier part of his career three tragedies, 'Alcibiades,' 'Don Carlos,' and 'Titus and Berenice,' which may be regarded as his first trial-pieces; and about 1677 he served some time in a dragoon regiment in Flanders, to which he had been appointed by the protection of a patron. Dismissed from his post in consequence of irregularities of conduct, he returned to the stage, and in the years extending from 1680 to his death, he wrote four more tragedies, 'Cæsar Marcus,' the 'Orphan,' the 'Soldier's Fortune,' and 'Venice Preserved.' All these works, with the exception of the 'Orphan' and 'Venice Preserved,' are now nearly forgotten, but the glory of Otway is so firmly established upon these latter, that it will probably endure as long as the language itself. The life of this unfortunate poet was an uninterrupted series of poverty and distress, and his death has frequently been cited as a striking instance of the miseries of a literary career. It is related that, when almost starving, the poet received a guinea from a charitable friend, on which he rushed off to a baker's shop, bought a roll, and was choked while ravenously swallowing the first mouthful. It is not quite certain whether this painful anecdote is strictly true, but it is incontestable that Otway's end, like his life, was miserable. How far his misfortunes were unavoidable, and how far attributable to the poet's own improvidence, it is now impossible to determine. Otway, like Chatterton, like Gilbert, like Tasso, and like Cervantes, is generally adduced as an example of the miserable end of genius, and of the world's ingratitude to its greatest benefactors.

"As a tragic dramatist Otway's most striking merit is his pathos, and he possesses in a high degree the power of uniting pathetic emotion with the expression of the darker and more ferocious passions. The distress in his pieces is carried to that intense and almost hysterical pitch which we see so frequently in Ford and Beaumont and Fletcher, and so rarely in Shakspeare. The sufferings of Monimia in the 'Orphan' and the moral agonies inflicted upon Belvidera in 'Venice Preserved,' are carried to the highest pitch, but we see tokens of the essentially second-rate quality of Otway's genius the moment he attempts to delineate madness. Belvidera's ravings are the expression of a disordered fancy, and not, like those of Lear

or of Ophelia, the lurid flashes of reason and consciousness lighting up for an instant the tossings of a mind agitated to its profoundest depths. In 'Venice Preserved' Otway has not attempted to preserve historical accuracy, but he has succeeded in producing a very exciting and animated plot, in which the weak and uxorious Jaffier is well contrasted with the darker traits of his friend and fellow-conspirator Pierre, and the inhuman harshness and cruelty of the Senator Priuli with the ruffianly thirst for blood and plunder in Renault. The frequent declamatory scenes, reminding the reader of Dryden, as for instance the quarrels and reconciliation of Pierre and Jaffier, the execution of the two friends, and the despair of Belvidera, are worked up to a high degree of excellence; and Otway, with the true instinct of dramatic fitness, has introduced, as elements of the deep distress into which he has plunged his principal characters, many of those familiar and domestic details from which the high classical dramatist would have shrunk as too ignoble. Otway in many scenes of this play has introduced what may be almost called comic matter, as in the amorous dotage of the impotent old senator and the courtesan Aquilina; but these, though powerfully and naturally delineated, are of too disgusting and odious a nature to be fit subjects for representation. Otway's style is vigorous and racy, the reader will incessantly be reminded of Dryden, though the author of 'Venice Preserved' is far superior to his great master in the quality of pathos, and in reading his best passages we are perpetually struck by a sort of flavour of Ford, Heywood, Beaumont, and other great masters of the Elizabethan era." See Chambers, vol. i, p. 386, Campbell's "Specimens."

NATHANIEL LEE.

"A tragic poet who not only had the honour of assisting Dryden in the composition of several of his pieces, but who, in spite of adverse circumstances, and in particular of several attacks of insanity, one of which necessitated his confinement during four years in Bedlam, possessed and deserved a high reputation for genius. He was educated at Westminster School and Cambridge, and was by profession an actor; he died in extreme poverty in 1692. His original dramatic works consist of eleven tragedies, the most celebrated of which is 'The Rival Queens,' or 'Alexander the Great,' in which the heroic extravagance of the Macedonian conqueror is relieved by amorous complications arising from the attachment of the two strongly-opposed characters of Roxana and Statira. Among his other works may be enumerated 'Theodosius,' 'Mithridates,'

and the pathetic drama of 'Lucius Junius Brutus,' the interest of which turns on the condemnation of the son by the father. In all these plays we find a sort of wild and exaggerated tone of imagery, sometimes reminding us of Marlow; but Lee is far superior in tenderness to the author of *Faustus*, nay in this respect he surpasses Dryden. In the beautiful but feverish bursts of declamatory eloquence which are frequent in Lee's plays, it is possible to trace something of that violence and exaggeration which are perhaps derived from the tremendous malady of which he was so long a victim."—Shaw's "Hist. Eng. Lit.," pp. 262, 263; See Campbell's "Specimens."

JOHN CROWNE.

Was patronized by Rochester. He wrote seventeen pieces, two of which, says Chambers, "evince considerable talent"

THOMAS SHADWELL.

A popular rival and enemy of Dryden, who wrote many plays in which he took for his model Ben Jonson. He possessed considerable comic powers. When the revolution was in the ascendant and threw Dryden into the shade, Shadwell received the office of Poet Laureate. See Chambers, "Cycl. Eng. Lit.," vol. 1, p. 392.

SIR GEORGE ETHEREGE.

Sir George Etherege, born 1636, died 1694, wrote a very sprightly comic drama, "Man of Mode, or Sir Fopling Flutter." He was a gay libertine, and whilst leaving a festive party one evening at his house in Ratisbon, where he resided as British plenipotentiary, he fell down the stairs and killed himself. See Chambers, vol. i, pp. 392, 393

WILLIAM WYCHERLEY.

"The greatest of the comic dramatists was William Wycherley, born in the year 1640, in Shropshire, where his father possessed a handsome property. Though bred to the law, Wycherley did not practise his profession, but lived gaily 'upon town.' Pope says he had a 'true nobleman look,' and he was one of the favourites of the abandoned Duchess of Cleveland. He wrote various comedies, 'Love in a Wood,' 1672, the 'Gentleman Dancing Master,' 1673, the 'Country Wife,' 1675, and the 'Plain Dealer,' 1677. In 1704 he published a volume of miscellaneous poems, of which it has been said, 'the style and versification are beneath criticism; the morals are those of Rochester.' In advanced age,

Wycherley continued to exhibit the follies and vices of youth. His name, however, stood high as a dramatist, and Pope was proud to receive the notice of the author of the 'Country Wife.' Their published correspondence is well known, and is interesting from the marked superiority maintained in their intercourse by the boy-poet of sixteen over his mentor of sixty-four. The pupil grew too great for his master, and the unnatural friendship was dissolved. At the age of seventy-five, Wycherley married a young girl, in order to defeat the expectations of his nephew, and died ten days afterwards, in December, 1715. The subjects of most of Wycherley's plays were borrowed from the Spanish or French stage. He wrought up his dialogues and scenes with great care, and with considerable liveliness and wit, but without sufficient attention to character or probability. Destitute himself of moral feeling or propriety of conduct, his characters are equally objectionable, and his once fashionable plays may be said to be 'quietly inurned' in their own corruption and profligacy."—Chambers, "Cyc. Eng. Lit.," vol. 1, p. 393

MRS. APHRA BEHN.

Chambers rightly says in the first volume of his excellent "Cyclopædia," p. 393, that "a female Wycherley appeared in Mrs Aphra Behn, celebrated in her day under the name of Astræa

"The comedies of Mrs Behn are grossly indecate, and of the whole seventeen which she wrote (besides various novels and poems), not one is now read or remembered. The history of Mrs Behn is remarkable. She was daughter of the governor of Surinam, where she resided some time, and became acquainted with Prince Oroonoko, on whose story she founded a novel, that supplied Southerne with materials for a tragedy on the unhappy fate of the African prince. She was employed as a political spy by Charles II., and, while residing at Antwerp, she was enabled, by the aid of her lovers and admirers, to give information to the British government as to the intended Dutch attack on Chatham. She died in 1689." Pope, by no means fastidious, yet rebukes Mrs. Behn in a well-known couplet —

"The stage how loosely does Astræa tread,
&c.

The "Biog Dram" says "It is no wonder that her wit should gain her the esteem of Mr Dryden, Mr Southerne, and other men of genius. Cotton sings:

'But when you write of love, Astræa, then
Love dips his arrows where you wet your pen.
Such charming lines did never paper grace;
Soft as your sex, and smooth as beauty's face.'"

FOURTH PERIOD.

From 1649 to 1689

540—OF MYSELF.

This only grant me, that my means may be
Too low for envy, for contempt too high
Some honour I would have,
Not from great deeds, but good alone,
Th' unknown are better than ill known
Rumour can open the grave
Acquaintance I would have, but when't
depends
Not on the number, but the choice, of friends

Books should, not business, entertain the light,
And sleep, as undisturb'd as death, the night
My house a cottage more
Than palace, and should fitting be
For all my use, no luxury.
My garden painted o'er
With Nature's hand, not Art's, and pleasures
yield,
Horace might envy in his Sabine field

Thus would I double my life's fading space.
For he, that runs it well, twice runs his race.
And in this true delight,
These unbought sports, this happy state,
I would not fear, nor wish, my fate,
But boldly say each night,
To-morrow let my sun his beams display,
Or in clouds hide them, I have liv'd to-day.

Abraham Cowley — Born 1618, Died 1667

541.—THE CHRONICLE.

A BALLAD.

Margarita first possess'd,
It I remember well, my breast,
Margarita first of all,
But when awhile the wanton maid
With my restless heart had play'd,
Martha took the flying ball.

Martha soon did it resign
To the beauteous Catharine
Beauteous Catharine gave place
(Though loth and angry she to part
With the possession of my heart)
To Eliza's conquering face

Eliza till this hour might reign,
Had she not evil counsels ta'en.
Fundamental laws she broke,
And still new favourites she chose,
Till up in arms my passions rose,
And cast away her yoke.

Mary then, and gentle Anne,
Both to reign at once began;
Alternately they sway'd,
And sometimes Mary was the fair,
And sometimes Anne the crown did wear,
And sometimes both I obey'd.

Another Mary then arose,
And did rigorous laws impose,
A mighty tyrant she!
Long, alas! should I have been
Under that non-accepted queen,
Had not Rebecca set me free.

When fair Rebecca set me free,
'Twas then a golden time with me.
But soon those pleasures fled;
For the gracious princess dy'd,
In her youth and beauty's pride,
And Judith reigned in her stead.

One month, three days, and half an hour,
Judith held the sovereign power.
Wondrous beautiful her face,
But so weak and small her wit,
That she to govern was unfit,
And so Susanna took her place

But when Isabella came,
Arm'd with a resistless flame,
And th' artillery of her eye,
Whilst she proudly march'd about,
Greater conquests to find out,
She beat out Susan by the by.

But in her place I then obey'd
Black-ey'd Bess, her vicereine-maid,
To whom ensued a vacancy
Thousand worse passions then possess
The interregnum of my breast,
Bless me from such an anarchy!

Gentle Henrietta then,
And a third Mary, next began;
Then Joan, and Jane, and Audia;

And then a pretty Thomasine,
And then another Catharine,
And then a long *et cætera*

But should I now to you relate
The strength and riches of their state ;
The powder, patches, and the pins,
The ribbons, jewels, and the rings,
The lace, the paint, and warlike things,
That make up all their magazines ;

If I should tell the politic arts
To take and keep men's hearts .
The letters, embassies, and spies,
The frowns, and smiles, and flatteries,
The quarrels, tears, and perjuries,
Numberless, nameless, mysteries '

And all the little lime-twigs laid,
By Machiavel the waiting-maid ;
I more voluminous should grow
(Chiefly if I like them should tell
All change of weathers that befall)
Than Holmshod or Stow.

But I will briefer with them be,
Since few of them were long with me
An higher and a nobler strain
My present empress does claim,
Hæcœnora, first o' th' name ;
Whom God grant long to reign !

Abraham Cowley — Born 1618, Died 1667

542 —ANACREONTICS,

OR SOME COPIES OF VERSES, TRANSLATED
PARAPHRASSTICALLY OUT OF ANACREON.

DRINKING.

The thirsty earth soaks up the rain,
And drinks, and gapes for drink again,
The plants suck-in the earth, and are
With constant drinking fresh and fair ;
The sea itself (which one would think
Should have but little need of drink)
Drinks twice ten thousand rivers up,
So fill'd that they o'erflow the cup.
The busy Sun (and one would guess
By's drunken fiery face no less)
Drinks up the sea, and when he 'as done,
The Moon and Stars drink up the Sun :
They drink and dance by their own light .
They drink and revel all the night.
Nothing in nature 's sober found,
But an eternal health goes round.
Fill up the bowl, then, fill it high,
Fill all the glasses there ; for why
Should every creature drink but I ;
Why, man of morals, tell me why ?

AGE.

Off am I by the women told,
Poor Anacreon ! thou grow'st old :
Look how thy hairs are falling all .
Poor Anacreon, how they fall !

Whether I grow old or no,
By th' effects, I do not know ;
Thus, I know, without being told,
'Tis time to live, if I grow old .
'Tis time short pleasures now to take,
Of little life the best to make,
And manage wisely the last stake.

GOLD.

A mighty pain to love it is,
And 'tis a pain that pain to miss .
But, of all pains, the greatest pain
It is to love, but love in vain
Virtue now, nor noble blood,
Nor wit by love is understood ,
Gold alone does passion move,
Gold monopolizes love
A curse on her, and on the man
Who this traffic first began !
A curse on him who found the ore !
A curse on him who digg'd the store !
A curse on him who did refine it !
A curse on him who first did coin it !
A curse, all curses else above,
On him who us'd it first in love !
Gold begets in brethren hate ;
Gold in families debate ,
Gold does friendships separate ;
Gold does civil wars create
These the smallest harms of it !
Gold, alas ! does love beget

THE EPIQUEUR

Fill the bowl with rosy wine '
Around our temples roses twine '
And let us cheerfully awhile,
Like the wine and roses, smile
Crown'd with roses, we contemn
Gyges' wealthy diadem.
To-day is ours, what do we fear ?
To-day is ours, we have it here :
Let's treat it kindly, that it may
Wish at least, with us to stay
Let's banish business, banish sorrow ;
To the gods belongs to-morrow.

ANOTHER.

Underneath this myrtle shade,
On flowery beds supinely laid,
With odorous oils my head o'er-flowing,
And around it roses growing,
What should I do but drink away
The heat and troubles of the day '
In this more than kingly state
Love himself shall on me wait.
Fill to me, Love, nay fill it up ;
And mingled cast into the cup
Wit, and mirth, and noble fires,
Vigorous health and gay desires.
The wheel of life no less will stay
In a smooth than rugged way
Since it equally doth flee,
Let the motion pleasant be.

Why do we precious ointments show'r?
 Nobler wines why do we pour?
 Beauteous flowers why do we spread,
 Upon the monuments of the dead?
 Nothing they but dust can show,
 Or bones that hasten to be so
 Crown me with roses whilst I live,
 Now your wines and ointments give;
 After death I nothing crave,
 Let me alive my pleasures have,
 All are Stoics in the grave.

THE GRASSHOPPER

Happy Insect! what can be
 In happiness compared to thee?
 Fed with nourishment divine,
 The dewy Morning's gentle wine!
 Nature waits upon thee still,
 And thy verdant cup does fill,
 'Tis fill'd wherever thou dost tread,
 Nature's self 's thy Ganymede
 Thou dost drink, and dance, and sing,
 Happier than the happiest king!
 All the fields which thou dost see,
 All the plants, belong to thee,
 All that summer-hours produce,
 Fertile made with early juice
 Man for thee does sow and plow,
 Farmer he, and landlord thou!
 Thou dost innocently joy,
 Nor does thy luxury destroy,
 The shepherd gladly heareth thee,
 More harmonious than he.
 Thee country hinds with gladness hear,
 Prophet of the ripen'd year!
 Thee Phoebus loves, and does inspire,
 Phoebus is himself thy sure.
 To thee, of all things upon earth,
 Life is no longer than thy mirth.
 Happy insect, happy thou!
 Dost neither age nor winter know;
 But, when thou'st drunk, and danced, and
 sung
 Thy fill, the flow'ry leaves among,
 (Voluptuous, and wise withal,
 Epicurean animal!)
 Sated with thy summer feast,
 Thou retir'st to endless rest.

THE SWALLOW.

Foolish Prater, what dost thou
 So early at my window do,
 With thy tuneless serenade?
 Well 't had been had Tereus made
 Thee as dumb as Philomel,
 There his knife had done but well.
 In thy undiscovered nest
 Thou dost all the winter rest,
 And dreamest o'er thy summer joys,
 Free from the stormy seasons' noise,
 Free from th' ill thou'st done to me.
 Who disturbs or seeks-out thee?
 Hadst thou all the charming notes
 Of the wood's poetic throats,

All thy art could never pay
 What thou hast ta'en from me away
 Cruel bird! thou'st ta'en away
 A dream out of my arms to-day.
 A dream, that ne'er must equal'd be
 By all that waking eyes may see
 Thou, thus damage to repair,
 Nothing half so sweet or fair,
 Nothing half so good, canst bring,
 Though men say thou bring'st the Spring.

Abraham Cowley — Born 1618, Died 1667.

543 — AGAINST HOPE.

Hope! whose weak being run'd is,
 Alike, if it succeed, and if it miss;
 Whom good or ill does equally confound,
 And both the horns of Fate's dilemma wound
 Vain shadow! which does vanish quite,
 Both at full noon and perfect night!
 The stars have not a possibility
 Of blessing thee,
 If things then from their end we happy call,
 'Tis hope is the most hopeless thing of all.

Hope! thou bold taster of delight,
 Who, whilst thou shouldst but taste, devour'st
 it quite!
 Thou bring'st us an estate, yet leav'st us
 poor,
 By clogging it with legacies before!
 The joys which we enture should wed,
 Come deflower'd virgins to our bed;
 Good fortunes without gain imported be,
 Such mighty custom's paid to thee
 For joy, like wine, kept close does better taste;
 If it take air before, its sprits waste

Hope! Fortune's cheating lottery!
 Where for one prize an hundred blanks there
 be;
 Fond archer, Hope! who tak'st thy aim so far,
 That still or short or wide thine arrows are!
 Thin, empty cloud, which th' eye deceives
 With shapes that our own fancy gives!
 A cloud, which gilt and painted now appears,
 But must drop presently in tears!
 When thy false beams o'er Reason's light
 prevail,
 By ignes fatui for north-stars we sail

Brother of Fear, more gayly clad!
 The merrier fool o' th' two, yet quite as mad.
 Sire of Repentance! child of fond Desire!
 That blow'st the chymies, and the lovers'
 fire,
 Leading then still insensibly on
 By the strange witchcraft of "anon!"
 By thee the one does changing Nature, through
 Her endless labyrinths pursue;
 And th' other chases woman, whilst she goes
 More ways and turns than hunted Nature
 knows.

Abraham Cowley — Born 1618, Died 1667.

544 — FOR HOPE

Hope ' of all ills that men endure,
The only cheap and universal cure '
Thou captive's freedom, and thou sick man's
health ' !

Thou loser's victory, and thou beggar's wealth '
Thou manna, which from Heaven we eat,
To every taste a several meat '
Thou strong retreat ' thou sure-entail'd estate,
Which nought has power to alienate '
Thou pleasant, honest flatterer ' for none
Flatter unhappy men, but thou alone !

Hope ' thou first-fruits of happiness '
Thou gentle dawning of a bright success '
Thou good preparative, without which our joy
Does work too strong, and, whilst it cures,
destroy ' !

Who out of Fortune's reach dost stand,
And art a blessing still in hand '
Whilst thee, her earnest-money, we retain,
We certain are to gain,
Whether she her bargain break or else fulfil,
Thou only good, not worse for ending ill !

Brother of Faith ' 'twixt whom and thee
The joys of Heaven and Earth divided be '
Though Faith be heir, and have the first estate,
Thy portion yet in moveables is great.

Happiness itself 's all one
In thee, or in possession '
Only the future's thine, tho present his '
Thine's the more hard and noble bliss :
Best apprehender of our joys ' which hast
So long a reach, and yet canst hold so fast !

Hope ' thou sad lover's only friend '
Thou Way, that mayst dispute it with the
End ' !

For love, I fear, 's a fruit that does delight
The taste itself less than the smell and sight.
Fruitless more deceitful is
Than thou canst be, when thou dost miss,
Men leave thee by obtaining, and straight flee
Some other way again to thee,
And that's a pleasant country, without doubt,
To which all soon return that travel out.

Abraham Cowley — Born 1618, Died 1667

545 — CLAUDIAN'S OLD MAN OF
VERONA

DE SENE VERONENSI, QUI SUBURBIUM
NUNQUAM MORBUS EST

FELIX, qui patris, &c

Happy the man, who his whole time doth
bound

Within th' enclosure of his little ground.
Happy the man, whom the same humble place
(Th' hereditary cottage of his race)
From his first rising infancy has known,
And by degrees sees gently bending down,

With natural propension, to that earth
Which both preserv'd his life, and gave him
birth

Him no false distant lights, by fortunes set,
Could ever into foolish wanderings get.
He never danger either saw or fear'd,
The dreadful storms at sea he never heard.
He never heard the shrill alarms of war,
Or the worse noises of the lawyers' bar
No change of consuls marks to him the year,
The change of seasons is his calendar
The cold and heat, winter and summer shows ;
Autumn by fruits, and spring by flowers, he
knows

He measures time by land-marks, and has
found

For the whole day the dial of his ground.
A neighbouring wood, born with himself, he
sees,

And loves his old contemporary trees.
He 's as only heard of near Verona's name,
And knows it, like the Indies, but by fame
Does with a like concernment notice take
Of the Red-sea, and of Benaous' lake.
Thus health and strength he to a third age
enjoys,

And sees a long posterity of boys.
About the spacious world let others roam,
The voyage, life, is longest made at home

Abraham Cowley — Born 1618, Died 1667.

546 — THE WISH.

Well, then ; I now do plainly see
This busy world and I shall ne'er agree ;
The very honey of all earthly joy
Does of all meats the soonest cloy ;
And they, methinks, deserve my pity,
Who for it can endure the stings,
The crowd, and buzz, and murmurings,
Of this great hive, the city

Ah, yet, ere I descend to th' grave,
May I a small house and large garden have '
And a few friends, and many books, both true,
Both wise, and both delightful too '
And, since love ne'er will from me flee,
A mistress moderately fair
And good, as guardian-angels are,
Only belov'd, and loving me '

Oh, fountains ' when in you shall I
Myself, eas'd of unpeaceful thoughts, espy ?
Oh fields ' oh woods ' when, when shall I be
made

The happy tenant of your shade '
Here's the spring-head of Pleasure's flood,
Where all the riches lie, that she
Has cou'd and stamp'd for good

Fride and ambition here
Only in far-fetch'd metaphors appear,
Here nought but winds can hurtful murmurs
scatter,
And nought but Echo flatter

The gods, when they descended hither
From Heaven, did always chuse their way,
And therefore we may boldly say,
That 'tis the way too thither

How happy here should I,
And one dear she, live, and embracing die!
She, who is all the world, and can exclude
In deserts solitude.

I should have then thus only fear—
Lest men, when they my pleasures see,
Should hither throng to live like me,
And so make a city here.

Abraham Cowley — Born 1618, Died 1667

547 —FROM THE "HYMN TO LIGHT"

Say, from what golden quivers of the sky
Do all thy winged arrows fly?
Swiftness and Power by birth are
thine
From thy great sire they came, thy sire, the
Word Divine

Thou in the Moon's bright chariot, proud
and gay,
Dost thy bright wood of stars survey,
And all the year dost with thee bring
Of thousand flowery lights thine own no-
turnal spring.

Thou, Scythian-like, dost round thy lands
above
The Sun's gilt tent for ever move,
And still, as thou in pomp dost go,
The shining pageants of the world attend thy
show.

Nor amidst all these triumphs dost thou
scorn
The humble glow-worms to adorn.
And with those living spangles gild
(O greatness without pride!) the bushes of
the field.

Night and her ugly subjects thou dost
fright,
And Sleep, the lazy owl of night,
Asham'd, and fearful to appear,
They screen their horrid shapes with the black
hemisphere

With them there hastes, and wildly takes
th' alarm,
Of painted dreams a busy swarm
At the first opening of thine eye
The various clusters break, the antie atoms
fly

At thy appearance, Grief itself is said
To shake his wings, and rouse his
head:

And cloudy Care has often took
A gentle beamy smile, reflected from thy
look.

* * *

When, goddess! thou lift'st up thy waken'd
head,
Out of the morning's purple bed,
Thy quire of birds about thee play,
And all the joyful world salutes the rising
day

* * *

All the world's bravery, that delights our
eyes,
Is but thy several liveries;
Thou the rich dye on them bestow'st,
Thy nimble pencil paints this landscape as
thou go'st.

A crimson garment in the rose thou wear'st,
A crown of studded gold thou bear'st,
The virgin-lilies, in their white,
Are clad but with the lawn of almost naked
light

The violet, Spring's little infant, stands
Girt in thy purple swaddling-bands,
On the fair tulip thou dost dote;
Thou cloth'st it in a gay and party-colour'd
coat

* * *

Through the soft ways of Heaven, and air,
and sea,
Which open all their pores to thee,
Like a clear river thou dost glide,
And with thy living stream through the close
channels slide.

* * *

But the vast ocean of unbounded day,
In th' empyrean Heaven does stay
Thy rivers, lakes, and springs, below,
From thence took first their rise, thither at
last must flow

Abraham Cowley — Born 1618, Died 1667

548.—FROM THE PINDARIC ODES.

DESTRUCTION OF THE FIRST-BORN, IN THE
"PLAGUES OF EGYPT."

XIV.

It was the time when the still moon
Was mounted softly to her noon,
And dewy sleep, which from night's secret
springs arose,

Gently as Nile the land o'erflows,
 When, lo, from the high countries of refinèd
 day,
 The golden heaven without allay,—
 Whose dross in the creation purged away,
 Made up the sun's adulterate ray,—
 Michael, the warlike prince, does downward
 fly,
 Swift as the journeys of the sight,
 Swift as the race of light,
 And with his wingèd will cuts through the
 yielding sky,
 He passed thro' many a star, and, as he
 passed,
 Shone (like a star in them) more brightly
 there
 Than they did in their sphere
 On a tall pyramid's pointed head he stopped
 at last,
 And a mild look of sacred pity cast
 Down on the sinful land where he was
 sent
 To inflict the tardy punishment
 "Ah, yet," said he, "yet, stubborn king,
 repent,
 While thus unarmed I stand,
 Ere the keen sword of God fill my commanded
 hand.
 Suffer but yet thyself and thine to live,
 Who would, alas, believe,
 That it for man," said he,
 "So hard to be forgiven should be,
 And yet for God so easy to forgive."

XV.

He spoke, and downwards flew,
 And o'er his shining form a well-cut cloud he
 threw,
 Made of the blackest fleece of night,
 And close wrought to keep in the powerful
 light,
 Yet wrought so fine, it hindered not his
 flight,
 But thro' the keyholes and the chinks of
 doors,
 And thro' the narrowest walks of crooked
 pores,
 He passed more swift and free
 Than in wide air the wanton swallows
 flee
 He took a pointed Pestilence in his hand,
 The spirits of thousand mortal poisons
 made
 The strongly tempered blade
 The sharpest sword that e'er was laid
 Up in the magazines of God to scourge a
 wicked land
 Thro' Egypt's wicked land his march he
 took,
 And as he marched the sacred first-born
 strook
 Of every womb; none did he spare,
 None from the meanest beast to Canchre's
 purple hair

XVI

The swift approach of endless night
 Breaks ope the wounded sleepers' rolling
 eyes
 They wake the rest with dying cries,
 And darkness doubles the affright.
 The mixèd sounds of scattered deaths they
 hear,
 And lose their parted souls 'twixt grief and
 fear
 Louder than all, the shrieking women's
 voice
 Pierces this chaos of confusèd noise;
 As brighter lightning cuts a way
 Clear and distinguished thro' the day:
 With less complaints the Zoan temples
 sound
 When the adorèd heifer's drowned,
 And no true marked successor to be found
 While health, and strength, and gladness
 does possess
 The festal Hebrew cottages;
 The blest destroyer comes not there,
 To interrupt the sacred cheer
 That new begins their well reformèd year.
 Upon their doors he read and understood
 God's protection writ in blood
 Well was he skilled i' th' character divine,
 And tho' he passed by it in haste,
 He bowed and worshipped as he pass'd,
 The mighty mystery thro' its humble sign.
 Abraham Cowley — Born 1618, Died 1667.

549 — THE COMPLAINT.

In a deep vision's intellectual scene,
 Beneath a bower for sorrow made,
 Th' uncomfortable shade
 Of the black yew's unlucky green,
 Mix'd with the mourning willow's careful
 gray,
 Where rev'rend Cam cuts out his famous way,
 The melancholy Cowley lay,
 And, lo! a Muse appear'd to his closed sight
 (The Muses oft in lands of vision play)
 Bodied, array'd, and seen by an internal light.
 A golden harp with silver strings she bore,
 A wondrous hieroglyphic robe she wore,
 In which all colours and all figures were
 That Nature or that Fancy can create,
 That Art can never imitate,
 And with loose pride it wanton'd in the air.
 In such a dress, in such a well-clothed dream,
 She used of old near fair Ismenus' stream
 Pindar, her Theban favourite, to meet;
 A crown was on her head, and wings were on
 her feet.

She touch'd him with her harp and raised him
 from the ground;
 The shaken strings melodiously resound

"Art thou return'd at last," said she,
 "To thus forsaken place and me?"
 Thou prodigal! who didst so loosely waste
 Of all thy youthful years the good estate,
 Art thou return'd, here to repent too late?
 And gather husks of learning up at last,
 Now the rich harvest-time of life is past,
 And winter marches on so fast?
 But when I meant t' adopt thee for my son,
 And did as learn'd a portion assign
 As ever any of the mighty mine
 Had to their dearest children done,
 When I resolv'd t' exalt thy anointed name
 Among the spiritual lords of peaceful fame,
 Thou changeling! thou, bewitch'd with noise
 and show,
 Wouldst into courts and cities from me go.
 Wouldst see the world abroad, and have a
 share
 In all the follies and the tumults there.
 Thou wouldst, forsooth, be something in a
 state,
 And business thou wouldst find, and wouldst
 create
 Business! the frivolous pretence,
 Of human lusts, to shake off innocence.
 Business! the grave impertinence,
 Business! the thing which I of all things
 hate,
 Business! the contradiction of thy fate

Go, renegade! cast up thy account,
 And see to what amount
 Thy foolish gains by quitting me,
 The sale of knowledge, fame, and liberty,
 The fruits of thy unlearn'd apostasy
 Thou thoughtst, if once the public storm were
 past,

All thy remaining life should sunshine be.
 Behold the public storm is spent at last,
 The sovereign is toss'd at sea no more,
 And thou, with all the noble company,
 Art got at last to shore.
 But whilst thy fellow-voyagers I see,
 All march'd up to possess the promised land,
 Thou still alone, alas! dost gaping stand,
 Upon the naked beach, upon the barren sand.
 As a fair morning of the blessed spring,
 After a tedious stormy night,
 Such was the glorious entry of our king,
 Enriching moisture dropp'd on every thing
 Plenty he sow'd below, and cast about him
 light.

But then, alas! to thee alone
 One of old Gideon's miracles was shown,
 For ev'ry tree, and ev'ry hand around,
 With pearly dew was crown'd,
 And upon all the quicken'd ground
 The fruitful seed of heaven did brooding lie,
 And nothing but the Muse's fleece was dry
 It did all other threats surpass,
 When God to his own people said,
 (The men whom thro' long wanderings he had
 led.)

That he would give them even a heaven of
 brass

They look'd up to that heaven in vain,
 That bounteous heaven! which God did not
 restrain
 Upon the most unjust to shine and rain.

The Rachel, for which twice seven years and
 more,
 Thou didst with faith and labour serve,
 And didst (if faith and labour can) deserve,
 Though she contracted was to thee,
 Given to another, thou didst see,
 Given to another, who had store
 Of fairer and of richer wives before,
 And not a Leah left, thy recompense to be.
 Go on, twice seven years more, thy fortune
 try,
 Twice seven years more God in his bounty
 may

Give thee to fling away
 Into the court's deceitful lottery.
 But think how likely 'tis that thou,
 With the dull work of thy unwieldy plough,
 Shouldst in a hard and barren season thrive,
 Shouldst even able be to live;
 Thou! to whose share so little bread did fall
 In the miraculous year, when manna rain'd on
 all."

Thus spake the Muse, and spake it with a
 smile,
 That seem'd at once to pity and revile
 And to her thus, raising his thoughtful head,
 The melancholy Cowley said -
 "Ah, wanton foe! dost thou upbraid
 The ills which thou thyself hast made?"
 When in the cradle innocent I lay,
 Thou, wicked spirit! stolest me away,
 And my abus'd soul didst bear
 Into thy new-found worlds, I know not where,
 Thy golden Indies in the air;
 And ever since I strive in vain
 My ravish'd freedom to regain;
 Still I rebel, still thou dost reign,
 Lo, still in verse, against thee I complain
 There is a sort of stubborn weeds,
 Which, if the earth but once it ever breeds,
 No wholesome herb can near them thrive,
 No useful plant can keep alive -
 The foolish sports I did on thee bestow
 Make all my art and labour fruitless now,
 Where once such fairies dance, no grass doth
 ever grow

When my new mind had no infusion known,
 Thou gavest so deep a tincture of thine own,
 That ever since I vainly try
 To wash away th' inherent dye
 Long work, perhaps, may spoil thy colours
 quite,
 But never will reduce the native white.
 To all the ports of honour and of gain
 I often steer my course in vain;
 Thy gale comes cross, and drives me back
 again
 Thou slacken'st all my nerves of industry,

By making them so oft to be
 The tinkling strings of thy loose minstrelsy.
 Whoever this world's happiness would see
 Must as entirely cast off thee,
 As they who only heaven desire
 Do from the world retire
 Thus was my error, thus my gross mistake,
 Myself a demi-votary to make
 Thus, with Sapphira and her husband's fate,
 (A fault which I, like them, am taught too
 late,)
 For all that I gave up I nothing gain,
 And perish for the part which I retain.

Teach me not then, O thou fallacious Muse !
 The court and better king t' accuse ;
 The heaven under which I live is fair,
 The fertile soil will a full harvest bear
 Thine, thine is all the barrenness, if thou
 Mak'st me sit still and sing when I should
 plough

When I but think how many a tedious year
 Our patient sovereign did attend
 His long misfortunes' fatal end ,
 How cheerfully, and how exempt from fear,
 On the Great Sovereign's will he did depend,
 I ought to be accurst if I refuse
 To wait on his, O thou fallacious Muse !
 Kings have long hands, they say, and though
 I be
 So distant, they may reach at length to me.
 However, of all princes thou
 Should'st not reproach rewards for being small
 or slow ;
 Thou' who rewardest but with popular breath,
 And that, too, after death ! "

Abraham Cowley.—Born 1618, Died 1667.

550 — FROM "FRIENDSHIP IN ABSENCE "

A thousand pretty ways we'll think upon
 To mock our separation
 Alas ! ten thousand will not do ,
 My heart will thus no longer stay,
 No longer 'twill be kept from you,
 But knocks against the breast to get away.

And when no art affords me help or ease,
 I seek with verse my griefs t' appease .
 Just as a bird that flies about,
 And beats itself against the cage,
 Finding at last no passage out,
 It sits and sings, and so o'ercomes its rage.

Abraham Cowley —Born 1618, Died 1667.

551.—THE WAITING-MAID.

Thy maid ! Ah ! find some nobler theme
 Whereon thy doubts to place,
 Nor by a low suspect blaspheme
 The glories of thy face.

Alas ! she makes thee shine so fair,
 So exquisitely bright,
 That her dim lamp must disappear
 Before thy potent light

Three hours each morn an dressing thee
 Maliciously are spent,
 And make that beauty tyranny,
 That's else a civil government.

Th' adorning thee with so much art
 Is but a bar'rous skill ,
 'Tis like the poisoning of a dart,
 Too apt before to kill

The min'st'ring angels none can see ,
 'Tis not their beauty or their face,
 For which by men they worshipp'd be,
 But their high office and their place
 Thou art my goddess, my saint she ,
 I pray to her only to pray to thee.

Abraham Cowley.—Born 1681, Died 1667.

552.—HONOUR

She loves, and she confesses too ;
 There's then, at last, no more to do
 The happy town 's entirely done ;
 Enter the town which thou hast won ,
 The fruits of conquest now begin ;
 Io, triumphe , enter in.

What's this, ye gods ! what can it be
 Remains there still an enemy ?
 Bold Honour stands up in the gate,
 And would yet capitulate ,
 Have I o'ercome all real foes,
 And shall this phantom me oppose ?

Noisy nothing ! stalking shade !
 By what witchcraft wert thou made
 Empty cause of solid harms !
 But I shall find out counter-charms
 Thy airy devilship to remove
 From this circle hero of love.

Sure I shall rid myself of thee
 By the night's obscurity,
 And obscurer secrecy
 Unlike to every other sprite,
 Thou attempt'st not men to fright,
 Nor appear'st but in the light

Abraham Cowley.—Born 1618, Died 1667.

553.—OF SOLITUDE.

Hail, old patrician trees, so great and good !
 Hail, ye plebeian underwood !
 Where the poetic birds rejoice,
 And for their quiet nests and plenteous food
 Pay with their grateful voice

Hail the poor Muse's richest manor-seat !
 Ye country houses and retreat,
 Which all the happy gods so love,
 That for you oft they quit their bright and
 great
 Metropolis above

Here Nature does a house for me erect,
 Nature ' the fairest architect,
 Who those fond artists does despise
 That can the fair and living trees neglect,
 Yet the dead timber prize

Here let me, careless and unthoughtful lying,
 Hear the soft winds above me flying,
 With all their wanton boughs dispute,
 And the more tuneful birds to both replying,
 Nor be myself, too, mute.

A silver stream shall roll his waters near,
 Gilt with the sunbeams here and there,
 On whose enamell'd bank I'll walk,
 And see how prettily they smile,
 And hear how prettily they talk

Ah ! wretched, and too solitary he,
 Who loves not his own company !
 He'll feel the weight of it many a day,
 Unless he calls in sin or vanity
 To help to bear it away

Oh, Solitude ! first state of humankind !
 Which bless'd remain'd till man did find
 Even his own helper's company
 As soon as two, alas ! together join'd,
 The serpent made up three.

Though God himself, through countless ages,
 thee
 His sole companion chose to be,
 Thee, sacred Solitude ! alone,
 Before the branchy head of number's tree
 Sprang from the trunk of one,

Thou (though men think thine an unactive
 part)
 Dost break and tame th' unruly heart,
 Which else would know no settled pace,
 Making it move, well managed by thy art,
 With swiftness and with grace

Thou the faint beams of reason's scatter'd
 light
 Dost, like a burning glass, unite,
 Dost multiply the feeble heat,
 And fortify the strength, till thou dost bright
 And noble fires beget.

Whilst this hard truth I teach, methinks I
 see
 The monster London laugh at me ;
 I should at thee, too, foolish city !
 If it were fit to laugh at misery,
 But thy estate I pity.

Let but thy wicked men from out thee go,
 And all the fools that crowd thee so,
 Even thou, who dost thy millions boast,
 A village less than Islington wilt grow,
 A solitude almost

Abraham Cowley — Born 1618, Died 1667.

554 — EPITAPH ON A LIVING AUTHOR.

Here, stranger, in this humble nest,
 Here Cowley sleeps, here lies,
 Scaped all the toils that life molest,
 And its superfluous joys.

Here, in no sordid poverty,
 And no inglorious ease,
 He braves the world, and can defy
 Its frowns and flatteries.

The little earth, he asks, survey ;
 Is he not dead indeed ?
 " Light be that earth," good stranger, pray,
 " Nor thorn upon it breed ! "

With flowers, fit emblem of his fame,
 Compass your poet round ;
 With flowers of every fragrant name,
 Be his warm ashes crown'd !

Abraham Cowley. — Born 1618, Died 1667.

555 — OF HEAVEN

O Beauteous God ! uncircumscribed treasure
 Of an eternal pleasure !

Thy throne is seated far
 Above the highest star,
 Where Thou preparest a glorious place,
 Within the brightness of Thy face,
 For every spirit
 To inherit

That builds his hopes upon Thy merit,
 And loves Thee with a holy charity.
 What ravished heart, seraphic tongue, or eyes
 Clear as the morning rise,
 Can speak, or think, or see
 That bright eternity,
 Where the great King's transparent throne
 Is of an entire jasper stone ?

There the eye
 O' the chrysolite,
 And a sky
 Of diamonds, rubies, chrysoprase—
 And above all, Thy holy face—
 Makes an eternal charity.

When Thou Thy jewels up dost bind, that day
 Remember us, we pray—
 That where the beryl lies,
 And the crystal 'bove the skies,
 There Thou mayest appoint us place
 Within the brightness of Thy face—
 And our soul
 In the scroll

Of life and blissfulness enroll,
That we may praise Thee to eternity Alle-
lujah !

Bishop Jeremy Taylor.—Born 1613, Died 1667.

556—EARLY RISING AND PRAYER

When first thy eyes unveil, give thy soul leave
To do the like ; our bodies but foreran
The spirit's duty true hearts spread and heave
Unto their God as flowers do to the sun ;
Gave Him thy first thoughts then, so shalt thou
keep

Him company all day, and in Him sleep

Yot never sleep the sun up, prayer should
Dawn with the day, there are set awful hours
'Twixt heaven and us ; the manna was not
good

After sun-rising, far-day sullies flowers,
Rise to prevent the sun, sleep doth sins glut,
And heaven's gate opens when the world's is
shut

Walk with thy fellow-creatures note the hush
And whisperings among them Not a spring,
Or leaf but hath his morning hymn, each bush
And oak doth know I AM. Canst thou not
sing ?

O, leave thy cares and follies ! go this way,
And thou art sure to prosper all the day.

Serve God before the world, let Him not go
Until thou hast a blessing ; then resign
The whole unto Him, and remember who
Prevailed by wrestling ere the sun did shine.
Pour oil upon the stones, weep for thy sin,
Then journey on, and have an eye to heaven.
Mornings are mysteries the first world's
youth,

Man's resurrection, and the future's bud,
Shroud in their births, the crown of life,
light, truth,

Is styled their star—the stone and hidden food,
Three blessings wait upon them, one of which
Should move—they make us holy, happy, rich.

When the world's up, and every swarm abroad,
Keep well thy temper, mix not with each clay,
Despatch necessities, life hath a load
Which must be carried on, and safely may
Yet keep those cares without thee, let the
heart

Be God's alone, and choose the better part

Henry Vaughan.—Born 1621, Died 1695.

557—THE FEAST.

O come away !

Make no delay—

Come while my heart is clean and steady !

While faith and grace

Adorn the place,

Making dust and ashes ready !

No bliss here lent

Is permanent—

Such triumphs poor flesh cannot merit,

Short sips and sights

Endear delights ;

Who seeks for more he would inherit.

Come then, true bread,

Quick'ning the dead,

Whose eater shall not, cannot dye !

Come antedate

On me that state

Which brings poor dust the victory !—

Aye victory !

Which from Thine eye

Breaks as the day doth from the east,

When the spilt dew,

Like tears, doth show

The sad world wept to be releast

Spring up, O mine !

And springing shine

With some glad message from His heart,

Who did, when slain,

These means ordain

For me to have in Him a part !—

Such a sure part

In His blest heart,

The well where living waters spring,

That, with it fed,

Poor dust, though dead,

Shall rise again, and live, and sing

O drink and bread,

Which strikes death dead,

The food of man's immortal being,

Under veils here

Thou art my cheer,

Present and sure without my seeing.

How dost Thou fly,

And search and pry

Through all my parts, and, like a quick

And knowing lamp,

Hunt out each damp

Whose shadow makes me sad or sick !

O what high joys !

The turtle's voice

And songs I hear ! O quick'ning showers

Of my Lord's blood,

You make rocks bud,

And crown dry hills with wells and flowers !

For this true ease,

This healing peace,

For this brief taste of living glory,

My soul and all,

Kneel down and fall,

And sing His sad victorious story !

O thorny crown,

More soft than down !

O painful cross, my bed of rest !

O spear, the key

Opening the way !

O Thy worst state my only best !

O all Thy griefs
Are my reliefs,
As all my sins Thy sorrows were!
And what can I
To this reply?
What, O God! but a silent tear?

Some toil and sow
That wealth may flow,
And dress this earth for next year's moat
But let me heed
Why thou didst, eat
And what in the next world to eat
Henry Vaughan — Born 1621, Died 1695

558 — THE BEE.

From fruitful beds and flowery borders,
Parcell'd to wasteful ranks and orders,
Where state grasps more than plain truth
needs,
And wholesome herbs are starved by weeds,
To the wild woods I will be gone,
And the coarse meals of great Saint John.

When truth and piety are missed,
Both in the rulers and the priest,
When piety is not cold, but dead,
And the rich eat the poor like bread,
While factious heads, with open coil
And force, first made, then share the spoil;
To Horeb then Elias goes,
And in the desert grows the rose
Hail, crystal fountains and fresh shades,
Where no proud look invades,
No busy worldling hunts away
The sad retiree all the day!
Hail, happy, harmless solitude!
Our sanctuary from the rude
And scornful world the calm recess
Of faith, and hope, and holiness!
Here something still like Eden looks—
Honey in woods, juleps in brooks,
And flowers whose rich, unfiled sweets
With a chaste kiss the cool dew greets,
When the toils of the day are done,
And the tired world sets with the sun.
Here flying winds and flowing wells
Are the wise, watchful hermit's bells;
Their busy murmurs all the night
To praise or prayer do invite;
And with an awful sound arrest,
And piously employ his breast

When in the East the dawn doth blush,
Here cool, fresh spirits the air brush;
Herbs straightget up, flowers peep and spread,
Trees whisper praise, and bow the head,
Birds, from the shades of night released,
Look round about, then quit the nest,
And with untired gladness sing
The glory of the morning's King.

The hermit hears, and with meek voice
Offers his own up, and their joys,
Then prays that all the world might be
Blest with as sweet an unity

If sudden storms the day invade,
They flock about him to the shade,
Where wisely they expect the end,
Giving the tempest time to spend,
And hard by shelters on some bough
Hilarion's servant, the sage crow.
O purer years of light and grace!
Great is the difference, as the space,
'Twixt you and us, who blindly run
After false fires, and leave the sun
Is not fair nature of herself
Much richer than dull paint and pelf?
And are not streams at the spring head
More sweet than in carved stone or lead?
But fancy and some artist's tools
Frame a religion for fools.

The truth, which once was plainly taught,
With thorns and briars now is fraught
Some part is with bold fables spotted,
Some by strange comments wildly blotted;
And discord, old corruption's crest,
With blood and blame have stained the rest.
So snow, which in its first descents
A whiteness like pure heaven presents,
When touched by man is quickly soiled,
And after trodden down and spoiled

O lead me where I may be free
In truth and spirit to serve Thee!
Where undisturbed I may converse
With Thy great self; and there rehearse
Thy gifts with thanks, and from Thy store,
Who art all blessings, beg much more.
Give me the wisdom of the bee,
And her unwearied industry!
That from the wild gourds of these days,
I may extract health, and Thy praise,
Who canst turn darkness into light,
And in my weakness show Thy might.
Suffer me not in any want
To seek refreshment from a plant
Thou didst not set, since all must be
Plucked up whose growth is not from Thee.
'Tis not the garden and the bowers,
Nor sense and forms, that give to flowers
Their wholesomeness; but Thy good will,
Which truth and pureness purchase still.

Then, since corrupt man hath driven hence
Thy kind and saving influence,
And balm is no more to be had,
In all the coasts of Gilead—
Go with me to the shade and cell
Where Thy best servants once did dwell.
There let me know Thy will, and see
Exiled religion owned by Thee,
For Thou canst turn dark grottoes to halls
And make hills blossom like the vales,

Decking their untitled heads with flowers,
And fresh delights for all sad hours,
Till from them, like a laden bee,
I may fly home, and hive with Thee!

Henry Vaughan — Born 1621, Died 1695.

559 —PEACE

My soul, there is a country
Afar beyond the stars,
Where stands a winged sentry,
All skilful in the wars.
There, above noise and danger,
Sweet Peace sits crowned with smiles,
And one born in a manger
Commands the beauteous files.
He is thy gracious friend,
And (O my soul awake!)
Did in pure love descend,
To die here for thy sake
If thou canst get but thither,
There grows the flower of peace—
The rose that cannot wither—
Thy fortress, and thy ease
Leave, then, thy foolish ranges,
For none can thee secure,
But One who never changes—
Thy God, thy Life, thy Cure.

Henry Vaughan. — Born 1621, Died 1695

560 —THEY ARE ALL GONE

They are all gone into the world of light,
And I alone sit lingering here!
Their very memory is fair and bright,
And my sad thoughts doth clear.
It glows and glitters in my cloudy breast,
Like stars upon some gloomy grove—
Or those faint beams in which this hll is
drest
After the sun's remove

I see them walking in an air of glory,
Whose life doth trample on my days—
My days which are at best but dull and hoary,
Mere ghammering and decays.

O holy hope! and high humility—
High as the heavens above!
These are your walks, and you have showed
them me,
To kindle my cold love.

Dear, beauteous death—the jewel of the just—
Shining nowhere but in the dark!
What mysteries do he beyond thy dust,
Could man outlook that mark!

He that hath found some sledged bird's nest
may know,
At first sight, if the bird be flown;
But what fair dell or grove he sings in now,
That is to him unknown.

And yet, as angels in some brighter dreams
Call to the soul when man doth sleep,
So some strange thoughts transcend our
wonted themes,
And into glory peep.

If a star were confined into a tomb,
Her captive flames must needs burn there,
But when the hand that locked her up gives
room,
She'll shine through all the sphere

O Father of eternal life, and all
Created glories under Thee!
Resume thy spirit from this world of thrall
Into true liberty

Either disperse these mists, which blot and fill
My perspective still as they pass,
Or else remove me hence unto that hll
Where I shall need no glass

Henry Vaughan. — Born 1621, Died 1695.

561 —THE TIMBEL

Sure thou didst flourish once, and many
springs,
Many bright mornings, much dew, many
showers,
Pass'd o'er thy head; many light hearts and
wings,
Which are now dead, lodged in thy living
towers

And still a new succession sings and flies,
Fresh groves grow up, and their groon
branches shoot
Towards the old and still enduring skies,
While the low violet thrives at their root

* * *

Henry Vaughan — Born 1621, Died 1695

562 —THE RAINBOW

Still young and fine, but what is still in view
We slight as old and soul'd, though fresh and
new.

How bright wert thou when Shem's admiring
eye

Thy burnish'd flaming arch did first descry,
When Zerah, Nahor, Haran, Abram, Lot,
The youthful world's gray fathers, in one knot
Did with intentive looks watch every hour
For thy new light, and trembled at each
shower!

When thou dost shine, darkness looks white
and fair;

Forms turn to music, clouds to smiles and
air,

Rain gently spends his honey-drops, and pours
Balm on the cleft earth, milk on grass and
flowers.

Bright pledge of peace and sunshine, the sure
 too

Of thy Lord's hand, the object of His eye
 When I behold thee, though my light be dim,
 Distant and low, I can in thine see Him,
 Who looks upon thee from His glorious throne,
 And minds the covenant betwixt all and One

* * *

Henry Vaughan—Born 1621, Died 1695

563 — THE WREATH.

(TO THE REDEEMER)

Since I in storms most used to be,
 And seldom yielded flowers,
 How shall I get a wreath for thee
 From those rude barren hours?

The softer dressings of the spring,
 Or summer's later store,
 I will not for thy temples bring,
 Which thorns, not roses, wore

But a twined wreath of grief and praise,
 Praise soul'd with tears, and tears again
 Shining with joy, like dowy days,
 This day I bring for all thy pain,
 Thy causeless pain, and as sad death,
 Which sadness breeds in the most vain,
 O not in vain! now beg thy breath,
 Thy quick'ning breath, which gladly bears
 Through saddest clouds to that glad place,
 Where cloudless quires sing without tears,
 Sing thy just praise, and see thy face.

Henry Vaughan—Born 1621, Died 1695

564.—THE RETREAT

Happy those early days, when I
 Shined in my angel-infancy.
 Before I understood this place,
 Appointed for my second race,
 Or taught my soul to fancy aught
 But a white celestial thought,—
 When yet I had not walked above
 A mile or two from my first love,
 And looking back (at that short space)
 Could see a glimpse of his bright face
 When on some gilded cloud or flower
 My gazing soul would dwell an hour,
 And in those weaker glories spy
 Some shadows of eternity

Oh, how I long to travel back,
 And tread again that ancient track!
 That I might once more reach that plain,
 Where first I left my glorious train,
 From whence the enlightened spirit sees
 That shady City of Palm Trees.

Henry Vaughan.—Born 1621, Died 1695.

565.—THE TOMB.

When, cruel fair one, I am slain
 By thy disdain,
 And, as a trophy of thy scorn,
 To some old tomb am borne,
 Thy fetters must their power bequeath
 To those of Death;
 Nor can thy flame immortal burn,
 Like monumental fires within an urn.
 Thus freed from thy proud empire, I shall
 prove
 There is more liberty in Death than Love.

And when forsaken lovers come
 To see my tomb,
 Take heed thou mix not with the crowd,
 And (as a victor) proud,
 To view the spoils thy beauty made,
 Press near my shade,
 Lest thy too cruel breath or name
 Should fan my ashes back into a flame,
 And thou, devour'd by this revengeful fire,
 His sacrifice, who died as thine, expire

But if cold earth, or marble, must
 Conceal my dust,
 Whilst hid in some dark ruins, I,
 Dumb and forgotten, lie,
 The pride of all thy victory
 Will sleep with me,
 And they who should attest thy glory,
 Will, or forget, or not believe this story.
 Then to increase thy triumph, let me rest,
 Since by thine eye slain, burned in thy breast.

Thomas Stanley—Born 1625, Died 1678.

566.—CELIA SINGING.

Roses in breathing forth their scent,
 Or stars their borrow'd ornament:
 Nymphs in their wat'ry sphere that move,
 Or angels in their orbs above;
 The winged chariot of the light,
 Or the slow silent wheels of night,
 The shade which from the swifter sun
 Doth in a swifter motion run,
 Or souls that their eternal rest do keep,
 Make far less noise than Celia's breath in
 sleep.

But if the angel which inspires
 This subtle flame with active fires,
 Should mould this breath to words, and those
 Into a harmony dispose,
 The music of this heavenly sphere
 Would steal each soul (in) at the ear,
 And into plants and stones infuse
 A life that cherubim would chuse,
 And with new powers invert the laws of fate,
 Kill those that live, and dead things animate.

Thomas Stanley.—Born 1625, Died 1678.

567.—SPEAKING AND KISSING.

The air which thy smooth voice doth break,
 Into my soul like lightning flies,
 My life retires while thou dost speak,
 And thy soft breath its room supplies.

Lost in this pleasing ecstasy,
 I join my trembling lips to thine,
 And back receive that life from thee
 Which I so gladly did resign

Forbear, Platonic fools ! 't' inquire
 What numbers do the soul compose ;
 No harmony can life inspire,
 But that which from these accents flows.

Thomas Stanley — Born 1625, Died 1678

568.—LA BELLE CONFIDANTE

You earthly souls that court a wanton flame
 Whose pale, weak influence
 Can rise no higher than the humble name
 And narrow laws of sense,
 Learn by our friendship to create
 An immaterial fire,
 Whose brightness angels may admire,
 But cannot emulate
 Sickness may fright the roses from her cheek,
 Or make the lilies fade,
 But all the subtle ways that death doth seek
 Cannot my love invade.

Thomas Stanley — Born 1625, Died 1678

569.—NOTE TO MOSCHUS.

Along the mead Europa walks,
 To choose the farrest of its gems,
 Which, plucking from their slender stalks,
 She weaves in fragrant diadems

Where'er the beauteous virgin treads,
 The common people of the field,
 To kiss her feet bowing their heads,
 Homage as to their goddess yield.

'Twixt whom ambitious wars arise,
 Which to the queen shall first present
 A gift Arabian spice outwies,
 The votive offering of their scent.

When deathless Amaranth, this strife,
 Greedy by dying to decide,
 Begs she would her green thread of life,
 As love's fair destiny, divide.

Plant Acanthus now the vine
 And ivy enviously beholds,
 Wishing her odorous arms might twine
 About this fair in such strict folds.

The Violet, by her foot oppress'd,
 Doth from that touch enamour'd rise,
 But, losing straight what made her blest,
 Hangs down her head, looks pale, and dies.

Clits, to new devotion won,
 Doth now her former faith deny,
 Sees in her face a double sun,
 And glories in apostacy.

The Gillyflower, which mocks the skies,
 (The meadow's painted rainbow) seeks
 A brighter lustre from her eyes,
 And richer scarlet from her cheeks.

The jocund Flower-de-luce appears,
 Because neglected, discontent,
 The morning furnish'd her with tears ;
 Her sighs expiring odours vent

Narcissus in her eyes, once more,
 Seems his own beauty to admire ;
 In water not so clear before,
 As represented now in fire

The Crocus, who would gladly claim
 A privilege above the rest,
 Begg with his triple tongue of flame,
 To be transplanted to her breast.

The Hyacinth, in whose pale leaves
 The hand of Nature writ his fate,
 With a glad smile his sigh deceives
 In hopes to be more fortunate

His head the drowsy Poppy rais'd,
 Awak'd by this approaching morn,
 And view'd her purple light amaz'd,
 Though his, alas ! was but her scorn.

None of this aromatic crowd,
 But for their kind death humbly call,
 Courting her hand, like martyrs proud,
 By so divine a fate to fall

The royal maid th' applause disdains
 Of vulgar flowers, and only chose
 The bashful glory of the plains,
 Sweet daughter of the Spring, the Rose.

She, like herself, a queen appears,
 Rais'd on a verdant thorny throne,
 Guarded by amorous winds, and wears
 A purple robe, a golden crown.

Thomas Stanley. — Born 1625, Died 1678.

570.—THE VALEDICTION.

Vain world, what is in thee ?
 What do poor mortals see
 Which should esteemed be
 Worthy their pleasure ?
 Is it the mother's womb,
 Or sorrows which soon come,
 Or a dark grave and tomb ;
 Which is their treasure ?
 How dost thou man deceive
 By thy vain glory ?
 Why do they still believe
 Thy false history ?

Is it children's book and rod,
The labourer's heavy load,
Poverty undertrud,

The world dearereth ?
Is it distracting cares,
Or heart-tormenting fears,
Or pining grief and tears,
Which man requireth ?
Or is it youthful rage,
Or childish toying ?
Or is decrepit age
Worth man's enjoying ?

Is it deceitful wealth,
Got by care, fraud, or stealth,
Or short, uncertain health,
Which thus befool men ?
Or do the serpent's lies,
By the world's flatteries
And tempting vanities,
Still overrule them ?
Or do they in a dream
Sleep out their season ?
Or borne down by lust's stream,
Which conquers reason ?

The silly lambs to-day
Pleasantly skip and play,
Whom butchers mean to slay,
Perhaps to-morrow,
In a more brutish sort
Do careless sinners sport,
Or in dead sleep still snort,
As near to sorrow,
Till life, not well begun,
Be sadly ended,
And the web they have spun
Can ne'er be mended.

What is the time that's gone,
And what is that to come ?
Is it not now as none ?
The present stays not
Time posteth, O how fast !
Unwelcome death makes haste,
None can call back what's past—
Judgment delays not,
Though God bring in the light,
Sinners awake not,—
Because hell's out of sight,
They sin forsake not

Man walks in a vain show,
They know, yet will not know ;
Sit still when they should go—
But run for shadows,
While they might taste and know
The living streams that flow,
And crop the flowers that grow
In Christ's sweet meadows.
Life's better slept away
Than as they use it,
In sin and drunken play
Vain men abuse it.

Malignant world, adieu !
Where no foul vice is new—
Only to Satan true,
God still offended ;
Though taught and warned by God,
And His chastising rod,
Keeps still the way that's broad,
Never amended
Baptismal vows some make,
But ne'er perform them ;
If angels from heaven spake,
'Twould not reform them.

They dig for hell beneath,
They labour hard for death,
Run themselves out of breath
To overtake it
Hell is not had for nought,
Damnation's dearly bought,
And with great labour sought—
They'll not forsake it.
Their souls are Satan's fee—
He'll not abate it.
Grace is refused that's free—
Mad sinners hate it

Vile man is so perverse,
It's too rough work for verse
His madness to rehearse,
And show his folly,
He'll die at any rates—
He God and conscience hates,
Yet sin he consecrates,
And calls it holy.
The grace he'll not endure
Which would renew him—
Constant to all, and sure,
Which will undo him.

His head comes first at birth,
And takes root in the earth—
As Nature shooteth forth,
His feet grow highest,
To kick at all above,
And spurn at saving love ;
His God is in his grove,
Because it's highest,
He loves this world of strife,
Hates that would mend it,
Loves death that's called life,
Fears what would end it.

All that is good he'd crush,
Blindly on sin doth rush—
A pricking, thorny bush,
Such Christ was crowned with ;
Their worship's like to this—
The reed, the Judas kiss
Such the religion is
That these abound with ;
They mock Christ with the knee
Whene'er they bow it—
As if God did not see
The heart and know it.

Of good they choose the least,
Despise that which is best—
The joyful, heavenly feast
Which Christ would give them ;
Heaven hath scarce one cold wish,
They live unto the flesh,
Like swine they feed on wash—
Satan doth drive them
Like weeds they grow in mire,
Which vices nourish—
Where, warmed by Satan's fire,
All sins do flourish.

Is this the world men choose,
For which they heaven refuse,
And Christ and grace abuse,
And not receive it ?
Shall I not guilty be
Of this in some degree,
If hence God would me free,
And I'd not leave it ?
My soul, from Sodom fly,
Lest wrath there find thee ;
Thy refuge—rest is nigh—
Look not behind thee !

There's none of this ado,
None of the hellish crew,
God's promise is most true—
Boldly believe it.
My friends are gone before,
And I am near the shore,
My soul stands at the door—
O Lord, receive it !
It trusts Christ and His merits—
The dead He raises,
Join it with blessed spirits
Who sing Thy praises.

Richard Barter —Born 1615, Died 1691

571.—SONG.

See, O see !
How every tree,
Every bower,
Every flower,
A new life gives to others' joys ;
While that I
Grief-stricken lie,
Nor can meet
With any sweet
But what faster mine destroys.
What are all the senses' pleasures,
When the mind has lost all measures ?

Hear, O hear !
How sweet and clear
The nightingale
And water's fall
In concert join for others' ear ;
While to me,
For harmony,

Every air
Echoes despair,
And every drop provokes a tear.
What are all the senses' pleasures,
When the soul has lost all measures ?
Lord Bristol.—Born 1612, Died 1676.

572.—THE PHILOSOPHER'S DEVOTION.

Sing aloud ! His praise rehearse,
Who hath made the universe
He the boundless heavens has spread,
All the vital orbs has kned,
He that on Olympus high
Tends His flock with watchful eye ;
And this eye has multiplied
Midst each flock for to reside
Thus, as round about they stray,
Toucheth each with outstretched ray :
Numbly they hold on their way,
Shaping out their night and day.
Never slack they, none respire,
Dancing round their central fires

In due order as they move,
Echoes sweet be gently drove
Through heaven's vast hollows,
Which unto all corners press—
Music, that the heart of Jove
Moves to joy and sportful love,
Fills the listening sailor's ears,
Riding on the wandering spheres.
Neither speech nor language is
Where their voice is not transmiss

God is good, is wise, is strong—
Witness all the creature throng—
Is confessed by every tongue
All things back from whence they spring,
As the thankful rivers pay
What they borrowed of the sea

Now, myself I do resign,
Take me whole, I all am Thine
Save me, God ! from self-desire,
Death's pit, dark hell's raging fire,
Envy, hatred, vengeance, ire,
Let not lust my soul hemire.

Quit from these, Thy praise I'll sing,
Loudly sweep the trembling string.
Bear a part, O wisdom's sons,
Freed from vain religions !
Lo ! from far I you salute,
Sweetly warbling on my lute—
India, Egypt, Araby,
Asia, Greece, and Tartary,
Carmel-tracts and Lebanon,
With the Mountains of the Moon,
From whence muddy Nile doth run ;
Or, wherever else you won,
Breathing in one vital air—
One we are though distant far.

Rise at once—let's sacrifice !
 Odours sweet perfume the skies
 See how heavenly lightning fires
 Hearts inflamed with high aspiros ;
 All the substance of our souls
 Up in clouds of incense rolls !
 Leave we nothing to ourselves
 Save a voice—what need we else ?
 Or a hand to wear and tire
 On the thankful lute or lyre
 Sing aloud ! His praise rehearse
 Who hath made the universe

Henry More — Born 1614, Died 1687.

573—CHARITY AND HUMILITY

Far have I clambered in my mind,
 But naught so great as love I find,
 Deep-searching wit, mount-moving might,
 Are naught compared to that good spright
 Life of delight, and soul of bliss !
 Sure source of lasting happiness !
 Higher than heaven, lower than hell !
 What is thy tent ? Where mayest thou dwell ?

My mansion light Humility,
 Heaven's vastest capability—
 The further it doth downward tend,
 The higher up it doth ascend,
 If it go down to utmost naught,
 It shall return with that it sought

Lord, stretch Thy tent in my straight
 breast—

Enlarge it downward, that sure rest
 May there be nigh, for that pure fire
 Wherewith thou woudest to inspire
 All self-dead souls. My life is gone—
 Sad solitude 's my irksome wonne
 Cut off from men and all this world,
 In Lethe's lonesome ditch I'm huddled.
 Nor might nor sight doth aught me move,
 Nor do I care to be above
 O feeble rays of mental light,
 That best be seen in this dark night !
 What are you ? What is any strength
 If it be not laid in one longth
 With pride or love ? I naught desire
 But a new life, or quite t'expire
 Could I demolish with mine eye
 Strong towers, stop the fleet stars in sky,
 Bring down to earth the pale-faced moon,
 Or turn black midnight to bright noon—
 Though all things were put in my hand—
 As parhed, as dry as the Libyan sand
 Would be my life, if Charity
 Were wanting. But humility
 Is more than my poor soul durst crave,
 That lies intomb'd in lowly grave
 But if 'twere lawful up to send
 My voice to heaven, thus should it rend
 Lord, thrust me deeper into dust
 That Thou mayest raise me with the just !

Henry More — Born 1614, Died 1687

574—THE SOUL AND BODY.

Take to a light fast lock'd in lanthorn dark,
 Whereby by night our wary steps we guide
 In slabby streets, and dirty channels mark,
 Some weaker rays through the black top do
 ghde,
 And flusher streams perhaps from horny
 side
 But when we've passed the peril of the way,
 Arriv'd at home, and laid that case aside,
 The naked light how clearly doth it ray,
 And spread its joyful beams as bright as
 summer's day.

Even so the soul, in this contracted state,
 Confin'd to these strait instruments of sense,
 More dull and narrowly doth operate,
 At thus hole hears, the sight must ray from
 thence,
 Here tastes, there smells : but when she's
 gone from hence,
 Like naked lamp she is one shining sphere,
 And round about has perfect cognosce
 Whatever in her horizon doth appear :
 She is one orb of sense, all eye, all eary ear.

Henry More — Born 1614, Died 1687.

575—THE PRE-EXISTENCY OF THE SOUL.

Rise then, Aristo's son, assist my Muse ;
 Let that high sprite, which did enrich thy
 brains
 With choice conceits, some worthy thoughts
 infuse,
 Worthy thy title and the reader's pains
 And thou, O Lycian sage ! whose pen contains
 Treasures of heavenly light with gentle fire,
 Give leave awhile to warm me at thy flames,
 That I may also kindle sweet desire
 In holy minds that unto highest things aspire.

For I would sing the pre-existency
 Of human souls, and live once o'er again,
 By recollection and quick memory,
 All that is past since first we all began ;
 But all too shallow be my wits to scan
 So deep a point, and mind too dull to clear
 So dark a matter. But thou, more than man,
 Aread, thou sacred soul of Plotin dear,
 Tell me what mortals are—tell what of old
 they were

A spark or ray of the divinity,
 Clouded with earthly fogs, yelad in clay,
 A precious drop sunk from eternity,
 Spilt on the ground, or rather slunk away ;
 For then we fall when we 'gan first t'assay,
 By stealth of our own selves, something to
 been
 Uncentering ourselves from our great stay,

Which fondly we new liberty did ween,
And from that prank right jolly wits ourselves
did deem.

* * * * *
Show fitly how the pre-existent soul
Enacts and enters bodies here below,
And then entire unhurt can leave this moul,
And thence her airy vehicle can draw,
In which by sense and motion they may know,
Better than we, what things transacted be
Upon the earth, and when they list may show
Themselves to friend or foe, their phantasie
Moulding their airy orb to gross consistency.

* * * * *
Wherefore the soul possess'd of matter meet,
If she hath power to operate thereon,
Can eath transform this vehicle to sight,
Dight with due colour figuration,
Can speak, can walk, and then dispear anon,
Spreading herself in the dispersed air,
Then, if she please, recall again what's gone
Those th' uncouth mysteries of fancy are—
Than thunder far more strong, more quick
than lightning far

Some heaving toward this strange activity
We may observe ev'n in this mortal state,
Here health and sickness of the phantasie
Often proceed, which working minds create,
And pox and pestilence do malleate,
Their thoughts still beating on those objects ill,
Which doth the master'd blood contaminate,
And with foul poisonous impressions fill,
And last, the precious life with deadly dolour
kill.

* * * * *
All these declare the force of phantasie,
Though working here upon this stubborn clay,
But th' airy vehicle yields more easily,
Unto her beck more numbly doth obey,
Which truth the joint confessions bewray
Of damned hags and masters of bold skill,
Whose helish mysteries fully to display,
The earth would groan, trees sigh, and horror
all o'erspill.

But he that out of darkness giveth light,
He guide my steps in this so uncouth way.
And ill-done deeds by children of the night
Convert to good, while I shall hence assay
The noble soul's condition ope to lay,
And show her empire on her airy sphere,
By what of sprites and spectres stories say,
For sprites and spectres that by night appear
Be, or all with the soul, or of a nature near.

Up then, renowned wizard, hermit sage,
That twice ten years didst in the desert won,
With sprites conversing in thy hermitage,
Since thou of mortals didst the commerce
shun;
Well seen in these foul deeds that have fore-
done

Many a bold wit Up, Marcus, tell again
That story to thy Thrax, who has thee won
To Christian faith, the guise and haunts
explain
Of all air-trampling ghosts that in the world
remain.

There be six sorts of sprites Lelurion
Is the first kind, the next are named from air,
The first aloft, yet far beneath the moon,
The other in this lower region fare,
The third terrestrial, the fourth watery are,
The fifth be subterranean, the last
And worst, light-hating ghosts, more cruel far
Than bear or wolf with hunger hard oppress'd,
But doltish yet, and dull, like an unwieldy
beast.

* * * * *
Cameleon-like they thus their colour change,
And size contract, and then dilate again,
Like the soft earth-worm hurt by heedless
chance,
Shrinks in herself to shun or ease her pain
Nor do they only thus themselves constrain
Into less bulk, but if with courage bold,
And flaming brand, thou strike those shades in
twain
Close quick as cloven air So sang that wizard
old

And truth he said, whatever he has told,
As even this present age may verify,
If any lists its stories to unfold,
Of Hugo, of hobgoblins, of mounbi,
Abhorred dugs by devils sucked dry;
Of leaping lamps, and of fierce flying stones,
Of living wool and such like witchery,
Or proved by sight or self-confessions,
Which things much credence gain to past tra-
ditions

Wherefore with boldness we will now relate
Some few in brief, as of th' Astorgan la!
Whose peevish mother, in fell ire and hate,
With execration bold, the devil bad
Take him alive. Which mood the boy n'ote
bear
But quits the room—walks out with spirit sad,
Into the court, where lo' by night appear
Two giants with grim looks, rough limbs, black
grisly hair

* * * * *
The walking skeleton in Boloma,
Laden with rattling chain, that show'd his
grave
To the watchful student, who without dismay
Bid tell his wants and speak what he would
have,
Thus cleared he the house by courage brave
Nor may I pass the fair Cardman maid
Whose love a jolly swan did kindly crave,
And oft with mutual solace with her staid,
Yet he no jolly swan, but a decentful shade

In arctic climes an isle that Thulé hight,
Famous for snowy mounds, whose hoary heads
Sure sign of cold, yet from their fiery feet
They strike out burning stones with thunders
dread,

And all the land with smoke and ashes spread,
Here wand'ring ghosts themselves have often
shown,

As if it were the region of the dead,
And met departed, met with whom they've
known,

In seemly sort shake hands, and ancient
friendship own

A world of wonders hither might be thrown
Of sprites and spectres, as that frequent noise
Of heard upon the plain of Marathon,
Of neighing horses and of martial boys,
The Greek the Persian nightly hero destroys
In hot assault embold'nd in a long war,
Four hundred years did last those dreadful
toys,

As doth by Attic records plain appear,
The seeds of hate by death so little slaked are.

Henry More — Born 1614, Died 1687

576 — COOPER'S HILL

Sure there are poets which did never dream
Upon Parnassus, nor did taste the stream
Of Helicon, we therefore may suppose
Those made not poets, but the poets' theme,
And as courts make not kings, but kings the
court,

So where the Muses and their train resort,
Parnassus stands, if I can be to thee
A poet, thou Parnassus art to me.

Nor wonder if (advantaged in my flight,
By taking wing from thy auspicious height)
Through untraced ways and airy paths I fly,
More boundless in my fancy than my eye,
My eye, which swift as thought contracts the
space

That lies between, and first salutes the place
Crown'd with that sacred pile, so vast, so high,
That whether 'tis a part of earth or sky
Uncertain seems, and may be thought a proud
Aspiring mountain, or descending cloud,
Paul's the late theme of such a Muse, whose
flight

Has bravely reach'd and soar'd above thy
height;

Now shalt thou stand, though sword, or time,
or fire,

Or zeal, more fierce than they, thy fall conspire,
Secure, whilst thee the best of poets sings,
Preserved from ruin by the best of kings
Under his proud survey the city lies,
And like a mist beneath a hill doth rise,
Whose state and wealth, the business and the
crowd,

Seems at this distance but a darker cloud,

And is, to him who rightly things esteems,
No other in effect than what it seems;
Where, with like haste, though several ways
they run,

Some to undo, and some to be undone,
While luxury and wealth, like war and peace,
Are each the other's ruin and increase,
As rivers lost in seas, some secret vein
Thence reconveys, there to be lost again.
Oh! happiness of sweet retired content!
To be at once secure and innocent
Windsor the next (where Mars with Venus
dwells,

Beauty with strength) above the valley swells
Into my eye, and doth itself present
With such an easy and unforced ascent,
That no stupendous precipice denies
Access, no horror turns away our eyes,
But such a use as doth at once invite
A pleasure and a reverence from the sight
Thy mighty master's emblem, in whose face
Sat meekness, heighten'd with majestic grace,
Such seems thy gentle height, made only proud
To be the basis of that pompous load,
Than which a nobler weight no mountain
bears,

But Atlas only, which supports the spheres
Whom Nature's hand this ground did thus
advance,

'Twas guided by a wiser power than Chance,
Mark'd out for such an use, as if 'twere meant
To invite the builder, and his choice prevent
Not can we call it choice, when what we choose
Folly or blindness only could refuse
A crown of such majestic towers doth grace
The gods' great mother, when her heav'nly
race

Do homage to her; yet she cannot boast,
Among that num'rous and celestial host,
More heroes than can Windsor; nor doth
Fame's

Immortal book record more noble names.
Not to look back so far, to whom this isle
Owes the first glory of so brave a pile,
Whether to Caesar, Albanact, or Brute,
The British Arthur, or the Danish C'nute;
(Though this of old no less contest did move
Than when for Homer's birth seven cities
strove)

(Like him in birth, thou should'st be like in
fame,

As thine his fate, if mine had been his flame)
But whose'er it was, Nature design'd
First a brave place and then as brave a mind.
Not to recount those several kings to whom
It gave a cradle, or to whom a tomb,
But thee, great Edward and thy greater son,
(The likes which his father wore he won)
And thy Bellona, who the consort came
Not only to thy bed but to thy fame,
She to thy triumph led one captive king,
And brought that son which did the second
bring,

Then didst thou found that Order (whether
love

Or victory thy royal thoughts did move)

Each was a noble cause, and nothing less
Than the design has been the great success,
Which foreign kings and emperors esteem
The second honour to their diadem.
Had thy great destiny but given thee skill
To know, as well as power to act her will,
That from those kings, who then thy captives
were,

In after-times should spring a royal pair
Who should possess all that thy mighty power,
Or thy desires more mighty, did devour,
To whom their better fate reserves whatever
The victor hopes for or the vanquish'd fear,
That blood which thou and thy great grandsire
shed,

And all that since these sister nations bled,
Had been unspilt, and happy Edward known
That all the blood he spilt had been his own
When he that patron chose in whom are join'd
Soldier and martyr, and his arms confined
Within the azure circle, he did seem
But to foretell and prophecy of him
Who to his realms that azure round bath
join'd,

Which nature for their bound at first design'd,
That bound which to the world's extremest
ends,

Endless itself, its liquid arms extends,
Nor doth he need those emblems which we
paint,

But is himself the soldier and the saint
Hero should my wonder dwell, and here my
praise,

But my fix'd thoughts my wand'ring eye
betrays,

Viewing a neighb'ring hill, whose top of late
A chapel crown'd, tall in the common fate
Th' adjoining abbey fell. (May no such
storm

Fall on our times, where ruin must reform!)
Toll me, my Muse! what monstrous dire
offence,

What crime, could any Christian king incense
To such a rage? Was't luxury or lust?
Was he so temperate, so chaste, so just?
Were these their crimes? they were his own
much more,

But wealth is crime enough to him that's poor,
Who having spent the treasures of his crown,
Condemns their luxury to feed his own,

And yet this act, to varnish o'er the shame
Of sacrilege, must bear devotion's name.
No crime so bold but would be understood
A real, or at least a seeming good

Who fears not to do ill, yet fears the name,
And, free from conscience, is a slave to fame
Thus he the church at once protects and
spoils;

But princes' swords are sharper than their
styles,

And thus to th' ages past he makes amends,
Their charity destroys, their faith defends.

Then did Religion in a lazy cell,
In empty airy contemplations dwell,
And like the block unmoved lay; but ours,
As much too active, like the stork devours.

Is there no temperate region can be known
Betwixt their frigid and our torrid zone?
Could we not wake from that lethargic dream,
But to be restless in a worse extreme?
And for that lethargy was there no cure
But to be cast into a calenture?
Can knowledge have no bound, but must
advance

So far, to make us wish for ignorance,
And rather in the dark to grope our way,
Than led by a false guide to err by day?
Who sees these dismal heaps but would
demand

What barbarous invader sack'd the land?
But when he hears no Goth, no Turk, did
bring

This desolation, but a Christian king,
When nothing but the name of zeal appears
'Twixt our best actions and the worst of theirs,
What does he think our sacrilege would spare,
When such th' effects of our devotion are?
Parting from thence 'twixt anger, shame, and
fear,

Those for what's past, and this for what's too
near,

My eye descending from the Hill, survey:
Where Thames among the wanton valleys
stays.

Thames! the most loved of all the Ocean's sons,
By his old sire, to his embraces run,
Hasting to pay his tribute to the sea,
Like mortal life to meet eternity,
Though with those streams he no resemblance
hold,

Whose foam is amber, and their gravel gold.
His genuine and less guilty wealth to explore,
Search not his bottom, but survey his shore,
O'er which he kindly spreads his spacious wave,
And hatches plenty for th' ensuing spring.
Nor then destroys it with too fond a May,
Like mothers which their infants overlay,
Nor with a sudden and impetuous wave,
Like profuse kings, resumes the wealth he
gave

No unexpected inundations spoil
The mower's hopes, nor mock the ploughman's
toil,

But godlike his unweaned bounty flows,
First loves to do, then loves the good he does.
Nor are his blessings to his banks confined,
But free and common as the sea or wind,
When he, to boast or to disperse his stores,
Full of the tributes of his grateful shores,
Visits the world, and in his flying low'rs
Bings home to us, and makes both India
ours,

Finds wealth where 'tis, bestows it where it
wants,

Cities in deserts, woods in cities, plants
So that to us no thing, no place, is strange,
While his fair bosom is the world's Exchange.
O, could I flow like thee, and make thy stream
My great example, as it is my theme!
Though deep yet clear, though gentle yet not
dull,

Strong without rage, without o'erflowing full.

Heav'n her Eridanus no more shall boast,
Whose fame in thine, like lesser current, 's
lost,

Thy nobler streams shall visit Jove's abodes,
To shine among the stars, and bathe the gods.
Here Nature, whether more intent to please
Us for herself with strange varieties,
(For things of wonder give no less delight
To the wise Maker's than beholder's sight;
Though these delights from several causes
move,

For so our children, thus our friends, we love)
Wisely she knew the harmony of things,
As well as that of sounds, from discord springs
Such was the discord which did first disperse
Form, order, beauty, through the universe,
While dryness moisture, coldness heatierists,
All that we have, and that we are, subsists,
While the steep hoarid roughness of the wood
Strives with the gentle calmness of the flood,
Such huge extremes when Nature doth unite,
Wonder from thence results, from thence
delight.

The stream is so transparent, pure, and clear,
That had the self-enamour'd youth gazed here,
So fatally deceived he had not been,
While he the bottom, not his face had seen
But his proud head the airy mountain hides
Among the clouds, his shoulders and his sides
A shadly mantle clothes, his curled brows
Frown on the gentle stream, which calmly
flows,

While winds and storms his lofty forehead
beat,

The common fate of all that's high or great.
Low at his foot a quagmire plain is placed,
Between the mountain and the stream em-
braced,

Which shade and shelter from the Hill derives,
While the kind river wealth and beauty gives,
And in the mixture of all these appears
Variety, which all the rest endears

This scene had some bold Greek or British bard
Beheld of old, what stories had we heard
Of fables, satyrs, and the nymphs their dames,
Their feasts, their revels, and their am'rous
flames?

'Tis still the same, although their airy shape
All but a quick poetic sight escape.

There Faunus and Sylvanus keep their courts,
And thither all the horned host resorts

To graze the ranker mead, that noble herd
On whose sublime and shady fronts is rear'd
Nature's great masterpiece, to show how soon
Great things are made, but sooner are undone
Here have I seen the King, when great affairs
Gave leave to slacken and unbend his cares,
Attended to the chase by all the flow'r
Of youth, whose hopes a nobler prey devour;
Pleasur'd with praise and danger they would buy,
And wish a roe that would not only fly

The stag now conscious of his fatal growth,
At once indulgent to his fear and sloth,
To some dark covert his retreat had made,
Where nor man's eye, nor heaven's should
invade

His soft repose, when th' unexpected sound
Of dogs and men his wakeful ear does wound.
Roused with the noise, he scarce believes his
ear,

Willing to think th' illusions of his fear
Had given this false alarm, but straight his
view

Confirms that more than all he fears is true.
Betray'd in all his strengths, the wood beset.
All instruments, all arts of ruin met,
He calls to mind his strength, and then his
speed,

His winged heels, and then his armed head;
With these t' avoid, with that his fate to meet,
But fear prevails, and bids him trust his feet
So fast he flies, that his reviewing eye
Has lost the chasers, and his ear the cry.
Exulting, till he finds their swifter flight
Their disproportion'd speed doth recompense;
Then curses his conspiring feet, whose recent
Betrays that safety which their swiftness hid
Then tries his friends, among the baser herd
Where he so lately was obey'd and fear'd,
His safety seeks; the herd, unkindly ware,
On chases him from thence or from him flies
Like a declining statesman, left forlorn
To his friends' pity, and pursuers' scorn,
With shame remembers, while himself was one
Of the same herd, himself the same had done.
Thence to the coverts and the conscious
groves,

The scenes of his past triumphs and his loves,
Sadly surveying whom he ranged alone.
Prince of the soil, and all the herd his own
And like a bold knight-errant did proclaim
Combat to all, and bore away the game.
And taught the woods to echo to the stream
His dreadful challenge, and his clashing beam;
Yet faintly now declines the fatal strife,
So much his love was dearer than his life.
Now ev'ry leaf, and ev'ry moving breath
Presents a foe, and ev'ry ice a death
Wearied, forsaken, and pursued, at last
All safety in despair of safety placed
Courage he thence resumes, resolv'd to bear
All their assaults, since 'tis in vain to fear
And now, too late, he wishes for the fight
That strength he wasted in ignoble flight.
But when he sees the eager chase reciev'd,
Himself by dogs, the dogs by men pursued,
He straight revokes his bold resolve, and more
Repents his courage than his fear before,
Finds that uncertain ways unsafe are,
And doubt a greater mischief than despair
Then to the stream, when neither friends, nor
force,

Nor speed, nor art, avail, he shapes his course,
Thinks not their rage so desperate to essay
An element more merciless than they
But fearless they pursue, nor can the flood
Quench their dire thirst, alas! they thirst for
blood

So t'wards a ship the oar-finn'd galleys ply,
Which wanting sea to ride, or wind to fly,
Stands but to fall revenged on those that dare
Tempt the last fury of extreme despair.

So fares the stag, among th' enraged hounds
Repels their force, and wounds returns for wounds

And as a hero, whom his baser foes
In troops surround, now these assaults, now those,
Though prodigal of life, disdains to die
By common hands, but if he can descry
Some nobler foe approach, to him he calls,
And begs his fate, and then contented falls.
So when the king a mortal shaft lets fly
From his unerring hand, then glad to die,
Proud of the wound, to it resigns his blood,
And stains the crystal with a purple flood
Thus a more innocent and happy chase
Than when of old, but in the self-same place,
Fair Liberty pursued, and meant a prey
To lawless power, here turn'd, and stood at bay,
When in that remedy all hope was placed
Which was, or should have been at least, the last

Here was that Charter seal'd wherein the crown
All marks of arbitrary power lays down;
Tyrant and slave, those names of hate and fear,
The happier style of king and subject bear
Happy when both to the same centre move,
When kings give liberty and subjects love
Therefore not long in force this Charter stood,
Wanting that seal, it must be seal'd in blood
The subjects arm'd, the more their princes gave,

Th' advantage only took the more to crave,
Till kings, by giving, give themselves away,
And ev'n that power that should deny betray
"Who gives constrain'd, but his own fear reviles,

Not thank'd, but scorn'd, nor are they gifts,
but spoils"
Thus kings, by grasping more than they could hold,

First made their subjects by oppression bold;
And popular sway, by forcing kings to give
More than was fit for subjects to receive,
Ran to the same extremes, and one excess
Made both, by striving to be greater, less
When a calm river raised with sudden rains,
Or snows dissolved, o'erflows th' adjoining plains,

The husbandmen with high-raised banks secure
Their greedy hopes, and thus he can endure,
But if with bays and dams they strive to force
His channel to a new or narrow course,
No longer then within his banks he dwells,
First to a torrent, then a deluge, swells,
Stronger and fiercer by restraint, he roars,
And knows no bound, but makes his pow'r his shores.

Sir John Denham — Born 1615, Died 1668

577.—ON THE EARL OF STRAFFORD'S TRIAL AND DEATH.

Great Strafford 'worthy of that name, though all

Of thee could be forgotten but thy fall,

Crush'd by imaginary treason's weight,
Which too much merit did accumulate.
As chemists gold from brass by fire would draw,

Pretexts are into treason forged by law
His wisdom such, at once it did appear
Three kingdoms' wonder, and three kingdoms' fear,

Whilst single he stood forth, and seem'd, although

Each had an army, as an equal foe,
Such was his force of eloquence, to make
The hearers more concern'd than he that spake,

Each seem'd to act that part he came to see,

And none was more a looker-on than he.

So did he move our passions, some were known

To wish, for the defence, the crime their own,

Now private pty strove with public hate,
Reason with rage, and eloquence with fate.
Now they could him, if he could them forgive,

He's not too guilty, but too wise, to live.
Less seem those facts which treason's nickname bore

Than such a fear'd ability for more
They after death their fears of him express,
His innocence and their own guilt confess.
Their legislative frenzy they repent,
Enacting it should make no precedent.
This fate he could have 'scaped, but would not lose

Honour for life, but rather nobly chose
Death from their fears than safety from his own,

That his last action all the rest might crown

Sir John Denham.—Born 1615, Died 1668.

578.—SONG TO MORPHEUS.

Morpheus, the humble god, that dwells
In cottages and smoky cells,
Hates gilded roofs and beds of down;
And, though he fears no prince's frown,
Flies from the circle of a crown

Come, I say, thou powerful god,
And thy leaden charming rod,
Dipt in the Lethean lake,
O'er his wakeful temples shake,
Lest he should sleep and never wake.

Nature, alas! why art thou so
Obliged to thy greatest foe?
Sleep, that is thy best repast,
Yet of death it bears a taste,
And both are the same thing at last.

Sir John Denham — Born 1615, Died 1668.

579.—A SUMMER MORNING

The morning hath not lost her virgin blush,
Nor step, but mine, soil'd the earth's tinsell'd robe.

How full of heaven this solitude appears,
This healthful comfort of the happy swain;
Who from his hard but peaceful bed roused
up,

In 's morning exorcise saluted is
By a full quire of feather'd choristers,
Wedding their notes to the enamour'd air!
Here nature in her unaffected dress
Planted with valleys, and emboss'd with hills
Enchased with silver streams, and fringed with
woods,

Sits lovely in her native russet

William Chamberlayne — Born 1619, Died 1689

580.—VIRGIN PURITY

The morning pearls,
Dropt in the lily's spotless bosom, are
Less chastely cool, ere the meridian sun
Hath kiss'd them into heat

William Chamberlayne — Born 1619, Died 1689

581.—ARGALIA CONDEMNED ON FALSE EVIDENCE

High mounted on an obon throne on which
Th' embellish'd silver show'd so sadly rich
As if its varied form strove to delight
Those solemn souls which death-pale fear did
fright,

In Tyrian purple clad, the princess sate,
Between two sterner ministers of fate,
Impartial judges, whose distinguish'd tasks
Their various habit to the view unmasks
One, in whose looks, as pity strove to draw
Compassion in the tablets of the law,
Some softness dwelt, in a majestic vest
Of state-like red was clothed, the other,
dress'd

In dismal black, whose terrible aspect
Declared his office, served but to detect
Her slow consent, if, when the first forsook
The cause, the law so far as death did look
Silence proclaim'd, a harsh command calls
forth

Th' undaunted prisoner, whose exelling worth
In this low ebb of fortune did appear
Such as we fancy virtues that come near
The excellence of angels—fear had not
Ruffled one drop of blood, nor rage bogot
More colour in his cheeks—his soul in state,
Throned in the medium, constant virtue sat.

* * * *

Yet, though now depress'd
Even in opinion, which oft proves the best
Support to those whose public virtues we
Adore before their private guilt we see,
His noble soul still wings itself above
Passion's dark fogs, and like that prosperous
dove

The world's first pilot, for discovery sent,
When all the floods that bound the firmament
O'erwhelm'd the earth, conscience' calm joys
to increase,

Returns, freight with the olive branch of peace,
Thus fortified from all that tyrant fear
O'erawed the guilty with, he doth appear.

* * * Not all

His virtues now protect him, he must fall
A guiltless sacrifice, to expiate
No other crime but their evenen'd hate
An ominous silence—such as oft precedes
The fatal sentence—while the accuser reads
His charge, possess'd the pitying court in
which

Presaging calm Pharonnida, too rich
In mercy, heaven's supreme prerogative,
To stifle tears, did with her passion strive
So long, that what at first assaulted in
Sorrow's black armour, had so often been
For pity cherish'd, that at length her eyes
Found there those spirits that did sympathise
With those that warm'd her blood, and unseen,
move

That engine of the world, mysterious love

* * * *

The beauteous princess, whose free soul had
been

Yet guarded in her virgin ice, and now
A stranger is to what she doth allow
Such easy entrance By those rays that fall
From either's eyes, to make reciprocal
Their yielding passions, brave Argalia felt,
Even in the grasp of death, his functions
melt

To flames, which on his heart an onset make
For sadness, such as weary mortals take
Eternal farewells in Yet in this high
Tide of his blood, in a soft calm to die,
His yielding spirits now prepare to meet
Death, clothed in thoughts white as his winding-
sheet

That fatal doom, which unto heaven affords
The sole appeal, one of the assisting lords
Had now pronounced whose horrid thunder
could

Not strike his laurell'd brow; that voice which
would

Have petrified a tumorous soul, he hears
With calm attention. No disorder'd fears
Ruffled his fancy, nor domestic war
Raged in his breast; his every look so far
From vulgar passions, that, unless amazed
At beauty's majesty he sometime gazed
Wildly on that as emblems of more great
Glories than earth afforded, from the seat
Of resolution his fix'd soul had not
Been stirr'd to passion, which had now begot

Wonder, not fear, within him No harsh
frown
Contracts his brow; nor did his thoughts pull
down
One fainting spirit, wrapt in smother'd groans,
To clog his heart. From her most eminent
thrones
Of sense, the eyes, the lightning of his soul
Flew, with such vigour forth, it did control
All weaker passions, and at once include
With Roman valour Christian fortitude
William Chamberlayne — Born 1619, Died 1689.

582 — THE FATHER OF PHARONNIDA DISCOVERS HER ATTACHMENT TO ARGALIA.

Silent with passion, which his eyes inflamed,
The prince awhile beholds her ere he blamed
The frailty of affection, but at length,
Through the quick throng of thoughts, arm'd
with a strength,
Which crush'd the soft paternal smiles of
love,
He thus begins—“And must, O must that
prove
My greatest curse on which my hopes ordain'd
To raise my happiness? Have I refrain'd
The pleasures of a nuptial bed, to joy
Alone in thee, nor trembled to destroy
My name, so that advancing thine I might
Love to behold my sceptre take its flight
To a more spacious empire? Have I spent
My youth tall, grown in debt to age, she hath
sent
Diseases to arrest me that impair
My strength and hopes e'er to enjoy an heir,
Which might preserve our name, which only
now
Must in our dusty annals live, whilst thou
Transfer'st the glory of our house on one,
Which had not I warm'd into life, had gone,
A wretch forgotten of the world, to th' earth
From whence he sprung? But tear this
monstrous birth
Of fancy from thy soul, quick as thou'dst fly
Descending wrath if visible, or I
Shall blast thee with my anger till thy name
Rot in my memory, not as the same
That once thou wert behold thee, but as some
Dire prodigy, which to foreshow should come
All ills which through the progress of my life
Did chance were sent I lost a queen and
wife,
Thy virtuous mother, who for goodness might
Have here supplied, before she took her flight
To heaven, my better angel's place; have
since
Stood storms of strong affliction; still a prince
Over my passions until now, but thus
Hath proved me coward. Oh! thou dost
amass

To grieve me thus, fond girl!”—With that he
shook
His reverend head, beholds her with a look
Composed of grief and anger, which she saw
With melting sorrow, but resolved love frowns
Her from more yielding pity—
She falls
Prostrate at's feet; to his remembrance calls
Her dying mother's will, by whose pale dust
She now conjures him not to be unjust
Unto that promise, with which her pure soul
Fled satisfied from earth—as to control
Her freedom of affection —

She then
Calls to remembrance who relieved him when
Distress'd within Aleythus' walls, the love
His subjects bore Argalia, which might prove
Her choice her happiness, with all, how great
A likelihood, it was but the retreat
Of royalty to a more safe disguise
Had show'd him to their state's deluded eyes
So mean a thing. Love's boundless rhetoric
About to dictate more, he, with a quick
And furious haste, forsakes the room, his rage
Thus boiling o'er—“And must my wretched
age
Be thus by thee tormented? but take heed,
Correct thy passions, or their cause must
bleed,
Until he quench the flame—”
* * Her soul, oppress'd,
Sinks in a pale swoon, catching at the rest
It must not yet enjoy, swift help lend! light,
Though faint and glimmering, to behold what
night
Of grief o'ershadov'd her. You that have
been
Upon the rack of passion, tortured in
The engines of forbidden love, that have
Shed fruitless tears, spent hopeless sighs, to
crave
A rigid parent's fair aspect, conceive
What wild distraction seized her. I must
leave
Her passions' volume only to be read
Within the breasts of such whose hearts have
bled
At the like dangerous wounds
William Chamberlayne — Born 1619, Died 1689.

583 — ARGALIA TAKEN PRISONER BY THE TURKS.

* * The Turks had ought
Made desperate onslaughts on the iak, but
brought
Nought back but wounds and infamy; but
now,
Wearied with toil, they are resolved to bow
Their stubborn resolutions with the strength
Of not-to-be-resisted want the length
Of the chronical disease extended had
To some few months, since to oppress the sad

But constant islanders, the army lay,
Circling their confines Whilst thus tedious
stay

From battle rusts the soldier's valour in
His tainted cabin, there had often been,
With all variety of fortune, fought
Brave single combats, whose success had
brought

Honour's unwither'd laurels on the brow
Of either party; but the balance now
Forced by the hand of a brave Turk, inclined
Wholly to them. Thrice had his valour shined
In victory's refulgent rays, thrice heard
The shouts of conquest, thrice on his lance
appear'd

The heads of noble Rhodians, which had struck
A general sorrow 'mongst the knights. All
look

Who next the lists should enter, each desires
The task were his, but honour now requires
A spirit more than vulgar, or she dies
The next attempt, their valour's sacrifice;
To prop whose ruins, chosen by the free
Consent of all, Argalia comes to be
Their happy champion Truce proclaim'd,
until

The combat ends, th' expecting people fill
The spacious battlements, the Turks forsake
Their tents, of whom the city ladies take
A dreadful view, till a more noble sight
Diverts their looks; each part behold their
knight

With various wishes, whilst in blood and sweat
They toil for victory The conflict's heat
Raged in their veins, which honour more
inflamed

Than burning calentures could do; both
blamed

The feeble influence of their stars, that gave
No speedier conquest; each neglects to save
Himself, to seek advantage to offend
His eager foe. * * *

* * * But now so long
The Turks' proud champion had endured the
strong

Assaults of the stout Christian, till his strength
Cool'd, on the ground, with his blood—he fell
at length,

Beneath his conquering sword. The barbarous
crew

O' the villains that did at a distance view
Their champion's fall, all bands of truce forgot,
Running to succour him, began a hot
And desperate combat with those knights that
stand

To aid Argalia, by whose conquering hand
Whole squadrons of them fall, but here he
spent

His mighty spirit in vain, their cannons rent
His scatter'd troops.

* * *
Argalia lies in chains, ordain'd to die
A sacrifice unto the cruelty

Of the fierce bashaw, whose loved favourite in
The combat late he slew; yet had not been

In that so much unhappy, had not he,
That honour'd then his sword with victory,
Half-brother to Janusa been, a bright
But cruel lady, whose refined delight
Her slave (though husband), Ammurat, durst
not

Ruffle with discontent, wherefore, to cool
that hot

Contention of her blood, which he foresaw
That heavy news would from her anger draw,
To quench with the brave Christian's death, he
sent

Him living to her, that her anger, spent
In flaming torments, might not settle in
The dregs of discontent Staying to win
Some Rhodian castles, all the prisoners were
Sent with a guard into Sardinia, there
To meet their wretched thralldom From the
rest

Argalia sever'd, soon hopes to be blest
With speedy death, though waited on by all
The hell-instructed torments that could fall
Within invention's reach; but he's not yet
Arrived to his period, his unmoved stars sit
Thus in their orbs secured It was the use
Of th' Turkish pride, which triumphs in th'
abuse

Of suffering Christians, once, before they take
The ornaments of nature off, to make
Their prisoners public to the view, that all
Might mock their mi-cries thus sight did call
Janusa to her palace-window, where,
Whilst she beholds them, love resolved to bear
Her ruin on her treacherous eye-beams, till
Her heart infected grew, their orbs did fill,
As the most pleasing object, with the sight
Of him whose sword open'd a way for the
flight

Of her loved brother's soul. At the first view
Passion had struck her dumb, but when it
grew

Into desire, she speedily did send
To have his name—which known, hate did
defend

Her heart; besieged with love, she sighs, and
straight

Commands him to a dungeon—but love's bait
Cannot be so cast up, though to efface
His image from her soul she strives The
place

For execution she commands to be
'Gainst the next day prepared; but rest and
she

Grow enemies about it—if she steal
A slumber from her thoughts, that doth reveal
Her passions in a dream, sometimes she
thought

She saw her brother's pale grim ghost, that
brought

His grisly wounds to show her, smear'd in
blood,

Standing before her sight, and by that flood
Those red streams wept, imploring vengeance,
them,

Enraged, she cries, "O, let me die!" B
when

Her sleep-imprison'd fancy, wandering in
The shades of darken'd reason, did begin
To draw Argalia's image on her soul,
Love's sovereign power did suddenly controul
The strength of those abortive embryos,
sprung

From smother'd anger The glad birds had
sung

A lullaby to night, the lark was fled,
On dropping wings, up from his dewy bed,
To fan them in the rising sunbeams, ere
Whose early reign Janusa, that could bear
No longer look'd within her breast so great
An army of rebellious passions, beat
From reason's conquer'd fortress, did unfold
Her thoughts to Manto, a stout wench, whose
bold

Wit, join'd with zeal to serve her, had en-
dear'd

Her to her best affections Having clear'd
All doubts with hopeful promises, her maid,
By whose close wiles this plot must be con-
vey'd,

To secret action of her council makes
Two eunuch pandars, by whose help she takes
Argalia from his keeper's charge, as to
Suffer more torments than the rest should do,
And lodged him in that castle to affright
And soften his great soul with fear The light,
Which lent its beams into the dismal place
In which he lay, without presents the face
Of horror smear'd in blood, a scaffold built
To be the stage of murder, blush'd with guilt
Of Christian blood, by several torments let
From th' imprisoning veins This object set
To startle his resolves if good, and make
His future joys more welcome, could not shake
The heaven-built pillars of his soul, that stood
Steady, though in the slippery paths of blood.
The gloomy night now sat enthroned in dead
And silent shadows, midnight curtains spread
The earth in black for what the falling day
Had blush'd in fire, whilst the brave pris'ner
lay,

Cirled in darkness, yet in those shades spends
The hours with angels, whose assistance lends
Strength to the wings of faith

* * * *

He beholds

A glimmering light, whose near approach
unfolds
The leaves of darkness. While his wonder
grows

Big with amazement, the dim taper shows
False Manto enter'd, who, prepared to be
A bawd unto her lustful mistress, came,
Not with persuasive rhetoric to inflame
A heart congeal'd with death's approach.

* * * *

Most blest of men'

Compose thy wonder, and let only joy
Dwell in thy soul My coming's to destroy,
Not nurse thy trembling fears be but so wise
To follow thy swift fate, and thou mayest rise

Above the reach of danger In thy arms
Circle that power whose radiant brightness
charms

Fierce Ammurat's anger, when his crescent's
shine

In a full orb of forces, what was thine
Ere made a prisoner, though the doubtful
state

Of her best Christian monarch, will abate
Its splendour, when that daughter of the
night,

Thy feeble star, shines in a heaven of light.

If life or liberty, then, bear a shape

Worthy thy courting, swear not to escape

By the attempts of strength, and I will free

The iron bonds of thy captivity

A solemn oath, by that great power he served,

Took, and believed his hopes no longer starved

In expectation From that swarthy seat

Of sad despair, his narrow jail, replete

With lazy damps, she leads him to a room

In whose delights joy's summer seem'd to
bloom,

There left him to the brisk society

Of costly baths and Corsic wines, whose high

And sprightly tempers from cool sherbets
found

A calm ally, here his harsh thoughts unwound

Themselves in pleasure, as not fearing fate

So much, but that he dares to recreate

His spirit, by unwieldy action tired,

With all that lust into no crime had fired.

By mutes, those silent ministers of sin,

His sullied garments were removed, and in

Their place such various habits laid, as pride

Would clothe her favourites with. *

* * * *

Unruffled here by the rash wearer, rests
Fair Persian mantles, rich Sclavonian vests.

* * * *

Though on this swift variety of fate
He looks with wonder, yet his brave soul sale
Too safe within her guards of reason, to
Be shook with passion that there's some-
thing new

And strange approaching after such a storm,
This gentle calm assures him. *

* * * *

His limbs from wounds but late recover'd,
now

Refresh'd with liquid odours, did allow

Their suppled nerves no softer rest, but in

Such robes as wore their ornament within,

Veil'd o'er their beauty. *

* * * *

His guilty conduct now had brought him near
Janusa's room, the glaring lights appear
Thorough the window's crystal walls, the
strong

Perfumes of balmy incense mix'd among

The wandering atoms of the air did fly

* * *

The open doors allow

A free access into the room, where come,
Such real forms he saw as would strike dumb
The Alcoran's tales of Paradise, the fair
And sparkling gems i' the gilded roof impair
Their taper's fire, yet both themselves confess
Weak to those flames Janusa's eyes possess
With such a joy as bodies that do long
For souls, shall meet them in the doomsday
throng,

She that ruled princes, though not passions,
sate

Waiting her lover, on a throne whose state
Epitomized the empire's wealth, her robe,
With costly pride, had robb'd the chequer'd
globe

Of its most fair and orient jewels, to
Enhance its value, captive princes who
Had lost their crowns, might there those gems
have seen.

Placed in a seat near her bright throne, to
star
His settled thoughts she thus begins "From
her

Your sword hath so much injured as to shed
Blood so near kn to mine, that it was fed
By the same milky fountains, and within
One womb warm'd into life, is such a sin
I could not pardon, did not love commit
A rape upon my mercy all the wit
Of man in vain inventions had been lost,
Ere thou redeem'd, which now, although it
cost

The price of all my honours, I will do.
Be but so full of gratitude as to
Repay my care with love. Why dost thou
thus

Sit dumb to my discourse? it lies in us
To raise or ruin thee, and make my way
Thorough their bloods that our embraces
stay."

To charm those sullen spirits that within
The dark cells of his conscience might have
been

Yet by religion hid—that gift divine,
The soul's composure, music, did refine
The lazy ear, whose polish'd harmony,
Whilst dancing in redoubled echoes, by
A wanton song was answer'd, whose each part
Invites the hearing to betray the heart
Having with all these choice flowers strew'd the
way

That leads to lust, to shun the slow decay
Of his approach, her sickly passions haste
To die in action. "Come," she cries, "we
wasto

The precious minutes. Now thou know'st for
what
Thou'rt sent for hither."

With virtue cool'd
At such a rate be purchased rather, when

My life expires in torments, let my name
Forgotten die, than live in black-mouth'd
fame,

A servant to thy lust. Go, tempt thy own
Damn'd infidels to sin, that ne'er had known
The way to virtue not this cobweb veil
Of beauty, which thou wear'st but as a jail
To a soul pale with guilt, can cover o'er
Thy mind's deformity. *

Rent from these gilded pleasures, send me to
A dungeon dark as hell, where shadows do
Reign in eternal silence, let these rich
And costly robes, the gaudy trappings which
Thou mean'st to clothe my sin in, be exchanged
For sordid rags. When thy fierce spleen hath
raged

Through all invented torments, choose the
worst

To punish my denial, less accurst
I so shall perish, than if by consent
I taught thy guilty thoughts how to augment
Their sin in action, and, by giving ease
To thy blood's fever, took its loath'd disease."

Cast like a felon's—
Was sad; with silent grief the room she leaves

William Chamberlayne.—Born 1619, Died 1689

584.—THE DEATH OF JANUSA AND AMMURAT.

Placed, by false Manto, in a closet, which,
Silent and sad, had only to enrich
Its roof with light, some few neglected beams
Sent from Janusa's room, which serve as streams
To watch intelligence, here he beheld,
While she who with his absence had expell'd
All thoughtful cares, was with her joy swell'd
high,

As captives are when call'd to liberty
Perfumed and costly, her fair bed was more
Adorn'd than shrines which costly kings adore,
Incense, in smoky curls, climbs to the fair
Roof, whilst choice music rarefies the air,
Each element in more perfection here,
Than in the first creation did appear,
Yet lived in harmony the wing'd fire lent
Perfumes to the air, that to moist cordials pent
In crystal vials, strength, and those impart
Their vigour to that ball of earth, the heart.
The moe eye here epitomized might see
Rich Persia's wealth, and old Rome's luxury.

But now, like Nature's new-made favourite,
Who, until all created for delight
Was framed, did ne'er see Paradise, comes in
Deceived Argalia, thinking he had been
Call'd thither to behold a penitent

* * With such a high
 Heroic scorn as aged saints that die,
 Heaven's favourites, leave the trivial world—he
 slights
 That gilded pomp, no splendid beam invites
 His serious eye to meet their objects in
 An amorous glance, reserved as he had been
 Before his grave confessor: he beholds
 Beauty's bright magic, while its art unfolds
 Great love's mysterious riddles, and commands
 Captive Janusa to infringe the bands
 Of matrimonial modesty. When all
 Temptation fails, she leaves her throne to fall,
 The scorn of greatness, at his feet 'but prayer,
 Like flattery, expires in useless air,
 Too weak to batter that firm confidence
 Their torment's thunder could not shake.

From hence
 Despair, love's tyrant, had enforced her to
 More wild attempts, had not her Ammurat,
 who,
 Unseen, beheld all this, prevented, by
 His sight, the death of bleeding modesty.

Made swift with rage, the ruffled curtain flies
 His angry touch—he enters—fix'd his eyes,
 From whence some drops of rage distil, on her
 Whose heart had lent her face its character.
 Whilst he stood red with flaming anger, she
 Looks pale with fear—passion's disparity
 Dwelt in their troubled breasts; his wild eyes
 stood

Like comets, when attracting storms of blood
 Shook with portentous end, the whilst hers
 sate

Like the dull earth, when trembling at the
 fate

Of those ensuing evils—heavy fix'd
 Within their orbs Passions thus strangely
 mix'd,

No various fever e'er created in
 The phrenzied brain, when sleep's sweet calm
 had been

From her soft throne deposed.

* * * *
 Sc having paused, his dreadful voice thus broke
 The dismal silence.—

"Thou curse of my nativity, that more
 Affects me than eternal wrath can do—
 Spirits condemn'd, some fiends, instruct me to
 Heighten revenge to thy desert, but so
 I should do more than mortals may, and throw
 Thy spotted soul to flames Yet I will give
 Its passport hence, for think not to outlive
 This hour, this fatal hour, ordain'd to see
 More than an age before of tragedy"

* * * *
 * * Fearing tears should win
 The victory of anger, Ammurat draws
 His scimitar, which had in blood writ laws
 For conquer'd provinces, and with a swift
 And cruel rage, ere penitence could lift
 Her burthen'd soul in a repentant thought

Tow'rs heaven, sheathes the cold steel in her
 soft

And snowy breast 'with a loud groan she falls
 Upon the bloody floor, half breathless, calls
 For his untimely pity, 'but perceiving
 The fleeting spirits, with her blood, were
 leaving

'Her heart unguarded, she implores that breath
 Which yet remain'd, not to bewail her death,
 But beg his life that caused it—on her knees,
 Struggling to rise. But now calm'd Ammurat
 frees

Her from disturbing death, in 'his last great
 work,

And thus declares some virtue in a Turk

"I have, brave Christian, by perusing thee
 In this great art of honour, learnt to be,
 Too late, thy follower this ring (with that
 Gaves him his signet) shall, when question'd at
 The castle guards, thy safety be. And now
 I see her blood's low water doth allow
 Me only time to launch my soul's black bark
 Into death's rubric sea—for to the dark
 And silent region, though we here were by
 Passion divorced, fortune shall not deny
 Our souls to sail together From thy eyes
 Remove death's load, and see what sacrifice
 My love is offering." With that word, a stroke
 Pierces his breast, whose speedy pains invoke
 Death's opiates to appease them. he sinks
 down

By's dying wife, who, ere the cold flood drown
 Life in the deluge of her wounds, once more
 Betrays her eyes to the light, and though they
 were

The weight of death upon their lids, did keep
 Them so long open, till the icy sleep
 Began to seize on him, and then she cries—
 "O see, just heaven! see, see my Ammurat dies,
 To wander with me in the unknown shade
 Of immortality—But I have made
 The wounds that murder'd both his hand
 that gave

Mine, did but gently let me blood to save
 An everlasting fever Pardon me,
 My dear, my dying lord. Eternity
 Shall see my soul white-wash'd in tears; but
 oh!

I now feel time's dear want—they will not flow
 Fast as my stream of blood Christian, fare-
 well!

Whene'er thou dost our tragic story tell,
 Do not extenuate my crimes, but let
 Them in their own black characters be set,
 Near Ammurat's bright virtues, that, read by
 Th' unpractis'd lover, which posterity,
 Whilst wanton winds play with our dust, shall
 raise

On beauties, that the good may justice praise
 By his example, and the bad by mine
 From vice's throne be scared to virtue's
 shrine.

* * * * This,
 She cries, is our last interview"—a kiss

Then joins their bloodless lips—each close the
eyes
Of the other, whilst the parting spirit flies
William Chamberlayne.—Born 1619, Died 1689.

585.—ON A GIRDLE

That which her slender waist confin'd
Shall now my joyful temples bind,
It was my heav'n's extremest sphere,
'The pale which held that lovely deer,
My joy, my grief, my hope, my love,
Did all within this circle move!
A narrow compass' and yet there
Dwelt all that's good, and all that's fair
(Give me but what this ribbon bound,
'Take all the rest the sun goes round

Edmund Waller —Born 1605, Died 1687

586.—ON LOVE.

Anger, in hasty words or blows,
Itself discharges on our foes,
And sorrow, too, finds some relief
In tears, which wait upon our grief
So ev'ry passion, but fond love,
Unto its own redress does move,
But that alone the wretch inclines
To what prevents his own designs,
Make him lament, and sigh, and weep,
Disorder'd, tremble, fawn, and creep,
Postures which render him despised,
Where he endeavours to be prized,
For women (born to be controll'd)
Stoop to the forward and the bold,
Affect the haughty and the proud,
The gay, the frolic, and the loud,
Who first the generous steed oppress,
Not kneeling did salute the beast,
But with high courage, life, and force,
Approaching, tam'd th' unruly horse
Unwisely we the wiser East
Fety, supposing them oppress'd
With tyrants' force, whose law is will,
By which they govern, spoil, and kill,
Each nymph, but moderately fair,
Commands with no less rigour here
Should some brave Turk, that walks among
His twenty ladies, bright and young,
Behold as many gallants here,
With modest grace and silent fear,
All to one female idol bond,
While her high pride does scarce descend
To mark their follies, he would swear
That these her guard of eunuchs were,
And that a more majestic queen,
Or humbler slaves, he had not seen.
All this with indignation spoke,
In vain I struggled with the yoke
Of mighty Love that conqu'ring look,
When next beheld, like lightning strook

My blasted soul, and made me bow
Lower than those I pitied now.
So the tall stag, upon the brink
Of some smooth stream, about to drink,
Surveying there his armed head,
With shame remembers that he fled
The scorn'd dogs, resolves to try
The combat next, but if their cry
Invades again his trembling ear,
He straight resumes his wonted care,
Leaves the untasted spring behind,
And, wing'd with fear, outflies the wind.

Edmund Waller —Born 1605, Died 1687.

587—A PANEGYRIC TO THE LORD PROTECTOR.

While with a strong and yet a gentle hand,
You bridle faction, and our hearts command,
Protect us from ourselves, and from the foe,
Make us unite, and make us conquer too

Let partial spirits still aloud complain,
Think themselves injur'd that they cannot
reign,

And own no liberty, but where they may
Without control upon their fellows prey

Above the waves as Neptune show'd his face,
To chide the winds, and save the Trojan race;
So has your highness, rais'd above the rest,
Storms of ambition, tossing us, repress.

Your drooping country, torn with civil hate,
Restor'd by you, is made a glorious state,
The seat of empire, where the Irish come,
And the unwilling Scots, to fetch their doom.

The sea's our own and now all nations greet,
With bending sails, each vessel of our fleet.
Your power extends as far as winds can blow,
Or swelling sails upon the globe may go.

Heaven (that hath plac'd this island to give
law,

To balance Europe, and her states to awe)
In this conjunction doth on Britain smile,
The greatest leader, and the greatest isle'

Whether this portion of the world were rent,
By the rude ocean, from the continent,
Or thus created, it was sure design'd
To be the sacred refuge of mankind.

Hither th' oppress'd shall henceforth resort,
Justice to crave, and succour, at your court;
And then your highness, not for our's alone,
But for the world's protector shall be known

Fame, swifter than your wing'd navy, flies
Through every land, that near the ocean lies;
Sounding your name, and telling dreadful
news
To all that piracy and rapine use.

With such a chief the meanest nation blest,
Might hope to lift her head above the rest
What may be thought impossible to do
By us, embraced by the sea and you ?

Lords of the world's great waste, the ocean,
we
Whole forests send to reign upon the sea ;
And every coast may trouble, or relieve .
But none can visit us without your leave.

Angels and we have this prerogative,
That none can at our happy seats arrive .
While we descend at pleasure, to invade
The bad with vengeance, and the good to aid.

Our little world, the image of the great,
Like that, amidst the boundless ocean set,
Of her own growth hath all that nature craves,
And all that's rare, as tribute from the waves

As Egypt does not on the clouds rely,
But to the Nile owes more than to the sky ,
So, what our Earth, and what our Heaven,
denies,
Our ever-constant friend, the sea, supplies.

The taste of hot Arabia's spice we know,
Free from the scorching sun that makes it
grow .

Without the worm, in Persian silks we shine ;
And, without planting, drink of every vine

To dig for wealth, we weary not our limbs ,
Gold, though the heaviest metal, hither swims.
Ours is the harvest where the Indians mow,
We plough the deep, and reap what others
sow.

Things of the noblest kind our own soil breeds,
Stout are our men, and warlike are our steeds
Rome, though her eagle through the world
had flown,
Could never make this island all her own

Here the third Edward, and the Black Prince
too,
France-conquering Henry flourish'd, and now
you ,
For whom we stay'd, as did the Grecian state,
Till Alexander came to urge their fate

When for more worlds the Macedonian cry'd,
He wist not Thetis in her lap did hide
Another yet a world reserv'd for you,
To make more great than that he did subdue

He safely might old troops to battle lead,
Against th' unwarlike Persian and the Mede,
Whose hasty flight did, from a bloodless field,
More spoils than honour to the victor yield

A race unconquer'd, by their clime made bold,
The Caledonians, arm'd with want and cold,
Have, by a fate indulgent to your fame,
Been from all ages kept for you to tame.

Whom the old Roman wall so ill confin'd,
With a new chain of garrisons you bind .
Here foreign gold no more shall make them
come ,
Our English iron holds them fast at home.

They, that henceforth must be content to
know
No warmer region than their hills of snow,
May blame the sun , but must extol your grace,
Which in our senate hath allow'd them place.

Prefer'd by conquest, happily o'erthrown,
Falling they rise, to be with us made one .
So kind dictators made, when they came
home,
Their vanquish'd foes free citizens of Rome.

Lake favour find the Irish, with like fate
Advanced to be a portion of our state ,
While by your valour, and your bounteous
mind,
Nations divided by the sea are join'd.

Holland to gain your friendship, is content
To be our out-guard on the continent .
She from her fellow-provinces would go,
Rather than hazard to have you her foe.

In our late fight, when cannons did diffuse,
Preventing posts, the terror and the news,
Our neighbour princes trembled at their roar ;
But our conjunction makes them tremble
more

Your never-failing sword made war to cease,
And now you heal us with the acts of peace ;
Our minds with bounty and with awe engage,
Invite affection, and restrain our rage

Less pleasure take brave minds in battles won,
Than in restoring such as are undone
Tigers have courage, and the rugged bear,
But man alone can, whom he conquers, spare.

To pardon, willing, and to punish, loth,
You strike with one hand, but you heal with
both ;
Lifting up all that prostrate lie, you grieve
You cannot make the dead again to live

When Fate or error had our age misled,
And o'er this nation such confusion spread ;
The only cure, which could from Heaven come
down,
Was so much power and piety in one.

One ! whose extraction from an ancient line
Gives hope again, that well-born men may
shine ,
The meanness in your nature, mild and good :
The noblest rest secured in your blood.

Oft have we wonder'd, how you hid in peace
A mind proportion'd to such things as these ;
How such a ruling sp'rit you could restrain,
And practise first over yourself to reign

Your private life did a just pattern give,
How fathers, husbands, pious sons, should
live,
Born to command, your princely virtues slept,
Like humble David's, while the flock he kept

But when your troubled country call'd you
forth,
Your flaming courage and your matchless
worth,
Dazzling the eyes of all that did pretend,
To fierce contention gave a prosperous end

Still, as you rise, the state, exalted too,
Finds no distemper while 'tis chang'd by you,
Chang'd like the world's great scene ' when
without noise,
The rising sun night's vulgar lights destroys

Had you, some ages past, this race of glory
Run, with amazement we should read your
story
But living virtue, all achievements past,
Moe's envy still, to grapple with at last

This Caesar found, and that ungrateful age,
With losing him, went back to blood and
rage,
Mistaken Brutus thought to break their yoke,
But cut the bond of union with that stroke

That sun once set, a thousand meaner stars,
Gave a dim light to violence and wars,
To such a tempest as now threatens all,
Did not your mighty arm prevent the fall

If Rome's great senate could not wield that
sword,
Which of the conquer'd world had made them
lord,
What hope had ours, while yet their power
was new,
To rule victorious armies, but by you?

You ' that had taught them to subdue their
foes,
Could order teach, and their high spirits
compose
To every duty could their minds engage,
Provoke their courage, and command their
rage.

So, when a lion shakes his dreadful mane,
And angry grows, if he that first took pain
To tame his youth, approach the haughty
beast,
He bends to him, but frights away the rest

As the vex'd world, to find repose, at last
Itself into Augustus' arms did cast,
So England now does, with like toil oppress,
Her weary head upon your bosom rest.

Then let the Muses, with such notes as these,
Instruct us what belongs unto our peace '
Your battles they hereafter shall indite,
And draw the image of our Mars in fight;

Tell of towns storm'd, of armies over-run,
And mighty kingdoms by your conduct won;
How, while you thunder'd, clouds of dust did
choke
Contending troops, and seas lay hid in smoke.

Illustrious acts high raptures do infuse,
And every conqueror creates a Muse:
Here in low strains your milder deeds we sing.
But there, my lord ' we'll bays and olive
bring

To crown your head, while you in triumph ride
O'er vanquish'd nations, and the sea beside,
While all your neighbour princes unto you,
Like Joseph's sheaves, pay reverence and bow.

Edmund Waller.—Born 1605, Died 1687.

588.—AT PENSURST.

While in this park I sing, the list'ning deer
Attend my passion, and forget to fear;
When to the beeches I report my flame,
They bow their heads, as if they felt the same.
To gods appealing, when I reach their bowers
With loud complaints, they answer me in
showers

To thee a wild and cruel soul is given,
More deaf than trees, and prouder than the
heav'n '
Love's foe profess'd ' why dost thou falsely
feign

Thyself a Sidney ' from which noble strain
He sprung, that could so far exalt the name
Of Love, and warm our nation with his flame;
That all we can of love or high desire,
Seems but the smoke of amorous Sidney's fire.
Nor call her mother who so well does prove
One breast may hold both chastity and love.
Never can she, that so exceeds the spring
In joy and bounty, be supposed to bring
One so destructive. To no human stock
We owe this fierce unkindness, but the rock;
That cloven rock produced thee, by whose side
Nature, to recompense the fatal pride
Of such stern beauty, placed those healing
springs

Which not more help than that destruction
brings

Thy heart no ruder than the rugged stone,
I might, like Orpheus, with my num'rous moan
Melt to compassion, now my trait'rous song
With thee conspires to do the singer wrong,
While thus I suffer not myself to lose
The memory of what augments my woes,
But with my own breath still foment the fire,
Which flames as high as fancy can aspire '

This last complaint the indulgent ears did
pierce
Of just Apollo, president of verse,
Highly concern'd that the Muse should bring
Damage to one whom he had taught to sing:

Thus he advised me "On yon aged tree
Hang up thy lute, and hie thee to the sea,
That there with wonders thy diverted mind
Some truce, at least, may with this passion
find"

Ah, cruel nymph! from whom her humble
swain

Flees for relief unto the raging main,
And from the winds and tempests does expect
A milder fate than from her cold neglect!
Yet there he'll pray that the unkind may prove
Blest in her choice; and vows this endless
love

Springs from no hope of what she can confer,
But from those gifts which Heav'n has heap'd
on her

Edmund Waller — Born 1605, Died 1687.

589.—THE BUD.

Lately on yonder swelling bush,
Big with many a coming rose,
Thus early bud began to blush,
And did but half itself disclose;
I pluck'd it though no better grown,
And now you see how full 'tis blown.

Still, as I did the leaves inspire,
With such a purple light they shone,
As if they had been made of fire,
And spreading so would flame anon.
All that was meant by air or sun,
To the young flow'r my breath has done.

If our loose breath so much can do,
What may the same in forms of love,
Of purest love and music too,
When Flavia it aspires to move?
When that which lifeless buds persuades
To wax more soft, her youth invades?

Edmund Waller — Born 1605, Died 1687

590.—SAY, LOVELY DREAM!

A SONG

Say, lovely dream! where couldst thou find
Shades to counterfeit that face?
Colours of this glorious kind
Come not from any mortal place

In heav'n itself thou sure wert dress'd
With that angel-like disguise,
Thus deluded, am I blest,
And see my joy with closed eyes.

But, ah! this image is too kind
To be other than a dream;
Cruel Sacharissa's mind
Ne'er put on that sweet extreme.

Fair dream! if thou intend'st me grace,
Change that heavenly face of thine,
Paint despoiled love in thy face,
And make it t' appear like mine

Pale, wan, and meagre, let it look,
With a pity-moving shape,
Such as wander by the brook
Of Lethe, or from graves escape

Then to that matchless nymph appear,
In whose shape thou shunest so,
Softly in her sleeping ear
With humble words express my woe

Perhaps from greatness, state, and pride,
Thus surprised, she may fall;
Sleep does disproportion hide,
And, death resembling, equals all

Edmund Waller — Born 1605, Died 1687.

591.—GO, LOVELY ROSE!

A SONG.

Go, lovely rose!
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be

Tell her, that's young,
And shuns to have her graces spoil,
That, hadst thou sprung
In deserts, where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired,
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die! that she
The common fate of all things rare
May read in thee,
How small a part of time they share
That are so wondrous sweet and fair!

Edmund Waller — Born 1605, Died 1687

592.—OLD AGE AND DEATH

The seas are quiet when the winds give o'er,
So calm are we when passions are no more
For then we know how vain it was to boast
Of fleeting things, too certain to be lost.
Clouds of affection from our younger eyes
Conceal that emptiness which age describes

The soul's dark cottage, batter'd and decay'd,
Lets in new light through chinks that time
has made:

Stronger by weakness, wiser men become,
As they draw near to their eternal home
Leaving the old, both worlds at once they
view,

That stand upon the threshold of the new

Edmund Waller — Born 1605, Died 1687.

593 — TO AMORET

Fear! that you may truly know,
What you unto Thyrsis owe,
I will tell you how I do
Sacharissa love, and you.

Joy salutes me, when I set
My blest eyes on Amoret
But with wonder I am strook,
While I on the other look

If sweet Amoret complains,
I have sense of all her pains
But for Sacharissa I
Do not only grieve, but die

All that of myself is mine,
Lovely Amoret! is thine,
Sacharissa's captive fain
Would unto his iron chain,
And, those scorching beams to shun
To thy gentle shadow run

If the soul had free election
To dispose of her affection,
I would not thus long have borne
Haughty Sacharissa's scorn
But 'tis sure some power above,
Which controls our wills in love!

If not a love, a strong desire
To create and spread that fire
In my breast solicits me,
Beauteous Amoret! for thee.

'Tis amazement more than love,
Which her radiant eyes do move.
If less splendour went on thine,
Yet they so brightly shine,
I would turn my dazzled sight
To behold their milder light
But as hard 'tis to destroy
That high flame, as to enjoy
Which how easily I may do,
Heaven (as easily sealed) does know!

Amoret! as sweet and good
As the most delicious food,
Which, but tasted, does impart
Life and gladness to the heart.

Sacharissa's beauty's wine,
Which to madness doth incline.
Such a liquor, as no brain
That is mortal can sustain.

Scarcely can I to Heaven excuse
The devotion, which I use
Unto that adored dame
For 'tis not unlike the same,
Which I thither ought to send
So that if it could take end,
'Twould to Heaven itself be due,
To succeed her, and not you:

Who already have of me
All that's not idolatry.
Which, though not so fierce a flame,
Is longer like to be the same.

Then smile on me, and I will prove
Wonder is shorter-lived than love

Edmund Waller. — Born 1605, Died 1687.

594 — TO PHYLLIS.

Phyllis! why should we delay
Pleasures shorter than the day?
Could we (which we never can!)
Stretch our lives beyond their span,
Beauty like a shadow flies,
And our youth before us dies
Or, would youth and beauty stay,
Love hath wings, and will away
Love hath swifter wings than Time;
Change in love to Heaven does climb.
Gods, that never change their state,
Vary oft their love and hate.

Phyllis! to this truth we owe
All the love betwixt us two.
Let not you and I inquire,
What has been our past desire,
On what shepherd you have smiled,
Or what nymphs I have beguiled.
Leave it to the planets too,
What we shall hereafter do.
For the joys we now may prove,
Take advice of present love

Edmund Waller — Born 1605, Died 1687.

595. — OF THE QUEEN.

The lark, that shuns on lofty boughs to build
Her humble nest, lies silent in the field,
But if (the promise of a cloudless day)
Aurora, smiling, bids her rise and play,
Then straight she shows 'twas not for want of
voice

Or power to climb, she made so low a choice.
Singing she mounts; her airy wings are
stretch'd

Towards heaven, as if from heaven her note
she fetch'd,

So we, retuning from the busy throng,
Use to restrain th' ambition of our song;
But since the light which now informs our age
Breaks from the court, indulgent to her rage,
Thither my Muse, like hold Prometheus, flies,
To light her torch at Gloriana's eyes

* * * *

For Mercy has, could Mercy's self be seen,
No sweeter look than this propitious queen
Such guard and comfort the distressed find,
From her large power, and from her larger
mind,

That whom ill Fate would ruin, it prefers,
For all the miserable are made hers.
So the fair tree whereon the eagle builds,
Poor sheep from tempests, and their shep-
herds, shields

The royal bird possesses all the boughs,
But shade and shelter to the flock allows

Edmund Waller.—Born 1605, Died 1687.

596.—ON MY LADY SYDNEY'S PICTURE.

Such was Philoclea, and such Dorus' flame '
The matchless Sydney, that immortal frame
Of perfect beauty, on two pillars placed,
Not his high fancy could one pattern, graced
With such extremes of excellence, compose
Wonders so distant in one face disclose '
Such cheerful modesty, such humble state,
Moves certain love, but with as doubtful fate
As when, beyond our greedy reach, we see
Inviting fruit on too sublime a tree
All the rich flowers through his Arcadia found,
Amazed we see in this one garland bound
Had but this copy (which the artist took
From the fair picture of that noble book)
Stood at Kalander's, the brave friends had
jarr'd,

And, rivals made, th' ensuing story marr'd
Just Nature, first instructed by his thought,
In his own house thus practised what he taught.
This glorious piece transcends what he could
think,

So much his blood is nobler than his ink '

Edmund Waller.—Born 1605, Died 1687

597.—OF MY LADY ISABELLA PLAYING THE LUTE

Such moving sounds from such a careless
touch '

So unconcern'd herself, and we so much '
What art is this, that with so little pains
Transports us thus, and o'er our spirits reigns '
The trembling strings about her fingers crowd,
And tell their joy for ev'ry kiss aloud
Small force there needs to make them tremble
so ;

Touch'd by that hand, who would not tremble
too ?

Here love takes stand, and while she charm-
s the ear,

Empties his quiver on the list'ning deer.
Music so softens and disarms the mind,
That not an arrow does resistance find
Thus the fair tyrant celebrates the prize,
And acts herself the triumph of her eyes ;
So Nero once, with harp in hand, survey'd
His flaming Rome, and as it burn'd he play'd.

Edmund Waller.—Born 1605, Died 1687

598.—TO A LADY

SINGING A SONG OF HIS COMPOSING.

Chlorn, yourself you so excel,
When you vouchsafe to breathe my thought,
That, like a spirit, with this spell
Of my own teaching, I am caught

That eagle's fate and mine are one,
Which, on the shaft that made him die,
Espy'd a feather of his own,
Wherewith he wont to soar so high.

Had Echo with so sweet a grace
Narcissus' loud complaints return'd,
Not for reflection of his face,
But of his voice, the boy had burn'd.

Edmund Waller.—Born 1605, Died 1687.

599—LOVE'S FAREWELL.

Treading the path to nobler ends,
A long farewell to love I gave,
Resolved my country and my friends
All that remain'd of me should have

And thus resolve no mortal dame,
None but those eyes could have o'erthrown,
The nymph I dare not, need not name,
So high, so like herself alone

Thus the tall oak, which now aspires
Above the fear of private fires,
Grown and design'd for nobler use,
Not to make warm, but build the house,
Though from our meaner flames scoure,
Must that which falls from heaven endure.

Edmund Waller.—Born 1605, Died 1687.

600—ON LOVING AT FIRST SIGHT.

Not caring to observe the wind,
Or the new sea explore,
Snatch'd from myself how far behind
Already I behold the shore '

May not a thousand dangers sleep
In the smooth bosom of this deep '
No 'tis so reckless and so clear,
That the rich bottom does appear
Paved all with precious things, not torn
From shipwreck'd vessels, but there born.

Sweetness, truth, and every grace,
Which time and use are wont to teach,
The eye may in a moment reach
And read distinctly in her face.

Some other nymphs with colours faint,
And pencil slow, may Cupid paint,
And a weak heart in time destroy;
She has a stamp, and prints the boy,
Can with a single look inflame
The coldest breast, the rudest tame

Edmund Waller — Born 1605, Died 1687.

601.—THE SELF-BANISHED.

It is not that I love you less,
Than when before your feet I lay,
But to prevent the sad increase
Of hopeless love, I keep away

In vain, alas! for everything
Which I have known belong to you
Your form does to my fancy bring,
And makes my old wounds bleed anew.

Who in the spring, from the new sun,
Already has a fever got,
Too late begins those shafts to shun,
Which Phœbus through his veins has shot.

Too late he would the pain assuage,
And to thick shadows does retire,
About with him he bears the rage,
And in his taunted blood the fire

But vow'd I have, and never must
Your banish'd servant trouble you,
For if I break, you may mistrust
The vow I made—to love you too

Edmund Waller — Born 1605, Died 1687

602.—THE NIGHT-PIECE, OR A PICTURE DRAWN IN THE DARK

Darkness, which fairest nymphs disarms,
Defends us ill from Mira's charms.
Mira can lay her beauty by,
Take no advantage of the eye,
Quit all that Lely's art can take,
And yet a thousand captives make.

Her speech is graced with sweeter sound
Than in another's song is found;
And all her well-placed words are darts,
Which need no light to reach our hearts

As the bright stars and Milky-way,
Show'd by the night, are hid by day,
So we, in that accomplish'd mind,
Help'd by the night, new graces find,
Which by the splendour of her view,
Dazzled before, we never knew

While we converse with her, we mark
No want of day, nor think it dark
Her shining image is a light
Fix'd in our hearts, and conquers night.

Like jewels to advantage set,
Her beauty by the shade does get,

There blushes, frowns, and cold disdain,
All that our passion might restrain,
Is hid, and our indulgent mind
Presents the fair idea kind

Yet friended by the night, we dare
Only in whispers tell our care:
He that on her his bold hand lays,
With Cupid's pointed arrows plays;
They with a touch (they are so keen!)
Wound us unshot, and she unseen.
All near approaches threaten death;
We may be shipwreck'd by her breath
Love favour'd once with that sweet gale,
Doubles his haste, and fills his sail,
Till he arrive where she must prove
The haven or the rock of love

So we th' Arabian coast do know
At distance, when the spices blow!
By the rich odour taught to steer,
Though neither day nor stars appear

Edmund Waller — Born 1605, Died 1687.

603.—L'ALLEGRO.

Hence, loathed Melancholy,
Of Cerberus and blackest Midnight born,
In Stygian cave forlorn,
'Mongst horrid shapes, and shrieks, and
sights unholy!

Find out some uncouth cell,
Where brooding Darkness spreads his jealous
wings,
And the night-raven sings,
There under ebon shades, and low-brow'd
rocks,

As ragged as thy looks,
In dark Cimmerian desert ever dwell
But come, thou goddess fair and free,

In Heaven yclep'd Euphrosyne,
And by men, heart-easing Mirth;
Whom lovely Venus, at a birth,
With two sister Graces more,
To ivy-crown'd Bacchus bore—
Or whether (as some sager sing)
The frolic wind, that breathes the spring,
Zephyr, with Aurora playing,
As he met her once a-maying;
There on beds of violets blue,
And fresh-blown roses wash'd in dew,
Fill'd her with thee, a daughter fair,
So buxom, blithe, and debonaire.

Haste thee, Nymph, and bring with thee
Jest and youthful Jollity,
Quips, and Cranks, and wanton Wiles,
Nods, and Becks, and wreathed Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides.
Come, and trip it, as you go,
On the light fantastic toe;
And in thy right hand lead with thee
The mountain-nymph, sweet Liberty;

And, if I gave thee honour due,
 Mirth, admit me of thy crew,
 To live with her, and live with thee,
 In unreprieved pleasures free.
 To hear the lark begin his flight,
 And singing startle the dull Night,
 From his watch-tower in the skies,
 Till the dappled Dawn doth rise,
 Then to come, in spite of sorrow,
 And at my window bid good morrow,
 Through the sweetbrier, or the vine,
 Or the twisted eglantine -
 While the cock, with lively din,
 Scatters the rear of Darkness thin
 And to the stack, or the barn door,
 Stoutly struts his dames before
 Oft listening how the hounds and horn
 Cheerly rouse the slumbering Morn,
 From the side of some hoar hill,
 Through the high wood echoing shrill:
 Some-time walking, not unseen,
 By hedge-row elms, on hillocks green,
 Right against the eastern gate
 Where the great Sun begins his state,
 Robed in flames, and amber light,
 The clouds in thousand liveries dight;
 While the ploughman, near at hand,
 Whistles o'er the furrow'd land,
 And the milkmaid singeth blithe,
 And the mower whets his scythe,
 And every shepherd tells his tale
 Under the hawthorn in the dale.
 Straight mine eye hath caught new pleasures,
 Whilst the landscape round it measures,
 Russet lawns, and fallows gray,
 Where the nibbling flocks do stray;
 Mountains, on whose barren breast
 The labouring clouds do often rest;
 Meadows tum with daisies pied,
 Shallow brooks, and rivers wide -
 Towers and battlements it sees
 Bosom'd high in tufted trees,
 Where perhaps some beauty lies,
 The Cynosure of neighbouring eyes.
 Hard by, a cottage chimney smokes,
 From betwixt two aged oaks,
 Where Corydon and Thyrsis met,
 Are at their savoury dinner set
 Of herbs and other country messes,
 Which the neat-handed Phyllis dresses;
 And then in haste her bower she leaves,
 With Thetys to bind the sheaves,
 Or, if the earlier season lead,
 To the tann'd haycock in the mead.
 Sometimes with secure delight
 The upland hamlets will invie,
 When the merry bells ring round,
 And the jocund rebecks sound
 To many a youth and many a maid,
 Dancing in the chaquer'd shade,
 And young and old come forth to play
 On a sun-shine holiday,
 Till the live-long daylight fail,
 Then to the spicy nut-brown ale,
 With stores told of many a feat,
 How faery Mab the junkets eat,

She was pinch'd, and pull'd, she said,
 And he, by fiar's lantern led,
 Tells how the drudging goblin sweat,
 To earn his cream-bowl duly set,
 When in one night, ere glimpse of morn,
 His shadowy flail hath thresh'd the corn,
 That ten day-labourers could not end,
 Then lies him down the lubber fiend,
 And, stretch'd out all the chimney's length,
 Basks at the fire his hairy strength,
 And crop-full out of doors he flings
 Ere the first cock his matins rings
 Thus done the tales, to bed they creep.
 By whispering winds soon lull'd asleep
 Tower'd citates please us then,
 And the busy hum of man,
 Where throngs of knights and barons bold,
 In weeds of peace, high triumphs hold,
 With store of ladies, whose bright eyes
 Rean influence, and judge the prize
 Of wit, or arms, while both contend
 To win her grace, whom all commend.
 There let Hymen oft appear
 In saffron robe, with taper clear,
 And pomp, and feast, and revelry,
 With mask, and antique pageantry;
 Such sights as youthful poets dream
 On summer eves by haunted stream
 Then to the well-trod stage anon,
 If Jonson's learned sock be on,
 Or sweetest Shakspeare, Fancy's child,
 Warble his native wood-notes wild
 And ever, against eating cares,
 Lap me in soft Lydian airs,
 Married to immortal verse,
 Such as the meeting soul may pierce,
 In notes, with many a winding bout
 Of linked sweetness long drawn out,
 With wanton heed and giddy cunning,
 The melting voice through mazes running,
 Untwisting all the chains that tie
 The hidden soul of harmony,
 That Orpheus' self may heave his head
 From golden slumber on a bed
 Of heap'd Elysian flowers, and hear
 Such strains as would have won the ear
 Of Pluto, to have quite set free
 His half-regain'd Eurydice.
 These delights if thou canst give,
 Mirth, with thee I mean to live.

Milton — Born 1608, Died 1674.

604.—II. PENSEROSO.

Hence, vain deluding Joys,
 The brood of Folly, without father brod!
 How little you bested,
 Or fill the fixed mind with all your toys!
 Dwell in some idle brain,
 And fancies fond with gaudy shapes possess,
 As thick and numberless
 As the gay motes that people the sun-beams;
 Or likest hovering dreams,

The fickle pensioners of Morpheus' train.
 But hail, thou goddess, sage and holy,
 Hail, divinest Melancholy!
 Whose saintly visage is too bright
 To hit the sense of human sight,
 And therefore to our weaker view
 O'erlad with black, stand Wisdom's hue:
 Black, but such as in esteem
 Prince Memnon's sister might beseeem,
 Or that starr'd Ethiop queen that strove
 To set her beauty's praise above
 The sea-nymphs, and their powers offended
 Yet thou art higher far descended
 Thee bright-hair'd Vesta, long of yore,
 To solitary Saturn bore,
 His daughter she, in Saturn's reign,
 Such mixture was not held a stain
 Oft in glimmering bowers and glades
 He met her, and in secret shades
 Of woody Ida's inmost grove,
 Whilst yet there was no fear of Jove
 Come, pensive Nun, devout and pure,
 Sober, steadfast, and demure,
 All in a robe of darkest grain,
 Flowing with majestical train,
 And sable stole of Cyprus lawn,
 Over thy decent shoulders drawn
 Come, but keep thy wonted state,
 With even step, and musing gait,
 And looks commercing with the skies,
 Thy rapt soul sitting in thine eyes
 There, held in holy passion still,
 Forget thyself to marble, till
 With a sad loaden downward cast
 Thou fix them on the earth as fast -
 And join with thee calm Peace, and Quiet,
 Spare Fast, that oft with gods doth diet,
 And hears the Muses in a ring
 Aye round about Jove's altar sing -
 And add to those retir'd Leisure,
 That in trim gardens takes his pleasure:
 But first, and chiefest, with thee bring,
 Him that von soars on golden wing,
 Guiding the fiery-wheel'd throne,
 The cherub Contemplation,
 And the mute Silence lust along,
 'Less Philomel will deign a song,
 In her sweetest saddest plight,
 Smoothing the rugged brow of Night,
 While Cynthia checks her dragon yoke,
 Gently o'er the accustom'd oak
 Sweet bird, that shunn'st the noise of
 folly,
 Most musical, most melancholy!
 Thee, chantress, oft, the woods among,
 I woo, to hear thy even-song,
 And, missing thee, I walk unseen
 On the dry smooth-shaven green,
 To behold the wandering Moon,
 Rading near her highest noon,
 Like one that had been led astray
 Through the Heaven's wide pathless way;
 And oft, as if her head she bow'd,
 Stooping through a fleecy cloud
 Oft, on a plat of rising ground,
 I hear the far-off Curfew sound,

Over some wide-water'd shore,
 Swinging slow with sullen roar
 Or, if the air will not permit,
 Some still remov'd place will fit,
 Where glowing embers through the room
 Teach light to counterfeit a gloom,
 Far from all resort of mirth,
 Save the cricket on the hearth;
 Or the belman's drowsy charm,
 To bless the doors from nightly harm.
 Or let my lamp at midnight hour,
 Be seen in some high lonely tower,
 Where I may oft out-watch the Bear,
 With thrice-great Hermes, or unsphere
 The spirit of Plato, to unfold
 What worlds or what vast regions hold
 The immortal mind, that hath forsook
 Her mansion in this fleshly nook -
 And of those demons that are found
 In fire, air, flood, or under ground,
 Whose power hath a true consent
 With planet, or with element
 Sometime let gorgeous Tragedy
 In scepter'd pall come sweeping by,
 Presenting Thebes, or Pelops' line
 Or the tale of Troy divine.

Or what (though rare) of later age
 Ennobled hath the buskin'd stage
 But, O sad virgin, that thy power
 Might raise Musaeus from his bower!
 Or bid the soul of Orpheus sing
 Such notes, as, warbled to the string,
 Drew iron tears down Pluto's cheek,
 And made Hell grant what love did seek!
 Or call up him that left half-told
 The story of Cambuscan bold,
 Of Camball, and of Algarsife,
 And who had Canace to wife,
 That own'd the virtuous ring and glass,
 And of the wondrous horse of brass,
 On which the Tartar king did ride
 And if aught else great bards beside
 In sage and solemn tunes have sung,
 Of turneys, and of trophies hung,
 Of forests, and enchantments drear,
 Where more is meant than meets the ear.

Thus, Night, oft see me in thy pale career,
 Till civil-sunder'd Morn appear,
 Not track'd and frownc'd as she was wont
 With the Attic boy to hunt,
 But kercheft in a comely cloud,
 While rocking-winds are piping loud,
 Or usher'd with a shower still!
 When the gust hath blown his fill,
 Ending on the rustling leaves,
 With minute drops from off the eaves.
 And, when the Sun begins to fling
 His flaming beams, me, goddess, bring
 To arch'd walks of twilight groves,
 And shadows brown, that Sylvan loves,
 Of pine, or monumental oak,
 Where the rude axe, with heav'd stroke,
 Was never heard the nymphs to daunt,
 Or fright them from their hallow'd haunt
 There in close covert by some brook,
 Where no profaner eye may look,

Hide me from day's garish eye,
While the bee with honey'd thigh,
That at her flowery work doth sing,
And the waters murmuring,
With such consort as they keep,
Entice the dewy-feather'd Sleep,
And let some strange mysterious dream
Wave at his wings in airy stream
Of lively portraiture display'd,
Softly on my eyelids laid
And, as I wake, sweet music breathe
Above, about, or underneath,
Sent by some spirit to mortal good,
Or the unseen genius of the wood.

But let my due feet never fail
To walk the studious cloister's pale,
And love the high-embow'd roof,
With antique pillars massy proof,
And storied windows richly dight,
Casting a dim religious light
There let the pealing organ blow,
To the full-voiced quire below,
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heaven before mine eyes

And may at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightlly spell
Of every star that Heaven doth shew,
And every herb that sips the dew;
Till old experience do attain
To something like prophetic strain.

These pleasures, Melancholy, give,
And I with thee will choose to live

Milton — Born 1608, Died 1674.

605.—LYCIDAS.

Yet once more, O ye laurels, and once more,
Ye myrtles brown, with ivy never-sere,
I come to pluck your berries harsh and crude
And, with forced fingers rude,
Shatter your leaves before the mallowing year
Bitter constraint, and sad occasion dear,
Compels me to disturb your season due
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer
Who would not sing for Lycidas? he knew
Himself to sing, and build the lofty rhyme.
He must not float upon his watery bier
Unwept, and walter to the parching wind,
Without the meed of some melodious tear

Begin then, Sisters of the sacred well,
That from beneath the seat of Jove doth
spring,

Begin, and somewhat loudly sweep the string.
Hence with demal vain, and coy excuse
So may some gentle Muse
With lucky words favour my destined urn,
And, as he passes, turn,
And bid fair peace be to my sable shroud.

For we were nursed upon the self-same hill,
Fed the same flock, by fountain, shade, and
rill

Together both, ere the high lawns appear'd
Under the opening eyelids of the Morn,
We drove afield, and both together heard
What time the gray-fly winds her sultry horn,
Battering our flocks with the fresh dews of
night,

Oft till the star, that rose, at evening bright,
Toward Heaven's descent had sloped his
westerling wheel

Meanwhile the rural ditties were not mute,
Temper'd to the oaten flute,
Rough Satyrs danced, and Fauns with cloven
heel

From the glad sound would not be absent
long,

And old Damocetas loved to hear our song

But, O the heavy change, now thou art
gone,

Now thou art gone, and never must return!

Thee, shepherd, thee the woods, and desert
caves

With wild thyme and the gadding vine o'er-
grown,

And all their echoes, mourn

The willows, and the hazel copses green,
Shall now no more be seen

Fanning their joyous leaves to thy soft lays.

As killing as the canker to the rose,

Or taint-worm to the weanling herds that
graze,

Or frost to flowers, that their gay wardrobe
wear,

When first the white-thorn blows,
Such, Lycidas, thy loss to shepherd's ear.

Where were ye, Nymphs, when the remorse-
less deep

Closed o'er the head of your loved Lycidas?

For neither were ye playing on the steep,

Where your old bards, the famous Druids,
lie,

Nor on the shaggy top of Mona high,

Nor yet where Deva spreads her wizard stream

Ay me! I fondly dream!

Had ye been there—for what could that have
done?

What could the Muse herself that Orpheus
bore,

The Muse herself, for her enchanting son,
Whom universal Nature did lament,

When, by the rout that made the hideous roar,
His gory visage down the stream was sent,

Down the swift Hebrus to the Lesbian shore?
Alas! what boots it with incessant care

To tend the homely, slighted, shepherd's
trade,

And strictly meditate the thankless Muse?

Were it not better done, as others use,

To sport with Amaryllis in the shade,

Or with the tangles of Nessus's hair?

Fame is the spur that the clear spirit doth
raise

(That last infirmity of noble mind)

To scorn delights and live laborious days,

But the fair guerdon when we hope to find,
And think to burst out into sudden blaze,
Comes the blind Fury with the abhorred
shears,

And slits the thun-spun life "But not the
praise,"

Phœbus replied, and touch'd my trembling
ears;

"Fame is no plant that grows on mortal soil,
Nor in the gleistering foil
Set off to the world, nor in broad rumour lies
But lives and spreads aloft by those pure
eyes,

And perfect witness of all-judging Jove,
As he pronounces lastly on each deed,
Of so much fame in Heaven expect thy meed."
O fountain Arethuse, and thou honour'd
flood,

Smooth-sliding Mincus, crown'd with vocal
reeds!

That strain I heard was of a higher mood
But now my oar proceeds,
And listens to the herald of the sea
That came in Neptune's plea,
He ask'd the waves, and ask'd the felon
winds,

What hard mishap hath doom'd this gentle
swain?

And question'd every gust of rugged wings
That blows from off each beak'd promontory
They knew not of his story;
And sage Hippotades their answer brings,
That not a blast was from his dungeon stray'd,
The air was calm, and on the level brine
Sleek Panope with all her sisters play'd
It was that fatal and perfidious bark,
Built in the eclipse, and rigg'd with curses
dark,

That sunk so low that sacred head of thine.

Next Camus, reverend sire, went footing
slow,

His mantle hairy, and his bonnet sedge,
Inwrought with figures dim, and on the edge
Like to that sanguine flower inscribed with
woe

"Ah! who hath reft" (quoth he) "my dearest
pledge?"

Last came, and last did go,
The pilot of the Gallean lake,
Two massy keys he bore of metals twain,
(The golden opes, the iron shuts amain.)
He shook his miter'd locks, and stern bespake:
"How well could I have spared for thee,
young swain,

Enow of such, as for their bellies' sake
Creep, and intrude, and climb into the fold?
Of other care they little reckoning make,
Than how to scramble at the shearer's feast,
And shove away the worthy bidden guest,
Blind mouths! that scarce themselves know
how to hold

A sheep-hook, or have learn'd aught else the
least

That to the faithful herdman's art belongs!
What recks it them? What need they? They
are sped,

And, when they list, their lean and flashy
songs

Grate on their scianne pipes of wretched
straw,

The hungry sheep look up, and are not fed,
But, swoln with wind and the rank mist they
draw,

Rot inwardly, and foul contagion spread -
Besides what the grim wolf with privy paw
Daily devours apace, and nothing fed.
But that two-handed engine at the door
Stands ready to smite once, and smite no
more"

Return, Alpheus, the dread voice is past,
That shrunk thy streams, return, Sicilian
Muse,

And call the vales, and bid them hither cast
Their bells, and flowerets of a thousand hues.
Ye valleys low, where the mild whispers use
Of shades, and wanton winds, and gushing
brooks,

On whose fresh lap the swart-star sparsely
looks;

Throw hither all your quaint enamell'd eyes,
That on the green turf suck the honey'd
showers,

And purple all the ground with vernal flowers.
Bring the rathe primrose that forsaken dies,
The tufted crow-toe, and pale jessamine,
The white pink, and the pansy freak'd with
jet,

The glowing violet,
The musk-rose, and the well-attured wood-
bine,

With cowslips wan that hang the pensive
head,

And every flower that sad embroidery wears:
Bid Amaranthus all his beauty shed,
And daffodills fill their cups with tears,
To strew the laureate hearse where Lycid lies.
For, so to interpose a little ease,
Let our frail thoughts dally with false sur-
mise;

Ay me! whilst thee the shores and sounding
seas

Wash far away, where'er thy bones are hurl'd,
Whether beyond the stormy Hebrides,
Where thou, perhaps, under the whelming
tide,

Visit'st the bottom of the monstrous world,
Or whether thou, to our moist vows denied,
Sleep'st by the fable of Bellerus old,
Where the great vision of the guarded mount
Looks toward Namancos and Bayona's hold,
Look homeward, angel, now, and melt with
ruth:

And, O ye dolphins, waft the hapless youth.
Weep no more, woful shepherds, weep no
more,

For Lycidas your sorrow is not dead,
Sunk though he be beneath the watery floor;
So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new-spangled
ore

Flames in the forehead of the morning sky:

So Lyndas sunk low, but mounted high,
Through the dear might of him that walk'd
the waves;

Where, other groves and other streams along,
With nectar pure his oozy locks he laves,
And hears the unexpressive nuptial song,
In the blest kingdoms meek of joy and love.
There entertain him all the saints above,
In solemn troops, and sweet societies,
That sing, and, singing in their glory, move,
And wipe the tears for ever from his eyes
Now, Lycidas, the shepherds weep no more;
Henceforth thou art the genius of the shore,
In thy large recompense, and shalt be good
To all that wander in that perilous flood

Thus sang the uncouth swain to the oaks
and rills,

While the still Morn went out with sandals
gray;

He touch'd the tender stops of various quills,
With eager thought warbling his Doric lay;
And now the Sun had stretch'd out all the
hills,

And now was dropt into the western bay:
At last he rose, and twitch'd his mantle blue
To-morrow to fresh woods, and pastures new.

Milton — Born 1608, Died 1674

606—HYMN ON THE NATIVITY

It was the winter wild,
While the heaven-born child
All meanly wrapt in the rude manger lies,
Nature, in awe to him,
Had doff'd her gaudy trim,

With her great Master so to sympathize
It was no season then for her
To wanton with the sun, her lusty paramour

Only with speeches fair
She wooes the gentle air,
To hide her guilty front with innocent snow,
And on her naked shame,
Pollute with sinful blame,

The sauntily veil of maiden white to throw,
Confounded, that her Maker's eyes
Should look so near upon her foul deformities.

But he, her fears to cease,
Sent down the meek-eyed Peace,
She, crown'd with olive green, came softly
sliding

Down through the turning sphere,
His ready harbinger,

With turtlewing the amorous clouds dividing,
And, waving wide her myrtle wand,
She strikes a universal peace through sea and
land.

No war or battle's sound,
Was heard the world around:
The idle spear and shield were high up
hung,

The hook'd chariot stood
Unstain'd with hostile blood,
The trumpet spake not to the arm'd throng,
And kings sat still with awful eye,
As if they surely knew their sov'reign lord was
by

But peaceful was the night,
Wherein the Prince of Light
His reign of peace upon the earth began
The winds, with wonder whist,
Smoothly the waters kiss'd,
Whispering new joys to the mild Ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed
wave

The stars, with deep amaze,
Stand fix'd in steadfast gaze,
Bending one way their precious influence,
And will not take their flight,
For all the morning light,
Or Lucifer that often warn'd them thence,
But in their glimmering orbs did glow,
Until their Lord himself bospake, and bid them
go

And, though the shady gloom
Had given day her room,
The sun himself withheld his wonted speed,
And hid his head for shame,
As his inferior flame
The new enlighten'd world no more should
need,
He saw a greater sun appear
Than his bright throne, or burning axletree,
could bear

The shepherds on the lawn,
Or ere the point of dawn,
Sat simply chatting in a rustic row,
Full little thought they then
That the mighty Pan
Was kindly come to live with them below;
Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busy
keep.

When such music sweet
Their hearts and ears did greet,
As never was by mortal finger strook,
Divinely-warbled voice
Answering the stringed noise,
As all their souls in blissful rapture took
The air, such pleasure loath to lose,
With thousand echoes still prolongs each
heavenly close.

Nature, that heard such sound,
Beneath the hollow round
Of Cynthia's seat, the airy region thrilling,
Now was almost won,
To think her part was done,
And that her reign had here its last fulfilling;
She knew such harmony alone
Could hold all Heaven and Earth in happier
union.

At last surrounds their sight

A globe of circular light,

That with long beams the shamefaced night
array'd;

The helm'd cherubim,

And sworded seraphim,

Are seen in glittering ranks with wings
display'd,

Harping in loud and solemn quire,

With unexpressive notes, to Heaven's new-
born heir.

Such music, as 'tis said,

Before was never made,

But when of old the sons of morning sung,

While the Creator great

His constellations set,

And the well-balanced world on hinges hung,

And cast the dark foundations deep,

And bid the weltering waves their oozy channel
keep

Ring out, ye crystal spheres,

Once bless our human ears,

If ye have power to touch our senses so;

And let your silver chime

Move in melodious time,

And let the base of Heaven's deep organ
blow.

And, with your ninefold harmony,

Make up full concert to the angelic symphony.

For, if such holy song

Enwrap our fancy long,

Time will run back, and fetch the age of
gold;

And speckled Vanity

Will sicken soon and die,

And leprous Sin will melt from earthly
mould,

And Hell itself will pass away,

And leave her dolorous mansions to the peering
day.

Yea, Truth and Justice then

Will down return to men,

Orb'd in a rainbow, and, like glomes wearing,

Mercury will sit between,

Throned in celestial sheen,

With radiant feet the tissued clouds down
steering,

And Heaven, as at some festival,

Will open wide the gates of her high palace
hall

But wisest Fate says no,

Thus must not yet be so,

The babe yet lies in smiling infancy,

That on the bitter cross

Must redeem our loss,

So both himself and us to glorify:

Yet first, to those ychain'd in sleep,

The wakeful trump of doom must thunder
through the deep,

With such a horrid clang

As on Mount Sinai rang,

While the red fire and smould'ring clouds
outbrake;

The aged earth aghast,

With terror of that blast,

Shall from the surface to the centre shake;

When, at the world's last session,

The dreadful Judge in middle air shall spread
his throne.

And then at last our bliss,

Full and perfect is,

But now begins, for, from this happy day,

The old dragon, under ground,

In straiter limits bound,

Not half so far casts his usurp'd sway;

And, wroth to see his kingdom fall,

Swinges the scaly horror of his folded tail

The oracles are dumb,

No voice or hideous hum

Runs through the arch'd roof in words
deceiving.

Apollo from his shrine

Can no more divine,

With hollow shriek the steep of Delphos
leaving

No nightly trance, or breath'd spell,

Inspires the pale-eyed priest from the prophetic
cell.

The lonely mountains o'er,

And the resounding shore,

A voice of weeping heard and loud lament,

From haunted spring and dale,

Edged with poplar pale,

The parting Genius is with sighing sent;

With flower-inwoven tresses torn,

The nymphs in twilight shade of tangled
thickets mourn.

In consecrated earth,

And on the holy hearth,

The Lays and Lemurs mourn with midnight
plant,

In urns and altars round,

A drear and dying sound

Affrights the Flamens at their service
quaint,

And the chill marble seems to sweat,

While each peculiar power foregoes his wonted
sent.

Peor and Baalim

Forsake their temples dim,

With that twice batter'd god of Palestine;

And mooned Ashtaroth,

Heaven's queen and mother both,

Now sits not girt with tapers' holy shine,

The Labyas Hammon shrinks his horn,

In vain the Tyrian maids their wounded

Thammuz mourn.

And sullen Moloch, fled,
 Hath left in shadows dread
 His burning idol all of blackest hue,
 In vain with cymbals' ring
 They call the grisly king,
 In dismal dance about the furnace blue:
 The brutish gods of Nile as fast,
 Isis, and Orus, and the dog Anubis, haste

Nor is Osiris seen
 In Memphian grove or green,
 Trampling the unshower'd grass with low-
 ings loud
 Nor can he be at rest
 Within his sacred chest;
 Nought but profoundest hell can be his
 shroud;
 In vain with timbrell'd anthems dark
 The sable-stoled sorcerers bear his worshipp'd
 ark.

He feels from Judah's land
 The dreaded infant's hand,
 The rays of Bethlehem blind his dusky eyn;
 Nor all the gods beside
 Longer dare abide,
 Not Typhon huge ending in snaky twine
 Our babe, to show his Godhead true,
 Can in his swaddling bands control the damnèd
 crew.

So, when the sun in bed,
 Curtain'd with cloudy red,
 Pillows his chin upon an orient wave,
 The flocking shadows pale,
 Troop to the infernal jail,
 Each fetter'd ghost slips to his several grave;
 And the yellow-skirted fays
 Fly after the night-steeds, leaving their moon-
 loved maze.

But see, the Virgin blest
 Hath laid her Babe to rest,
 Time is, our tedious song should here have
 ending.
 Heaven's youngest-teenèd star
 Hath fix'd her polish'd car,
 Her sleeping Lord with handmaid lamp
 attending;
 And all about the courtly stable
 Bright-harness'd angels sit in order serviceable

Milton.—Born 1608, Died 1674.

607—PRAISE OF CHASTITY.

'Tis Chastity, my brother, Chastity;
 She that has that is clad in complete steel,
 And like a quiver'd nymph with arrows keen,
 May trace huge forests, and unharbour'd
 heaths,
 Infamous hills, and sandy perilous wilds,
 Where, through the sacred rays of Chastity,
 No savage fierce, bandit, or mountaineer,

Will dare to soil her virgin purity -
 Yea, there, where very desolation dwells,
 By grotts and caverns shagg'd with horrid
 shades,
 She may pass on with unblench'd majesty,
 Be it not done in pride, or in presumption
 Somesay no evil thing that walks by night
 In fog or fire, by lake or moonish fen,
 Blue meagre hag, or stubborn unlaïd ghost,
 That breaks his magic chains at curfew time;
 No goblin or swart fairy of the mine,
 Hath hurtful power o'er true virginity.
 Do ye believe me yet, or shall I call
 Antiquity from the old schools of Greece
 To testify the arms of Chastity?
 Hence had the huntress Dian her dread bow,
 Fair silver-shafted queen, for ever chaste,
 Wherewith she tamed the brinded lioness
 And spotted mountain-pard, but set at nought
 The frivolous bolt of Cupid, gods and men
 Fear'd her stern frown, and she was queen
 o' th' woods.

What was that snaky-headed Gorgon shield
 That wise Minerva wore, unconquer'd virgin,
 Wherewith she froze her foes to congeal'd
 stones,
 But rigid looks of chaste austerity,
 And noble grace that dash'd brute violence
 With sudden adoration and blank awe?
 So dear to heaven is saintly Chastity,
 That when a soul is found sincerely so,
 A thousand liveried angels lacquey her,
 Driving far off each thing of sin and guilt,
 And in clear dream and solemn vision
 Tell her of things that no gross ear can hear,
 Till oft converse with heavenly habitants
 Begin to cast a beam on th' outward shape,
 The unpolluted temple of the mind,
 And turns it by degrees to the soul's essence,
 Till all be made immortal.

Milton.—Born 1608, Died 1674

608—THE LADY'S SONG IN "COMUS."

Sweet Echo, sweetest nymph, that liv'st unseen
 Within thy aery shell,
 By slow Meander's margent green,
 And in the violet-embroider'd vale,
 Where the love-lorn nightingale
 Nightly to thee her sad song mourneth wail!
 Canst thou not tell me of a gentle pair
 That liketh thy Narcissus are?
 O, if thou have
 Hid them in some flowery cave,
 Tell me but where,
 Sweet queen of parley, daughter of the
 sphere!
 So may'st thou be translated to the skies,
 And give resounding grace to all Heaven's
 harmonies

Milton.—Born 1608, Died 1674.

609.—THE SPIRIT'S EPILOGUE IN
COMUS.

To the ocean now I fly,
And those happy climes that lie
Where day never shuts his eye,
Up in the broad fields of the sky:
There I suck the liquid air
All amidst the gardens fair
Of Hesperus, and his daughters three
That sang about the golden tree:
Along the crisped shades and bowers
Revels the spruce and jocund spring;
The Graces, and the rosy-bosom'd hours,
Thither all their bounties bring,
There eternal summer dwells,
And west-winds, with musky wing,
About the cedar'd alleys fling
Nard and Cassia's balmy smells.
Iris there with humid bow
Waters the odorous banks, that blow
Flowers of more mingled hue
Than her purpled scarf can shew;
And drenches with Elysian dew
(Last, mortals, if your ears be true)
Beds of hyacinth and roses,
Where young Adonis oft reposes,
Waxing well of his deep wound
In slumber soft, and on the ground
Sadly sits the Assyrian queen.
But far above in spangled sheen
Celestial Cupid, her fam'd son, advanc'd
Holds his dear Psyche sweet entranc'd,
After her wandering labours long,
Till free consent the gods among
Make her his eternal bride,
And from her fair unspotted side
Two blissful twins are to be born,
Youth and Joy; so Jove hath sworn.
But now my task is smoothly done,
I can fly, or I can run,
Quickly to the green earth's end,
Where the bow'd welkin slow doth bend;
And from thence can soar as soon
To the corners of the moon
Mortals, that would follow me,
Love Virtue; she alone is free.
She can teach ye how to climb,
Higher than the spherie clime;
Or if Virtue feeble were,
Heaven itself would stoop to her.

Milton.—Born 1608, Died 1674.

610.—ON MAY MORNING.

A SONG.

Now the bright morning Star, day's harbinger,
Comes dancing from the east, and leads with
her
The flow'ry May, who from her green lap
throws
The yellow cowslip, and the pale primrose
Hail, bounteous May! that dost inspire
Mirth, and youth, and warm desire;

Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing!
Thus we salute thee with our early song,
And welcome thee, and wish thee long.

Milton.—Born 1608, Died 1674.

611.—SONNET TO THE NIGHTINGALE.

O nightingale, that on yon bloomy spray
Warblest at eve, when all the woods are
still,
Thou with fresh hope the lover's heart
dost fill,
While the jolly Hours lead on propitious May.
Thy liquid notes that close the eye of day,
First heard before the shallow cuckow's bill,
Portend success in love; O if Jove's will
Have link'd that amorous power to thy soft
lay,
Now timely sing, ere the rude bird of hate
Foretell my hopeless doom in some grove nigh;
As thou from year to year hast sung too late
For my relief, yet hadst no reason why:
Whether the Muse or Love call thee his
mate,
Both them I serve, and of their train am I.

Milton.—Born 1608, Died 1674.

612.—SONNET ON AGE OF TWENTY-
THREE.

How soon hath Time, the subtle thief of
youth,
Stolen on his wing my three-and-twentieth
year!
My hasting days fly on with full career,
But my late spring no bud or blossom
showeth.
Perhaps my semblance might deceive the
truth,
That I to manhood am arrived so near,
And inward ripeness doth much less appear,
That some more timely-happy spirits endu'th.
Yet, be it less or more, or soon or slow,
It shall be still in strictest measure even
To that same lot, however mean or high
Toward which Time leads me, and the will of
Heaven;
All is, if I have grace to use it so,
As ever in my great Taskmaster's eye.

Milton.—Born 1608, Died 1674.

613.—SONNET ON HIS BLINDNESS.

When I consider how my light is spent
Ere half my days in this dark world and
wide,
And that one talent which is death to hide,
Lodged with me useless, though my soul more
bent

To serve therewith, my Maker, and present
 My true account, lest He returning chide ;
 " Doth God exact day-labour, light demed ?"
 I fondly ask : but Patience to prevent
 That murmur, soon replies, " God doth not
 need
 Either man's work or his own gifts : who best
 Bear His mild yoke, they serve Him best ;
 His state
 Is kingly, thousands at His bidding speed,
 And post o'er land and ocean without rest ;
 They also serve who only stand and wait "

Milton.—Born 1608, Died 1674.

614.—SONNET ON HIS DECEASED WIFE

Methought I saw my late espoused saint
 Brought to me like Alcestit from the grave,
 Whom Jove's great son to her glad husband
 gave
 Rescued from death by force, though pale and
 faint.
 Mine, as whom wash'd from spot of child-bed
 taint,
 Purification in the old Law did save,
 And such, as yet once more I trust to have
 Full sight of her in Heaven without restraint,
 Came vested all in white, pure as her mind :
 Her face was veil'd, yet to my fancied sight
 Love, sweetness, goodness, in her person
 shined,
 So clear, as in no face with more delight
 But, O ! as to embrace me she inclined,
 I waked, she fled, and day brought back my
 night.

Milton.—Born 1608, Died 1674.

615.—SONNET ON THE LATE MASSACRE IN PIEDMONT.

Avenge, O Lord, thy slaughter'd saints, whose
 bones
 Lie scatter'd on the Alpine mountains cold,
 Even them who kept thy truth so pure of
 old,
 When all our fathers worshipp'd stocks and
 stones,
 Forget not ! in thy book record their groans
 Who were thy sheep, and in their ancient
 fold
 Slain by the bloody Piedmontese, that roll'd
 Mother with infant down the rocks. Their
 moans
 The vales redoubled to the hills, and they
 To heaven. Their martyr'd blood and ashes
 sow
 O'er all the Italian fields, where still doth
 sway
 The triple tyrant : that from these may grow
 A hundred fold, who, having learned thy
 way,
 Early may fly the Babylonian woe

Milton.—Born 1608, Died 1674.

616.—SAMSON BEWAILING HIS BLINDNESS AND CAPTIVITY.

A little onward lend thy guiding hand
 To these dark steps, a little further on ;
 For yonder bank hath choice of sun or shade ;
 There I am wont to sit, when any chance
 Relieves me from my task of servile toil,
 Daily in the common prison else enjoin'd me,
 Where I a prisoner chain'd, scarce freely draw
 The air imprison'd also, close and damp,
 Unwholesome draught but here I feel amends,
 The breath of heaven fresh blowing, pure and
 sweet,

With day-spring born ; here leave me to
 respire —

This day a solemn feast the people hold
 To Dagon their sea-idol, and forbid
 Labourous works, unwillingly this rest
 Their superstition yields me ; hence with
 leave

Retiring from the popular noise, I seek
 This unfrequented place to find some ease,
 Ease to the body some, none to the mind,
 From restless thoughts, that like a deadly
 swarm

Of hornets arm'd, no sooner found alone,
 But rush upon me thronging, and present
 Times past, what once I was, and what am
 now.

O wherefore was my birth from Heaven fore-
 told

Twice by an angel, who at last in sight
 Of both my parents all in flames ascended
 From off the altar, where an offering burn'd,
 As in a fiery column, charioting
 His godlike presence, and from some great
 act

Or benefit reveal'd to Abraham's race ?
 Why was my breeding order'd and prescribed
 As of a person separate to God,
 Design'd for great exploits, if I must die
 Betray'd, captiv'd, and both my eyes put out,
 Made of my enemies the scorn and gaze,
 To grind in brazen fetters under task
 With this heaven-gifted strength ? O glorious
 strength,

Put to the labour of a beast, debased
 Lower than bond slave ! Promise was that I
 Should Israel from Philistian yoke deliver,
 Ask for this great deliverer now, and find
 him

Eyeless in Gaza, at the mill with slaves,
 Himself in bonds, under Philistian yoke.

* * * * *
 O loss of sight, of thee I most complain !
 Blind among enemies, O worse than chains,
 Dungeon, or beggary, or decrepit age !
 Light, the prime work of God, to me is
 extinct,

And all her various objects of delight
 Annull'd, which might in part my grief have
 eased,

Inferior to the vilest now become
 Of man or worm the vilest here excel me ;
 They creep, yet see ; I, dark in light, exposed

To daily fraud, contempt, abuse, and wrong,
Within doors or without, still as a fool,
In power of others, never in my own;
Scarce half I seem to live, dead more than
half

O dark, dark, dark, amid the blaze of noon,
Irrecoverably dark, total eclipse
Without all hope of day!
O first-created Beam, and thou great Word,
"Let there be light, and light was over all,"
Why am I thus bereaved thy prime decree?
The sun to me is dark
And silent as the moon,
When she deserts the night,
Hid in her vacant interlunar cave.
Since light so necessary is to life,
And almost life itself, if it be true
That light is in the soul,
She all in every part; why was the sight
To such a tender ball as the eye confined,
So obvious and so easy to be quench'd?
And not as feeling through all parts diffused,
That she might look at will through every
pore?

Then had I not been thus exiled from light,
As in the land of darkness yet in light,
To live a life half dead, a living death,
And buried. but, O yet more miserable!
Myself my sepulchre, a moving grave,
Burned, yet not exempt
By privilege of death and burial,
From worst of other evils, pains, and wrongs;
But made hereby obnoxious more
To all the miseries of life,
Life in captivity
Among inhuman foes.

Milton.—Born 1608, Died 1674.

617.—TRANSLATION OF HORACE ODES, I. 5

What slender youth, bedewed with liquid
odours,

Courts thee on roses in some pleasant cave,
Pyrrha? For whom bind'st thou
In wreaths thy golden hair,
Plain in thy neatness? Oh, how oft shall he
On faith and changed gods complain, and
seas

Rough with black winds and storms,
Unwonted, shall admire!—

Who now enjoys thee,—credulous,—all gold,
Who, always vacant, always amiable,
Hopes thee, of flattering gales
Unmindful Hapless they,

To whom thou untried seem'st fair! Me, in
my vow'd

Picture, the sacred wall declares to have hung
My dank and dropping weeds
To the stern God of sea.

Milton.—Born 1608, Died 1674.

618.—ATHENS.

Look once more ere we leave this specular
mount,

Westward, much nearer by south-west behold
Where on the Ægean shore a city stands
Built nobly, pure the air and light the soil,
Athens, the eye of Greece, mother of arts
And eloquence, native to famous wits
Or hospitable, in her sweet recess.
City or suburban, studious walks and shades;
See there the olive grove of Academe,
Plato's retirement, where the Attic bird
Tells her thick-warbled notes the summer
long,

There, flowery hill, Hymettus, with the sound
Of bees' industrious murmur oft invites
To studious musing, there Iliad rolls
His whispering stream within the walls then
view

The schools of ancient sages; his, who bred
Great Alexander to subdue the world,
Lyceum there, and painted Stoa next:
There shalt thou hear and learn the secret
power

Of harmony, in tones and numbers hit
By voice or hand, and various-measured verse,
Æolian charms, and Dorian lyric odes,
And his who gave them breath, but higher
sung,

Blind Melesigenes, thence Homer call'd,
Whose poem Phœbus challenged for his own.
Thence what the lofty grave tragedians taught
In chorus or iambic, teachers best
Of moral prudence, with delight received
In brief sententious precepts, while they
treat

Of fate, and chance, and change in human
life;

High actions and high passions best describing;
Thence to the famous orators repair,
Those ancient, whose resistless eloquence
Wielded at will that fierce democratic,
Shook the arsenal, and furlmned over Greece,
To Macedon and Artaxerxes' throne

Milton.—Born 1608, Died 1674.

619.—THE INVOCATION AND INTRO- DUCTION TO PARADISE LOST.

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our
woe,

With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, heavenly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen
seed,

In the beginning, how the Heavens and Earth
Rose out of Chaos Or, if Sion hill
Delight the more, and Siloa's brook that
flow'd

Fast by the oracle of God, I thence
Invoke thy aid to my adventurous song,
That with no middle flight intends to soar
Above the Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.
And chiefly thou, O Spirit, that dost prefer
Before all temples the upright heart and pure,
Instruct me, for thou know'st; thou from the
first

Wast present, and, with mighty wings out-
spread,

Dove-like sat'st brooding on the vast abyss
And mad'st it pregnant what in me is dark
Illumine; what is low raise and support;
That to the height of this great argument
I may assert eternal Providence,
And justify the ways of God to men.

Say first, for Heaven hides nothing from
thy view,
Nor the deep tract of Hell; say first, what
cause

Mov'd our grand parents, in that happy state,
Favour'd of Heaven so highly, to fall off
From their Creator, and transgress his will
For one restraint, lords of the world besides?
Who first seduc'd them to that foul revolt?
The infernal Serpent, he it was, whose guile,
Starr'd up with envy and revenge, deceiv'd
The mother of mankind, what time his pride
Had cast him out from Heaven, with all his
host

Of rebel angels: by whose aid, aspiring
To set himself in glory above his peers,
He trusted to have equall'd the Most High,
If he oppos'd; and, with ambitious aim
Against the throne and monarchy of God,
Rais'd impious war in Heaven, and battle
proud,

With vain attempt. Him the Almighty
power

Hurl'd headlong flaming from the ethereal
sky,

With hideous ruin and combustion, down
To bottomless perdition, there to dwell
In adamant chains and penal fire,
Who durst defy the Omnipotent to arms.

Milton.—Born 1608, Died 1674.

620.—SATAN'S ADDRESS TO THE SUN.

O thou, that, with surpassing glory crown'd,
Look'st from thy sole dominion like the God
Of this new world, at whose sight all the
stars

Hide their diminish'd heads, to thee I call,
But with no friendly voice, and add thy
name,

O Sun, to tell thee how I hate thy beams,
That bring to my remembrance from what
state

I fall, how glorious once—above thy sphere;
Till pride and worse ambition threw me down,
Warring in heaven against heaven's matchless
king.

Ah, wherefore? He deserv'd no such return
From me, whom he created what I was
In that bright eminence, and with his good
Upbraided none, nor was his service hard.
What could be less than to afford him praise,
The easiest recompense, and pay him thanks?
How due!—yet all his good prov'd ill in me,
And wrought but malice, lifted up so high,
I 'adaun'd subjection, and thought one step
higher

Would set me highest, and in a moment quit
The debt immense of endless gratitude,
So burdensome still paying, still to owe.
Forgetful what from him I still received;
And understood not that a grateful mind
By owing owes not, but still pays, at once
Indebted and discharged what burden then?
O, had his powerful destiny ordain'd
Me some inferior angel, I had stood
Then happy; no unbounded hope had rais'd
Ambition! Yet why not?—some other power
As great might have aspir'd, and me, though
mean,

Drawn to his part, but other powers as great
Fell not, but stand unshaken, from within
Or from without, to all temptations arm'd.
Hadst thou the same free will and power to
stand?

Thou hadst: whom hast thou, then, or what
to accuse,

But heaven's free love dealt equally to all?
Be then his love accurst, since love or hate,
To me alike, it deals eternal woe
Nay, curs'd be thou, since against his thy
will

Chose freely what it now so justly rues

Me miserable!—which way shall I fly
Infinite wrath and infinite despair?

Which way I fly is hell, myself am hell,
And, in the lowest deep a lower deep

Still threatening to devour me opens wide;
To which the hell I suffer seems a heaven

O, then at last relent, is there no place
Left for repentance, none for pardon left?

None left but by submission, and that word
Disdain forbids me, and my dread of shame

Among the spirits beneath, whom I seduced
With other promises and other vanities

Than to submit, boasting I could subdue
The Omnipotent. Ay me! they little know

How dearly I abide that boast so vain;
Under what torments inwardly I groan,

While they adore me on the throne of hell.
With diadem and sceptre high advanced,

The lower still I fall, only supreme
In misery such joy ambition finds.

But say I could repent, and could obtain
By act of grace my former state; how soon

Would height recall high thoughts, how soon
unsay

What feign'd submission swore! Ease would
reënt

Vows made in pain, as violent and void.

For never can true reconciliation grow

Where wounds of deadly hate have pierc'd so
deep,

Which would but lead me to a worse relapse
 And heavier fall so should I purchase dear
 Short intermission bought with double smart.
 Thus knows my Punisher; therefore as far
 From granting he, as I from begging peace.
 All hope excluded thus, behold, instead
 Of us outcast, exil'd, his new delight,
 Mankind, created, and for him this world
 So farewell hope, and with hope, farewell
 fear,
 Farewell remorse: all good to me is lost,
 Evil, be thou my good, by thee at least
 Divided empire with heaven's king I hold,
 By thee, and more than half perhaps will
 reign,
 As man ere long and this new world shall
 know.

Milton — Born 1608, Died 1674

621.—ASSEMBLING OF THE FALLEN ANGELS.

All these and more came flocking; but with
 looks
 Downcast and damp, yet such wherein ap-
 pear'd
 Obscure some glimpse of joy, t' have found
 their chief
 Not in despair, t' have found themselves not
 lost
 In loss itself, which on his countenance cast
 Like doubtful hue but he, his wonted pride
 Soon recollecting, with high words that bore
 Semblance of worth, not substance, gently
 raised
 Their fainting courage, and dispell'd their
 fears
 Then straight commands that, at the warlike
 sound
 Of trumpets loud and clarions, be uprear'd
 His mighty standard, that proud honour
 claim'd
 Azazel as his right, a cherub tall;
 Who forthwith from the glittering staff un-
 fail'd
 Th' imperial ensign, which, full high advanc'd,
 Shone like a meteor streaming to the wind,
 With gems and golden lustre rich emblaz'd
 Seraphic arms and trophies, all the while
 Sonorous metal blowing martial sounds
 At which the universal host up sent
 A shout, that tore Hell's concave, and beyond
 Frighted the reign of Chaos and old Night
 All in a moment through the gloom were seen
 Ten thousand banners rise into the air
 With orient colours waving with them rose
 A forest huge of spears, and thronging helms
 Appear'd, and serried shields in thick array,
 Of depth immeasurable: anon they move
 In perfect phalanx to the Doorian mood
 Of flutes and soft recorders, such as rais'd
 To height of noblest temper heroes old
 Arming to battle, and, instead of rage,

Deliberate valour breath'd, firm and unmov'd,
 With dread of death, to flight or foul retreat;
 Nor wanting power to mitigate and 'suage,
 With solemn touches, troubled thoughts, and
 chase
 Anguish, and doubt, and fear, and sorrow, and
 pain,
 From mortal or immortal minds. Thus they,
 Breathing united force, with fixed thought
 Mov'd on in silence to soft pipes, that
 charm'd
 Their painful steps o'er the burnt soil; and
 now
 Advanc'd in view, they stand, a horrid front
 Of dreadful length, and dazzling arms, in
 guise
 Of warriors old with order'd spear, and shield,
 Awaiting what command their mighty chief
 Had to impose he through the armed files
 Darts his experienc'd eye, and soon traverse
 The whole battalion, views their order due,
 Their visages and statures as of Gods,
 Their number last he sums. And now his
 heart
 Distends with pride, and hard'ning in his
 strength
 Glories, for never since created man
 Met such embodied force as, nam'd with
 these,
 Could merit more than that small infantry
 War'd on by cranes, though all the giant
 brood
 Of Philagra with th' heroic race were join'd,
 That fought at Thebes and Ilium, on each
 side
 Mix'd with auxiliar gods, and what resounds
 In fable or romance of Uther's son,
 Begirt with British and Armoric knights;
 And all who since, baptis'd or infidel,
 Jousted in Aspramont or Montalban,
 Damascus or Morocco, or Trebisond,
 Or whom Biserta sent from Afric shore,
 When Charlemain with all his peerage fell
 By Fontarabie Thus far these beyond
 Compare of mortal prowess, yet observ'd
 Their dread commander, he, above the rest
 In shape and gesture proudly eminent,
 Stood like a tow'r, his form had not yet lost
 All her original brightness, nor appear'd
 Less than Archangel run'd, and th' excess
 Of glory obscur'd as when the sun new risen
 Looks through the horizontal misty air,
 Shorn of his beams, or from behind the moon
 In dim eclipse, disastrous twilight sheds
 On half the nations, and with fear of change
 Perplexes monarchs Darken'd so, yet shone
 Above them all th' Archangel but his face
 Deep scars of thunder had intrench'd, and
 care
 Sat on his faded cheek, but under brows
 Of dauntless courage and considerate pride,
 Waiting revenge cruel his eye, but cast
 Signs of remorse and passion to behold
 The fellows of his crime, the followers rather,
 (Far other once beheld in bliss) condemn'd
 For ever now to have their lot in pain,

Millions of spirits for his fault amerc'd
 Of Heav'n, and from eternal splendours flung
 For his revolt, yet faithful how they stood,
 Their glory wither'd as when Heav'n's fire
 Hath scath'd the forest oaks, or mountain
 pines,
 With singed top their stately growth, though
 bare,
 Stands on the blasted heath. He now pre-
 par'd
 To speak whereat their doubled ranks they
 bend
 From wing to wing, and half enclose him
 round
 With all his peers. attention held them mute.
 Thrice he assay'd; and thrice, in spite of
 scorn,
 Tears, such as angels weep, burst forth, at
 last
 Words, interwove with sighs, found out their
 way.

Milton — Born 1608, Died 1674.

622.—SATAN MEETS SIN AND DEATH.

Meanwhile, the adversary of God and man,
 Satan, with thoughts inflam'd of highest
 design,
 Puts on swift wings, and towards the gates of
 Hell
 Explores his solitary flight sometimes
 He scours the right hand coast, sometimes the
 left;
 Now shaves with level wing the deep, then
 soars
 Up to the fiery concave towering high
 As, when far off at sea, a fleet descried
 Hangs in the clouds, by equinoctial winds
 Close sailing from Bengala, or the isles
 Of Ternate and Tidore, whence merchants
 bring
 Their spicy drugs, they, on the trading flood,
 Through the wide Ethiopian to the Cape,
 Ply stemming nighly toward the pole: so
 seem'd
 Far off the flying fiend. At last appear
 Hell bounds, high reaching to the horrid roof,
 And thrice threefold the gates, three folds
 were brass
 Three iron, three of adamant rock
 Impenetrable, impal'd with curling fire,
 Yet unconsum'd. Before the gates there sat
 On either side a formidable shape;
 The one seem'd woman to the waist and fair;
 But ended foul in many a scaly fold
 Voluminous and vast; a serpent arm'd
 With mortal sting about her middle round
 A cry of Hell-hounds, never ceasing, bark'd
 With wide Cerberean mouths full loud, and
 rung
 A hideous peal; yet, when they list, would
 creep,
 If aught disturb'd their noise, into her womb,

And kennel there, yet there still bark'd and
 howl'd,
 Within unseen. Far less abhorr'd than these
 Vex'd Scylla, bathing in the sea that parts
 Calabria from the hoarse Trinacran shore,
 Nor uglier follow the night-hag, when, call'd
 In secret, riding through the air she comes,
 Lur'd with the smell of infant blood, to dance
 With Lapland witches, while the labouring
 Moon
 Eclipses at their charms. The other shape,
 If shape it might be call'd that shape had
 none
 Distinguishable in member, joint, or limb,
 Or substance might be call'd that shadow
 seem'd,
 For each seem'd either. black it stood as
 night,
 Fierce as ten furies, terrible as Hell,
 And shook a dreadful dart, what seem'd his
 head
 The likeness of a kingly crown had on
 Satan was now at hand, and from his seat
 The monster moving onward came as fast
 With horrid strides, Hell trembled as he
 strode
 The undaunted fiend what this might be
 admir'd,
 Admir'd, not fear'd, God and his Son except,
 Created thing naught valued he, nor shunn'd,
 And with disdainful look thus first began.
 "Whence and what art thou, execrable
 shape,
 That dar'st, though grim and terrible, advance
 Thy miscreated front athwart my way
 To yonder gates? through them I mean to
 pass,
 That be assur'd, without leave ask'd of thee
 Retire, or taste thy folly, and learn by proof
 Hell-born, not to contend with spirits of
 Heaven."
 To whom the goblin full of wrath replied
 "Art thou that traitor-angel, art thou he,
 Who first broke peace in Heaven, and faith,
 till then
 Unbroken, and in proud rebellious arms
 Drew after him the third part of Heaven's
 sons
 Conjur'd against the Highest, for which both
 thou
 And they, outcast from God, are here con-
 demn'd
 To waste eternal days in woe and pain?
 And reckon'st thou thyself with spirits of
 Heaven,
 Hell-doom'd, and breath'st defiance here and
 scorn,
 Where I reign king, and, to enrage thee more,
 Thy king and lord? Back to thy punishment,
 False fugitive, and to thy speed add wings,
 Lest with a whip of scorpions I pursue
 Thy lingering, or with one stroke of this dart
 Strange horror seize thee, and pangs unfelt
 before."
 So spake the grisly terror, and in shape,
 So speaking and so threatening, grew tenfold

More dreadful and deform. On the other side,

Incens'd with indignation, Satan stood
Unterrified, and like a comet burn'd,
That fires the length of Ophiuchus huge
In the arctic sky, and from his horrid hair
Shakes pestilence and war. Each at the head
Levell'd his deadly aim, their fatal hands
No second stroke intend, and such a frown
Each cast at the other, as when two black
clouds,

With Heaven's artillery fraught, come rattling
on

Over the Caspian, then stand front to front,
Hovering a space, till winds the signal-blow
To join their dark encounter in mid air
So frown'd the mighty combatants, that Hell
Grew darker at their frown, so match'd they
stood,

For never but once more was either like
To meet so great a foe, and now great deeds
Had been achiev'd, whereof all Hell had rung,
Had not the snaky sorceress, that sat
Fast by Hell-gate, and kept the fatal key,
Ras'n, and with hideous outcry rush'd between.

* * *

From her side the fatal key,
Sad instrument of all our woe, she took,
And, towards the gate rolling her bestial train
Forthwith the huge portcullis high up-drew,
Which but herself, not all the Stygian powers
Could once have mov'd, then in the key-hole
turns

The intricate wards, and every bolt and bar
Of massy iron or solid rock with ease
Unfastens. On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus. She open'd, but to shut
Excell'd her power; the gates wide open stood,
That with extended wings a banner'd host,
Under spread ensigns marching, might pass
through

With horse and chariots rank'd in loose array;
So wide they stood, and like a furnace mouth
Cast forth redounding smoke and ruddy flame.
Before their eyes in sudden view appear
The secrets of the hoary deep; a dark
Illimitable ocean, without bound,
Without dimension, where length, breadth,
and height,
And time, and place, are lost; where eldest
Night

And Chaos, ancestors of Nature, hold
Eternal anarchy, amidst the noise
Of endless wars, and by confusion stand,
For Hot, Cold, Moist, and Dry, four champions
fierce,

Strive here for mastery, and to battle bring
Their embryon atoms, they around the flag
Of each his faction, in their several clans,
Light-arm'd or heavy, sharp, smooth, swift,
or slow,

Swarm populous, unnumber'd as the sands

Of Barca or Cyrene's torrid soil,
Levied to side with warring winds, and poise
Their lighter wings. To whom these most
adhere,

He rules a moment Chaos umpire sits,
And by decision more embroils the fray,
By which he reigns: next him high arbiter
Chance governs all. Into this wild abyss
The womb of Nature, and perhaps her grave,
Of neither sea, nor shore, nor air, nor fire,
But all these in their pregnant causes mix'd
Confus'dly, and which thus must ever fight,
Unless the Almighty Maker them ordain
His dark materials to create more worlds;
Into this wild abyss the wary fiend
Stood on the brink of Hell, and look'd a
while,

Pondering his voyage. for no narrow frith
He had to cross.

Milton — Born 1608, Died 1674.

623.—ADDRESS TO LIGHT.

Haal, holy Light, offspring of Heaven, first-
born,
Or of the Eternal coeternal beam,
May I express thee unblam'd? since God is
light,

And never but in unapproach'd light
Dwelt from eternity, dwelt then in thee,
Bright effluence of bright essence increate.
Or hear'st thou rather, pure ethereal stream,
Whose fountain who shall tell? Before the
Sun,

Before the Heavens thou wert, and at the
voice

Of God, as with a mantle, didst invest
The rising world of waters dark and deep,
Won from the void and formless infinite.
Thee I revisit now with bolder wing,
Escap'd the Stygian pool, though long detain'd
In that obscure sojourn, while, in my flight,
Through utter and through middle darkness
borne,

With other notes than to the Orphéan lyre,
I sung of Chaos and eternal Night,
Taught by the heavenly Muse to venture
down

The dark descent, and up to re-ascend,
Though hard and rare, thee I revisit safe,
And feel thy sovran vital lamp: but thou
Revisit'st not these eyes, that roll in vain
To find thy piercing ray, and find no dawn;
So thick a drop serene hath quench'd their
orbs,

Or dunn suffusion veil'd. Yet not the more
Cease I to wander, where the Muses haunt
Clear spring, or shady grove, or sunny hill,
Smit with the love of sacred song, but chief
Thee, Sion, and the flowery brooks beneath,
That wash thy hallow'd feet, and warbling
flow,

Nightly I visit, nor sometimes forget

Those other two, equal'd with me in fate,
 So were I equal'd with them in renown,
 Blind Thamyras, and blind Mæonides,
 And Tiresias, and Phineus, prophets old.
 Then feed on thoughts, that voluntary move
 Harmonious numbers, as the wakeful bird
 Sings dawning, and in shadiest covert hid,
 Tunes her nocturnal note Thus with the year
 Seasons return; but not to me returns
 Day, or the sweet approach of even or morn,
 Or sight of vernal bloom, or summer's rose,
 Or flocks, or herds, or human face divine,
 But cloud instead, and ever-during dark
 Surrounds me, from the cheerful ways of men
 Cut off, and for the book of knowledge fair
 Presented with a universal blank
 Of Nature's works, to me expung'd and ras'd,
 And wisdom at one entrance quite shut out
 So much the rather than, celestial Light,
 Shine inward, and the mind through all her
 powers
 Irradiate: there plant eyes, all mist from
 thence
 Purge and disperse, that I may see and tell
 Of things invisible to mortal sight.

Milton.—Born 1608, Died 1674.

624—THE ANGELIC WORSHIP.

No sooner had the Almighty ceas'd, but
 all
 The multitude of angels, with a shout
 Loud as from numbers without number, sweet
 As from blest voices, uttering joy, Heaven
 rung
 With jubilee, and loud Hosannas fill'd
 The eternal regions. lowly reverent
 Towards either throne they bow, and to the
 ground
 With solemn adoration down they cast
 Their crowns inwove with amarant and gold,
 Immortal amarant, a flower which once
 In Paradise, fast by the tree of life,
 Began to bloom; but soon for man's offence
 To Heav'n removed where first it grew, there
 grows,
 And flowers aloft shading the fount of life,
 And where the river of bliss through midst of
 Heaven
 Rolls o'er Elysian flowers her amber stream.
 With these that never fade the spirits elect
 Bind their resplendent locks unwreath'd with
 beams;
 Now in loose garlands thick thrown off, the
 bright
 Pavement, that like a sea of jasper shone,
 Impurpl'd with celestial roses smil'd
 Then, crown'd again, their golden harps they
 took,
 Harps ever tun'd, that glittering by their side
 Like quivers hung, and with preamble sweet
 Of charming symphony they introduce

Their sacred song, and waken raptures high;
 No voice exempt, no voice but well could join
 Melodious part, such concord is in Heaven.

Milton.—Born 1608, Died 1674.

625.—PARADISE.

So on he fares, and to the border comes
 Of Eden, where delicious Paradise,
 Now nearer, crowns with her inclosure green,
 As with a rural mound, the champagne head
 Of a steep wilderness, whose hairy sides
 With thicket overgrown, grotesque and wild,
 Access denied, and overhead upgrew
 Insuperable height of loftiest shade,
 Cedar and pine, and fir, and branching palm,
 A sylvan scene, and as the ranks ascend,
 Shade above shade, a woody theatre
 Of statehest view. Yet higher than their
 tops
 The verd'rous wall of Paradise up-sprung
 Which to our general sire gave prospect large
 Into his nether empire neighbour'ing round
 And higher than that wall a circling row
 Of goodliest trees, loaden with fairest fruit,
 Blossoms and fruits at once of golden hue,
 Appear'd, with gay enamel'd colours mix'd.
 Of which the sun more glad impress'd his
 beams
 Than in fair evening cloud, or humid bow,
 When God hath shower'd the earth. so lovely
 seem'd
 That landscape, and of pure, now purer air
 Meets his approach, and to the heart inspires
 Vernal delight and joy, able to drive
 All sadness but despair, now gentle gales
 Fanning their odoriferous wings, dispense
 Native perfumes, and whisper whence they
 stole
 Those balmy spoils as when to them who
 sail
 Beyond the Cape of Hope, and now are past
 Mozambique, off at sea north-west winds blow
 Sabean odours from the spicy shore
 Of Araby the blest, with such delay
 Well pleas'd they slack their course, and
 many a league,
 Cheer'd with the grateful smell, old Ocean
 smiles

Milton.—Born 1608, Died 1674.

626.—ADAM AND EVE

Two of far nobler shape, erect and tall,
 Godlike erect, with native honour clad
 In naked majesty, seem'd lords of all:
 And worthy seem'd; for in their looks divine

The image of their glorious Maker shone,
Truth, wisdom, sanctitude severe and pure,
(Severe, but in true filial freedom plac'd,) Whence true authority in men, though both
Not equal, as their sex not equal seem'd;
For contemplation he and valour form'd;
For softness she and sweet attractive grace;
He for God only, she for God in him.
His fair large front and eye sublime declar'd
Absolute rule; and hyacinthine locks
Round from his parted forelock manly hung
Clustering, but not beneath his shoulders
broad;

She, as a veil, down to the slender waist
Her unadorned golden tresses wore
Dishevell'd, but in wanton ringlets wav'd,
As the vine curls her tendrils, which implied
Subjection, but requir'd with gentle sway,
And by her yielded, by him best receiv'd,
Yielded with coy submission, modest pride,
And sweet, reluctant, amorous delay
Nor those mysterious parts were then conceal'd,

Then was not guilty shame dishonest shame
Of Nature's works, honour dishonourable,
Sin-bred, how have ye troubled all mankind
With shows instead, mere shows of seeming
pure,

And bannish'd from man's life his happiest life,
Simplicity and spotless innocence!
So pass'd they naked on, nor shunn'd the
sight

Of God or angel, for they thought no ill
So hand in hand they pass'd, the loveliest pair,
That ever since in love's embraces met
Adam the goodliest man of men since born
His sons, the fairest of her daughters Eve
Under a tuft of shade that on a green
Stood whispering soft, by a fresh fountain
side

They sat them down: and, after no more toil
Of their sweet gardening labour than suffic'd
To recommend cool Zephyr, and made ease
More easy, wholesome thirst and appetite
More grateful, to their supper-fruits they
fell,

Nectarine fruits which the compliant boughs
Yielded them, side-long as they sat recline
On the soft downy bank damask'd with flowers
The savoury pulp they chew, and in the
rind,

Still as they thirsted, scoop the brimming
stream;

Nor gentle purpose, nor endearing smiles
Wanted, nor youthful dalliance, as bessems
Fair couple, link'd in happy nuptial league,
Alone as they. About them frisking play'd
All beasts of the Earth, since wild, and of all
chase

In wood or wilderness, forest or den,
Sporting the lion ramp'd, and in his paw
Dandled the kid, bears, tigers, ounces, pards,
Gamboll'd before them, the unwieldy ele-
phant,

To make them mirth, us'd all his might, and
wreath'd

His lithe proboscis; close the serpent sly,
Insnating, wove with Gordian twine
His braided train, and of his fatal guile
Gave proof unheeded, others on the grass
Couch'd, and now fill'd with pasture gazing
sat,

Or bedward ruminating; for the Sun,
Declin'd, was hastening now with prone career
To the ocean isles, and in the ascending scale
Of Heaven the stars that usher evening rose.

Milton.—Born 1608, Died 1674.

627—EVE'S RECOLLECTIONS.

Thus Eve replied: "O thou for whom
And from whom I was form'd, flesh of thy
flesh,

And without whom am to no end, my guide
And head! what thou hast said is just and
right

For we to Him indeed all praises owe,
And daily thanks, I chiefly, who enjoy
So far the happier lot, enjoying thee
Pre-eminent by so much odds, while thou
Like consort to thyself canst no where find.

That day I oft remember, when from sleep
I first awak'd, and found myself repos'd
Under a shade on flow'rs, much wond'ring
where

And what I was, whence thither brought, and
how

Not distant far from thence a murmur'ing
sound

Of waters issued from a cave, and spread
Into a liquid plain, then stood unmov'd,
Pure as the expanse of Heav'n, I thither
went

With unexperenc'd thought, and laid me
down

On the green bank, to look into the clear
Smooth lake, that to me seem'd another sky.

As I bent down to look, just opposite
A shape within the wat'ry gleam appear'd,
Bending to look on me I started back,
It started back; but pleas'd I soon return'd,
Pleas'd it return'd as soon with answer'ing
looks

Of sympathy and love there I had fix'd
Mine eyes till now, and pin'd with vain desire,
Had not a voice thus warn'd me: 'What
thou seest,

What there thou seest, fair creature, is thy-
self.

With thee it came and goes, but follow me,
And I will bring thee where no shadow stays
Thy coming, and thy soft embraces, he
Whose image thou art; him thou shalt enjoy,
Inseparably thine, to him shalt bear
Multitudes like thyself, and thence be call'd
Mother of human race' What could I do,
But follow straight, invisibly thus led?

Till I espied thee, fair indeed and tall,
Under a plantain, yet methought less fair,
Less winning soft, less amiably mild,
Than that smooth wat'ry image. back I
turn'd;

Thou following cry'dst aloud, 'Return, fair
Eve,

Whom fly'st thou? whom thou fly'st of him
thou art,

His flesh, his bone: to give thee being I lent,
Out of my side to thee, nearest my heart,
Substantial life, to have thee by my side
Henceforth an individual solace dear,
Part of my soul I seek thee, and thee claim
My other half.' With that thy gentle hand
Seiz'd mine, I yielded, and from that time
see

How beauty is excell'd by manly grace
And wisdom, which alone is truly fair."

So spake our general mother, and with eyes
Of conjugal attraction, unprov'd,
And meek surrender, half embracing, lean'd
On our first father, half her swelling breast
Naked met his, under the flowing gold
Of her loose tresses hid, he in delight
Both of her beauty and submissive charms,
Smil'd with superior love, as Jupiter
On Juno smiles, when he impregns the clouds
That shed May flow'rs, and press'd her matron
lap

With kisses pure

Milton.—Born 1608, Died 1674

628—MORNING IN PARADISE.

Now morn her rosy steps in th' eastern clime
Advancing, sow'd the earth with orient pearl,
When Adam waked, so custom'd, for his
sleep

Was aery-light from pure digestion bred,
And temperate vapours bland, which the only
sound

Of leaves and fuming hills, Aurora's fan,
Lightly dispers'd, and the shrill matin song
Of birds on ev'ry bough, so much the more
His wonder was to find unawaken'd Eve,
With tresses discompos'd and glowing cheek,
As through unquiet rest he on his side
Leaning half rais'd, with looks of cordial
love,

Hung over her enamour'd, and beheld
Beauty, which, whether waking or asleep,
Shot forth peculiar graces; then with voice
Mild as when Zephyrus or Flora breathes,
Her hand soft touching, whisper'd thus
"Awake,

My fairest, my espous'd, my latest found,
Heav'n's last best gift, my ever new delight,
Awake—the morning shines, and the fresh
field

Calls us, we lose the prime, to mark how
spring

Our tender plants, how blows the citron
grove,

What drops the myrrh, and what the balmy
reed,

How nature paints her colours, how the bee
Sits on the bloom extracting liquid sweet"

* * * *

To the field they haste.

But first, from under shady arb'rous roof
Soon as they forth were come to open sight
Of day-spring, and the sun, who scarce up-
risen,

With wheels yet hovering o'er the ocean
brim,

Shot parallel to th' earth his dewy ray,
Discovering in wide landscape all the east

Of Paradise and Eden's happy plains,
Lowly they bow'd adoring, and began

Their orisons, each morning duly paid
In various style; for neither various style

Nor holy rapture wanted they to praise
Their Maker, in fit strains pronounced or

sung
Unmediated, such prompt eloquence

Flow'd from their lips, in pious or numerous
verse,

More tunable than needed lute or harp
To add more sweetness, and they thus began:

"These are thy glorious works, Parent of
good,

Almighty! thine this universal frame,
Thus wondrous fair; thyself how wondrous
then!

Unspeakable, who sat'st above these heav'ns
To us invisible, or dimly seen

In these thy lowest works, yet these declare
Thy goodness beyond thought, and power
divine.

Speak ye who best can tell, ye sons of light,
Angels! for ye behold Him, and with songs,
And choral symphonies, day without night,
Circle His throne rejoicing, ye in heav'n,
On earth join, all ye creatures, to extol
Him first, Him last, Him midst, and without
end!

Fairest of stars, last in the train of night,
If better thou belong not to the dawn,
Sure pledge of day, that crown'st the smiling
morn

With thy bright circlet, praise Him in thy
sphere

While day arises, that sweet hour of prime.
Thou sun! of this world both eye and soul,
Acknowledge Him thy greater; sound His
praise

In thy eternal course, both when thou
climb'st,

And when high noon hast gain'd, and when
thou fall'st

Moon! that now meet'st the orient sun, now
fly'st

With the fix'd stars, fix'd in their orb that
flies

And ye five other wand'ring fires! that move
In mystic dance not without song, resound

His praise, who out of darkness call'd up light.

And, ye elements! the eldest birth
Of nature's womb, that in quaternion run
Perpetual circle, multiform, and mix,
And nourish all things, let your ceaseless
change

Vary to our great Maker still new praise.
Ye mists and exhalations! that now rise
From hill or steaming lake, dusky or gray,
Till the sun paint your fleecy skirts with gold,
In honour to the world's great Author rise,
Whether to deck with clouds the uncolour'd
sky,

Or wet the thirsty earth with falling show'rs,
Rising or falling, still advance His praise
His praise, ye winds! that from four quarters
blow,

Breathe soft or loud; and wave your tops, ye
Pines!

With every plant, in sign of worship wave.
Fountains, and ye that warble as ye flow,
Melodious murmurs, warbling tune His
praise

Join voices, all ye living souls, ye birds
That singing up to Heav'n-gate ascend,
Bear on your wings and in your notes His
praise

Ye that in waters glide, and ye that walk
The earth, and stately tread, or lowly creep,
Witness if I be silent, morn or even,
To hill, or valley, fountain, or fresh shade,
Made vocal by my song, and taught His
praise

Hail, universal Lord! be bounteous still
To give us only good, and, if the night
Have gather'd aught of evil or conceal'd,
Disperse it, as now light dispels the dark."

So pray'd they innocent, and to their
thoughts

Firm peace recover'd soon and wonted calm.
On to their morning's rural work they haste
Among sweet dews and flow'rs, where any
row

Of fruit-trees over-woody reach'd too far
Their pamper'd boughs, and needed hands to
check

Fruitless embraces or they led the vine
To wed her elm, she, 'spoused, about him
twines

Her marriageable arms, and with her brings
Her dow'r, th' adopted clusters, to adorn
His barren leaves

Milton.—Born 1608, Died 1674

629—EVENING IN PARADISE.

Now came still evening on, and twilight gray
Had in her sober livery all things clad,
Silence accompanied for beast and bird,
They to their grassy couch, these to their
nests,

Were slunk, all but the wakeful nightingale;
She all night long her amorous descant sung;
Silence was pleas'd. now glow'd the firmament

With living sapphires; Hesperus that led
The starry host, rode brightest, till the moon,
Rising in clouded majesty, at length
Apparent queen, unveil'd her peerless light,
And o'er the dark her silver mantle threw.

When Adam thus to Eve: "Fair Consort,
th' hour

Of night, and all things now retir'd to rest,
Mind us of like repose, since God hath set
Labour and rest, as day and night, to men
Successive, and the timely dew of sleep
Now falling with soft slumb'rous weight, inclines

Our eye-lids: other creatures all day long
Rove idle unemploy'd, and less need rest,
Man hath his daily work of body or mind
Appointed, which declares his dignity,
And the regard of Heav'n on all his ways;
While other animals unactive range,
And of their doings God takes no account.
To-morrow, ere fresh morning streak the east
With first approach of light, we must be
risen,

And at our pleasant labour, to reform
Yon flow'ry arbours, yonder alleys green,
Our walk at noon, with branches overgrown,
That mock our scant manuring, and require
More hands than ours to lop their wanton
growth

Those blossoms also, and those dropping
gums,

That he bestrown, unsightly and unsmooth,
Ask riddance, if we mean to tread with ease
Meanwhile, as Nature wills, night bids us
rest."

To whom thus Eve, with perfect beauty
adorn'd:

"My Author and Disposer; what thou bidst
Unargued I obey: so God ordains,
God is thy law, thou mine: to know no more
Is woman's happiest knowledge and her praise.
With thee conversing I forget all time.

All seasons and their change, all please alike.
Sweet is the breath of morn, her rising sweet,
With charm of earliest birds; pleasant the
sun,

When first on this delightful land he spreads
His orient beams, on herb, tree, fruit, and
flower,

Ghst'ring with dew; fragrant the fertile
earth

After soft show'rs, and sweet the coming on
Of grateful evening mild, then silent night,
With this her solemn bird, and this fair moon,
And these the gems of Heav'n, her starry
train;

But neither breath of morn, when she ascends
With charm of earliest birds, nor rising sun
On this delightful land, nor herb, fruit,
flower,

Ghst'ring with dew, nor fragrance after
showers,

Nor grateful evening mild, nor silent night,
With this her solemn bird, nor walk by moon,
Or glitt'ring stalight, without thee is sweet
But wherefore all night long shine these ? for
whom

Thus glorious sight, when sleep hath shut all
eyes ? ”

To whom our general ancestor replied :
“ Daughter of God and Man, accomplish'd
Eve,
These have their course to finish round the
earth

By morrow evening, and from land to land
In order, though to nations yet unborn,
Minist'ring light prepared, they set and rise,
Lest total darkness should by night regain
Her old possession, and extinguish life
In nature and all things, which these soft
fires

Not only enlighten, but with kindly heat
Of various influence, foment and warm,
Temper or nourish, or in part shed down
Their stellar virtue on all kinds that grow
On earth, made hereby apter to receive
Perfection from the sun's more potent ray
These, then, though unbeheld in deep of night,
Shine not in vain, nor think, tho' men were
none,

That Heav'n would want spectators, God want
praise

Millions of spiritual creatures walk the earth
Unseen, both when we wake and when we
sleep :

All these with ceaseless praise His works be-
hold

Both day and night. How often from the
steep

Of echoing hill or thicket have we heard
Celestial voices to the midnight air,
Sole or responsive each to other's note,
Singing their great Creator ? oft in bands,
While they keep watch, or nightly rounding
walk,

With Heav'nly touch of instrumental sounds
In full harmonic number join'd, their songs
Divide the night, and lift our souls to
Heaven.”

Thus talking hand in hand alone they pass'd
On to their blissful bow'r, it was a place
Chos'n by the sov'reign Planter, when he
fram'd

All things to man's delightful use, the roof
Of thickest covert was inwoven shade
Laurel and myrtle, and what higher grew
Of firm and fragrant leaf, on either side
Acanthus, and each odorous bushy shrub,
Fenc'd up the verdant wall ; each beauteous
flower,

Iris all hues, roses, and jessamine,
Rear'd high their flourish'd heads between,
and wrought

Mosaic, underfoot the violet,
Crocus, and hyacinth, with rich inlay
Broider'd the ground, more colour'd than with
stone

Of costliest emblem : other creatures here,

Beast, bird, insect, or worm, durst enter
none ;

Such was their awe of Man. In shadier
bow'r,

More sacred and sequester'd, though but
fagn'd,

Pan or Sylvanus never slept, nor nymph,
Nor Faunus haunted Here in close recess,
With flowers, garlands, and sweet-smelling
herbs,

Espoused Eve deck'd first her nuptial bed,
And heav'nly choirs the hymenean sung,
What day the genial Angel to our sure
Brought her, in naked beauty more adorn'd,
More lovely than Pandora, whom the gods
Endow'd with all their gifts, and, O too like
In sad event, when to the unwiser son
Of Japhet, brought by Hermes, she ensnar'd
Mankind with her fair looks, to be aveng'd
On him who had stole Jove's authentic fire

Thus, at their shady lodge arriv'd, both
stood,

Both turn'd, and under open sky ador'd
The God that made both sky, air, earth, and
heaven,

Which they beheld, the moon's resplendent
globe,

And starry pole “ Thou also mad'st the
night,

Maker omnipotent, and thou the day,
Which we in our appointed work employ'd
Have finish'd happy in our mutual help
And mutual love, the crown of all our bliss
Ordain'd by thee, and this delicious place
For us too large, where thy abundance wants
Partakers, and uncropt falls to the ground
But thou hast promis'd from us two a race
To fill the earth, who shall with us extol
Thy goodness infinite, both when we wake,
And when we seek, as now, thy gift of sleep ”

Milton.—Born 1608, Died 1674.

630 — THE MESSIAH.

He, o'er his sceptre bowing, rose
From the right hand of glory where he sat,
And the third sacred morn began to shine,
Dawning through Heaven Forth rush'd with
whirlwind sound

The chariot of Paternal Deity,
Flashing thick flames, wheel within wheel
undrawn,

Itself instinct with spirit, but convoy'd
By four cherubic shapes, four faces each
Had wondrous, as with stars, their bodies all
And wings were set with eyes, with eyes the
wheels

Of beryl, and careering fires between,
Over their heads a crystal firmament,
Whereon a sapphire throne, inlaid with pure
Amber, and colours of the showery arch,
He, in celestial panoply all arm'd

Of radiant Urim, work divinely wrought,
 Ascended, at his right hand Victory
 Sat eagle-wing'd, beside hung him his bow
 And quiver with three-bolted thunder stor'd,
 And from about him fierce effusion roll'd
 Of smoke, and bickering flame, and sparkles
 dure :

Attended with ten thousand thousand saints,
 He onward came ; far off his coming shone
 And twenty thousand (I their number heard)
 Chariots of God, half on each hand, were seen.
 He on the wings of cherub rode sublime
 On the crystalline sky, in sapphire thron'd,
 Illustrious far and wide

Milton.—Born 1608, Died 1674.

631.—TEMPERANCE.

Well observe

The rule of *Not too much* ; by temperance
 taught,

In what thou eat'st and drunk'st, seeking
 from thence

Due nourishment, not gluttonous delight,
 Till many years over thy head return,
 So may'st thou live, till, like ripe fruit, thou
 drop

Into thy mother's lap, or be with ease
 Gather'd, not harshly pluck'd ; for death
 mature

This is Old Age, but then, thou must outlive
 Thy youth, thy strength, thy beauty, which
 will change

To wither'd, weak, and gray ; thy senses then,
 Obtuse, all taste of pleasure must forego,
 To what thou hast, and, for the air of youth,
 Hopeful and cheerful, in thy blood will reign
 A melancholy damp of cold and dry
 To weigh thy spirits down, and last consume
 The balm of life.

Milton.—Born 1608, Died 1674

632 —EXPULSION FROM PARADISE.

He ended ; and the Archangel soon drew
 nigh,

Not in his shape celestial, but as man
 Clad to meet man, over his lucid arms
 A military vest of purple flow'd,
 Livelier than Melibœan, or the grain
 Of Sarrah, worn by kings and heroes old
 In time of truce, Ims had dipt the woof,
 His starry helm unbuckled show'd him prime
 In manhood where youth ended, by his side,
 As in a glist'ring zodiac, hung the sword,
 Satan's dire dread, and in his hand the spear.
 Adam bow'd low, he kingly, from his state

Inclin'd not, but his coming thus declared :—

“Adam, Heaven's high behest no preface
 needs

Sufficient that thy pray'rs are heard, and
 death

Then due by sentence when thou didst trans-
 gress,

Defeated of his seizure many days,

Giv'n thee of grace, wherein thou may'st
 repent,

And one bad act with many deeds well done

May'st cover : well may then thy Lord ap-
 pease'd

Redeem thee quite from Death's rapacious
 claim

But longer in this Paradise to dwell

Permits not, to remove thee I am come,

And send thee from the garden forth to till
 The ground whence thou wast taken, fitter
 soil.”

He added not, for Adam at the news
 Heart-struck with chilling gripe of sorrow
 stood,

That all his senses bound ; Eve, who unseen,
 Yet all had heard, with audible lament

Discover'd soon the place of her return.

“O unexpected stroke, worse than of
 death

Must I thus leave thee, Paradise ? thus
 leave

Thee, native soil ! these happy walks and
 shades,

Fit haunt of gods ? where I had hope to
 spend,

Quiet, though sad, the respite of that day
 That must be mortal to us both O flowers !

That never will in other climate grow,
 My early visitation, and my last

At even, which I bred up with tender hand
 From the first opening bud, and gave ye
 names

Who now shall rear ye to the sun, or rank
 Your tribes, and water from the ambrosial
 fount ?

These lastly, nuptial bow'r, by me adorn'd
 With what to sight or smell was sweet, from
 thee

How shall I part, and whither wander down
 Into a lower world, to this obscure

And wild ? how shall we breathe in other air
 Less pure, accusom'd to immortal fruits ?”

Whom thus the Angel interrupted mild —

“Lament not, Eve, but patiently resign
 What justly thou hast lost ; nor set thy
 heart,

Thus over-fond, on that which is not thine :

Thy going is not lonely ; with thee goes
 Thy husband, him to follow thou art bound ;

Where he abides, think there thy native
 soil”

Adam by this from the cold sudden damp
 Recovering, and his scatter'd spirits return'd,

To Michael thus his humble words ad-
 dress'd

“Celestial, whether among the thrones, or
 nam'd

Of them the highest, for such of shape may seem

Prince above princes, gently hast thou told
Thy message, which might else in telling wound,

And in performing end us ; what besides
Of sorrow, and dejection, and despair,
Our frailty can sustain, thy tidings bring ;
Departure from that happy place, our sweet
Recess, and only consolation left
Familiar to our eyes, all places else
Inhospitable appear and desolate,
Nor knowing us, nor known : and if by prayer
Incessant, I could hope to change the will
Of Him who all things can, I would not cease
To weary Him with my assiduous cries -
But pray'r against His absolute decree
No more avails than breath against the wind,
Blown stifling back on him that breathes it forth

Therefore to His great bidding I submit.
This most afflicts me, that, departing hence,
As from His face I shall be hid, depriv'd
His blessed count'nance ; here I could frequent

With worship place by place where He vouchsafed

Presence divine, and to my sons relate,
" On this mount He appear'd, under this tree
Stood visible, among these pines His voice
I heard, here with Him at this fountain talk'd."
So many grateful altars I would rear
Of grassy turf, and pile up every stone
Of lustre from the brook, in memory,
Or monument to ages, and thereon
Offer sweet-smelling gums, and fruits, and flowers

In yonder nether world where shall I seek
His bright appearances, or footstep trace ?
For though I fled Him angry, yet recall'd
To life prolong'd and promis'd race, I now
Gladly behold though but His utmost skirts
Of glory, and far off His steps adore."

* * * *

Now too nigh

Th' Archangel stood, and from the other hill
To their fix'd station, all in bright array,
The cherubim descended, on the ground
Gliding meteorous, as evening mist
Ris'n from a river o'er the marsh glides,
And gathers ground fast at the lab'rer's heel
Homeward returning. High in front advanced,

The brandish'd sword of God before them blaz'd

Fierce as a comet ; which with torrid heat,
And vapours as the Libyan air adust,
Began to parch that temperate clime whereat
In either hand the hast'ning Angel caught
Our lung'ring parents, and to the eastern gate
Led them direct, and down the cliff as fast
To the subjected plain ; then disappear'd.
They, looking back, all the eastern side beheld

Of Paradise, so late their happy scat,

Wav'd over by that flaming brand, the gate
With dreadful faces throng'd and fiery arms :
Some natural tears they dropt ; but wip'd them soon.

The world was all before them, where to choose

Their place of rest, and Providence their guide.

They hand in hand, with wand'ring steps and slow,

Through Eden took their solitary way

Milton.—Born 1608, Died 1674

633—THOUGHTS IN A GARDEN.

How vainly men themselves amaze,
To win the palm, the oak, or bays.
And their incessant labours see
Crown'd from some single herb, or tree,
Whose short and narrow-verged shade
Does prudently their toils upbraid,
While all the flow'rs, and trees, do close,
To weave the garlands of repose.

Fair Quiet, have I found thee here,
And Innocence, thy sister dear ?
Mistaken long, I sought you then
In busy companies of men
Your sacred plants, if here below,
Only among the plants will grow.
Society is all but rude
To this delicious solitude.

No white nor red was ever seen
So am'rous as this lovely green.
Fond lovers, cruel as their flame,
Cut in these trees their mistresses' name.
Little, alas, they know or heed,
How far these beauties her exceed !
Fair trees ! where'er your barks I wound,
No name shall but your own be found.

What wond'rous life in this I lead !
Ripe apples drop about my head.
The luscious clusters of the vine
Upon my mouth do crush their wine.
The nectarine, and curious peach,
Into my hands themselves do reach.
Stumbling on melons, as I pass,
Insmar'd with flow'rs, I fall on grass.

Meanwhile the mind from pleasure loss
Withdraws into its happiness
The mind, that ocean where each kind
Does straight its own resemblance find ;
Yet it creates transcending these,
Far other worlds and other seas,
Annihilating all that's made
To a green thought in a green shade.

Here at the fountain's sliding foot,
Or at some fruit-tree's mossy root,
Casting the body's vest aside,
My soul into the boughs does glide,
There, like a bird, it sits and sings,
Then whet; and claps its silver wings,
And, till prepar'd for longer flight,
Waves in its plumes the various light

Such was the happy garden state,
While man there walk'd without a mate:
After a place so pure and sweet,
What other help could yet be meet?
But 'twas beyond a mortal's share
To wander solitary there
Two paradises are in one,
To live in paradise alone

How well the skilful gard'ner drew
Of flowers and herbs this dial new!
Where, from above, the milder sun
Does through a fragrant zodiac run
And, as it works, th' industrious bee
Computes its time as well as we.
How could such sweet and wholesome hours
Be reckon'd, but with herbs and flowers?

Andrew Marvell.—Born 1620, Died 1678

654.—THE EMIGRANTS IN BERMUDAS.

Where the remote Bermudas ride
In th' ocean's bosom unespied,
From a small boat that row'd along,
The list'ning winds received their song.
"What should we do but sing His praise
That led us through the watery maze
Unto an isle so long unknown,
And yet far kinder than our own?
Where He the huge sea monsters racks,
That lift the deep upon their backs;
He lands us on a grassy stage,
Safe from the storms and prelates' rage
He gave us this eternal spring
Which here enamels everything,
And sends the fowls to us in care,
On daily visits through the air
He hangs in shades the orange bright,
Like golden lamps in a green night,
And does in the pomegranate's close
Jewels more rich than Ormus shows.
He makes the figs our mouths to meet,
And throws the melons at our feet
But apples, plants of such a price,
No tree could ever bear them twice.
With cedars, chosen by His hand,
From Lebanon He stores the land;
And makes the hollow seas that roar,
Proclaim the ambergris on shore.
He cast (of which we rather boast)
The Gospel's peal upon our coast,
And in these rocks for us did frame
A temple where to sound his name

Oh let our voice His praise exalt,
Till it arrive at Heaven's vault,
Which then perhaps rebounding may
Echo beyond the Mexic bay."
Thus sang they in the English boat
A holy and a cheerful note,
And all the way, to guide their chime,
With falling oars they kept the time.

Andrew Marvell.—Born 1620, Died 1678.

635.—YOUNG LOVE.

Come, little infant, love me now,
While thine unsuspected years
Clear thine aged father's brow
From cold jealousy and fears.

Pretty, surely, 'twere to see
By young Love old Time beguiled;
While our sportings are as free
As the nurse's with the child.

Common beauties stay fifteen;
Such as yours should swifter move,
Whose fair blossoms are too green
Yet for lust, but not for love.

Love as much the snowy lamb,
Or the wanton kid, does prize,
As the lusty bull or ram,
For his morning sacrifice.

Now then love me: Time may take
Thee before thy time away,
Of this need we'll virtue make,
And learn love before we may.

So we win of doubtful fate;
And if good to us she meant,
We that good shall antedate;
Or, if ill, that ill prevent.

Thus do kingdoms, frustrating
Other titles to their crown,
In the cradle crown their king,
So all foreign claims to drown

So to make all rivals vain,
Now I crown thee with my love;
Crown me with thy love again,
And we both shall monarchs prove.

Andrew Marvell.—Born 1620, Died 1678.

636.—THE NYMPH COMPLAINING FOR THE DEATH OF HER FAWN.

The wanton troopers riding by
Have shot my fawn, and it will die
Uncntle men! They cannot thrive
Who kill'd thee Thou ne'er didst, alive,

Them any harm ; alas ! nor could
 Thy death to them do any good
 I'm sure I never wish'd them ill,
 Nor do I for all this , nor will
 But, if my simple pray'rs may yet
 Prevail with Heaven to forget
 Thy murder, I will join my tears
 Rather than fail. But O my fears !
 It cannot die so. Heaven's king
 Keeps register of everything,
 And nothing may we use in vain ;
 Ev'n beasts must be with justice slain ;
 Else men are made their deodands.
 Though they should wash their guilty
 hands

In this warm life-blood, which doth part
 From thine, and wound me to the heart,
 Yet could they not be clean ; their stain
 Is dyed in such a purple grain,
 There is not such another in
 The world to offer for their sin.

Inconstant Sylvio, when yet
 I had not found him counterfeit,
 One morning, I remember well,
 Tied in this silver chain and bell,
 Gave it to me : nay, and I know
 What he said then—I'm sure I do.
 Said he, "Look how your huntsman here
 Hath taught a fawn to hunt his deer."
 But Sylvio soon had me beguiled :
 This waxed tame, while he grew wild,
 And, quite regardless of my smart,
 Left me his fawn, but took his heart.

Thenceforth I set myself to play
 My solitary time away
 With this , and very well content
 Could so mine idle life have spent ;
 For it was full of sport, and light
 Of foot and heart, and did invite
 Me to its game , it seem'd to bless
 Itself in me. How could I less
 Than love it ? Oh, I cannot be
 Unkind to a beast that loveth me !

Had it liv'd long, I do not know
 Whether it, too, might have done so
 As Sylvio did , his gifts might be
 Perhaps as false, or more, than he.
 For I am sure, for aught that I
 Could in so short a time espy,
 Thy love was far more better than
 The love of false and cruel man.

With sweetest milk and sugar first
 I it at mine own fingers nurs'd,
 And as it grew so every day,
 It wax'd more white and sweet than they.
 It had so sweet a breath ! and oft
 I blush'd to see its foot more soft,
 And white, shall I say ? than my hand—
 Than any lady's of the land !

It was a wondrous thing how fleet
 'Twas on those little silver feet
 With what a pretty skipping grace
 It oft would challenge me the race,
 And when 't had left me far away,
 'Twould stay, and run again, and stay ;
 For it was nimbler much than hinds,
 And trod as if on the four winds.

I have a garden of my own,
 But so with roses overgrown,
 And lilies, that you would it guess
 To be a little wilderness ;
 And all the spring-time of the year
 It loved only to be there.
 Among the beds of lilies I
 Have sought it oft, where it should lie ;
 Yet could not, till itself would rise,
 Find it, although before mine eyes ;
 For in the flaxen lilies shade,
 It like a bank of lilies laid
 Upon the roses it would feed,
 Until its lips ev'n seem'd to bleed ;
 And then to me 't would boldly trp,
 And print those roses on my lip.
 But all its chief delight was still
 On roses thus itself to fill.
 And its pure virgin lips to fold
 In whitest sheets of lilies cold.
 Had it liv'd long, it would have been
 Lilies without, roses within.

Andrew Marvell.—Born 1620, Died 1678

637. — ACCOMPLISHMENTS OF HUDIBRAS.

When civil dudgeon first grew high,
 And men fell out, they knew not why :
 When hard words, jealousies, and fears,
 Set folks together by the ears,
 And made them fight, like mad or drunk,
 For Dame Religion as for punk,
 Whose honesty they all durst swear for,
 Though not a man of them knew where-
 fore.

When gospel-trumpeter, surrounded
 With long-ear'd rout, to battle sounded,
 And pulpit, drum ecclesiastic,
 Was beat with fist, instead of a stick :
 Then did Sir Knight abandon dwelling,
 And out he rode a-colonelling.

A wight he was, whose very sight would
 Entitle him, mirror of knighthood ;
 That never bow'd his stubborn knee
 To anything but chivalry ;
 Nor put up blow, but that which laid
 Right-worshipful on shoulder-blade :
 Chief of domestic knights and errant,
 Either for chartel or for warrant
 Great on the bench, great on the saddle,
 That could as well bind o'er, as swaddle :

Mighty he was at both of these,
 And styled of war as well as peace
 (So some rats, of amphibious nature,
 Are ether for the land or water).
 But here our authors make a doubt,
 Whether he were more wise or stout;
 Some hold the one, and some the other:
 But howsoever they make a pother,
 The difference was so small, his brain
 Outweigh'd his rage but half a grain;
 Which made some take him for a tool
 That knaves do work with, call'd a fool
 For 't has been held by many, that
 As Montaigne, playing with his cat,
 Complains she thought him but an ass,
 Much more she would Sir Hudibras
 (For that 's the name our valiant knight
 To all his challenges did write)
 But they're mistaken very much;
 'Tis plain enough he was no such.
 We grant, although he had much wit,
 He was very shy of using it;
 As being loath to wear it out,
 And therefore bore it not about;
 Unless on holidays, or so,
 As men their best apparel do;
 Beside, 'tis known he could speak Greek
 As naturally as pigs squeak;
 That Latin was no more difficult,
 Than to a blackbird 'tis to whistle
 Being rich in both, he never scanted
 His bounty unto such as wanted,
 But much of either would afford
 To many, that had not one word.

* * *

He was in logic a great critic,
 Profoundly skill'd in analytic;
 He could distinguish and divide
 A hair 'twixt south and south-west side,
 On either which he would dispute,
 Confute, change hands, and still confute;
 He'd undertake to prove by force
 Of argument a man's no horse;
 He'd prove a buzzard is no fowl,
 And that a lord may be an owl,
 A calf an alderman, a goose a justice,
 And rooks committee-men and trustees.
 He'd run in debt by disputation,
 And pay with ratiocination
 All this by syllogism, true
 In mood and figure, he would do.
 For rhetoric, he could not ope
 His mouth, but out there flew a trope,
 And when he happen'd to break off
 I' th' middle of his speech, or cough,
 H' had hard words, ready to show why,
 And tell what rules he did it by.
 Else, when with greatest art he spoke,
 You'd think he talk'd like other folk,
 For all a rhetorician's rules
 Teach nothing but to name his tools
 But, when he pleased to show 't, his speech
 In loftiness of sound was rich;
 A Babylonish dialect,
 Which learned pedants much affect.

It was a party-colour'd dress
 Of patch'd and piebald languages;
 'Twas English out on Greek and Latin,
 Like fustian heretofore on satin.
 It had an odd promiscuous tone,
 As if he had talk'd three parts in one;
 Which made some think, when he did
 gabble,
 Th' had heard three labourers of Babel;
 Or Cerberus himself pronounce
 A leash of languages at once.
 Thus he as volubly would vent
 As if his stock would ne'er be spent;
 And truly, to support that charge,
 He had supplies as vast and large:
 For he could coin or counterfeit
 New words, with little or no wit;
 Words so debased and hard, no stone
 Was hard enough to touch them on;
 And when with hasty noise he spoke 'em,
 The ignorant for current took 'em;
 That had the orator, who once
 Did fill his mouth with pebble stones
 When he harangued, but known his phrase,
 He would have used no other ways.

Samuel Butler.—Born 1612, Died 1680.

638.—RELIGION OF HUDIBRAS.

For his religion, it was fit
 To match his learning and his wit.
 'Twas Presbyterian true blue,
 For he was of that stubborn crew
 Of errant saints, whom all men grant
 To be the true church militant,
 Such as do build their faith upon
 The holy text of pike and gun,
 Decide all controversies by
 Infalible artillery,
 And prove their doctrine orthodox
 By apostolic blows and knocks;
 Call fire, and sword, and desolation,
 A godly thorough reformation,
 Which always must be carried on,
 And still be doing, never done;
 As if religion were intended
 For nothing else but to be mended
 A sect whose chief devotion lies
 In odd perverse antipathies,
 In falling out with that or this,
 And finding somewhat still amiss;
 More peevish, cross, and splenetic,
 Than dog distraught or monkey sick;
 That with more care keep holiday
 The wrong, than others the right way;
 Compound for sins they are inclined to,
 By damning those they have no mind to.
 Still so perverse and opposite,
 As if they worshipp'd God for spite;
 The self-same thing they will abhor
 One way, and long another for,
 Freewill they one way disavow,
 Another, nothing else allow,

All piety consists therein
 In them, in other men all sun;
 Rather than fail, they will defy
 That which they love most tenderly,
 Quarrel with minced pies, and disparage
 Their best and dearest friend, plum-por-
 ridge,
 Fat pig and goose itself oppose,
 And blaspheme custard through the nose
 Th' apostles of this fierce religion,
 Like Mahomet's, were ass and widgeon,
 To whom our knight, by fast instinct
 Of wit and temper, was so lunk'd,
 As if hypocrisy and nonsense
 Had got th' advowson of his conscience.

Samuel Butler.—Born 1612, Died 1680.

639—PERSONAL APPEARANCE OF HUDIBRAS.

His tawny beard was th' equal grace
 Both of his wisdom and his face;
 In cut and dye so like a tile,
 A sudden view it would beguile;
 The upper part thereof was whey,
 The nether, orange, mix'd with gray.
 This hairy meteor did denounce
 The fall of sceptres and of crowns;
 With grisly type did represent
 Declining age of government;
 And tell, with hieroglyphic spade,
 Its own grave and the state's were made.
 Like Samson's heart-breakers, it grew
 In time to make a nation rue,
 Though it contributed its own fall,
 To wait upon the public downfall;
 It was monastic, and did grow
 In holy orders by strict vow,
 Of rule as sullen and severe,
 As that of rigid Cordelier;
 'Twas bound to suffer persecution,
 And martyrdom with resolution,
 To oppose itself against the hate
 And vengeance of th' incensed state,
 In whose defiance it was worn,
 Still ready to be pull'd and torn;
 With red-hot irons to be tortured,
 Reviled, and spit upon, and martyr'd;
 Maugre all which 'twas to stand fast
 As long as monarchy should last,
 But when the state should hap to reel,
 'Twas to submit to fatal steel,
 And fall, as it was consecrate,
 A sacrifice to fall of state,
 Whose thread of life the fatal sisters
 Did twist together with its whiskers,
 And twine so close, that Time should never,
 In life or death, their fortunes sever,
 But with his rusty sickle mow
 Both down together at a blow.

* * * *

His doublet was of sturdy buff,
 And though not sword, yet cudgel proof;
 Whereby 'twas fitter for his use,
 Who fear'd no blows but such as bruise
 His breeches were of rugged woollen,
 And had been at the siege of Bullen;
 To old king Harry so well known,
 Some writers held they were his own;
 Though they were lined with many a piece
 Of ammunition, bread and cheese,
 And fat black puddings, proper food
 For warriors that delight in blood,
 For, as we said, he always chose
 To carry victual in his hose,
 That often tempted rats and mice
 Th' ammunition to surprise,
 And when he put a hand but in
 The one or t' other magazine,
 They stoutly on defence on't stood,
 And from the wounded foe drew blood;
 And till they were storm'd and beaten out,
 Ne'er left the fortified redoubt;
 And though knights-errant, as some think,
 Of old did neither eat nor drink,
 Because when thorough deserts vast,
 And regions desolate they pass'd,
 Where belly-lumber above ground,
 Or under, was not to be found,
 Unless they grazed, there's not one word
 Of their provision on record,
 Which made some confidently write
 They had no stomachs but to fight.
 'Tis false; for Arthur wore in hall
 Round table like a farthingal;
 On which, with shirt pull'd out behind,
 And eke before, his good knights dined,
 Though 'twas no table some suppose,
 But a huge pair of round trunk hose,
 In which he carried as much meat
 As he and all the knights could eat;
 When laying by their swords and
 truncheons,
 They took their breakfasts or their
 luncheons.
 But let that pass at present, lest
 We should forget where we digress'd,
 As learned authors use, to whom
 We leave it, and to the purpose come.
 His puissant sword unto his side,
 Near his undaunted heart, was tied,
 With basket hilt that would hold broth,
 And serve for fight and dinner both,
 In it he melted lead for bullets
 To shoot at foes, and sometimes pullets,
 To whom he bore so fell a grutch,
 He ne'er gave quarter t' any such
 The trenchant blade, Toledo trusty,
 For want of fighting, was grown rusty,
 And ate into itself, for lack
 Of somebody to hew and hack.
 The peaceful scabbard where it dwelt,
 The rancour of its edge had felt;
 For of the lower end two handful
 It had devour'd, it was so manful,
 And so much scorn'd to lurk in case,
 As if it durst not show its face.

In many desperate attempts
Of warrants, exigents, contempts,
It had appear'd with courage bolder
Than Serjeant Bum invading shoulder :
Off had it ta'en possession,
And prisoners too, or made them run.

This sword a dagger had his page,
That was but little for his age,
And therefore waited on him so
As dwarfs upon knights-errant do
It was a serviceable dudgeon,
Either for fighting, or for dudging .
When it had stabb'd or broke a head,
It would scrape trenchers, or chip bread,
Toast cheese or bacon, though it were
To bait a mouse-trap, would not care :
'Twould make clean shoes, and in the earth
Set leeks and onions, and so forth :
It had been 'prentice to a brewer,
Where this and more it did endure,
But left the trade, as many more
Have lately done on the same score.

Samuel Butler.—Born 1612, Died 1680

640.—HUDIBRAS COMMENCING BATTLE WITH THE RABBLE.

This said, with hasty rage he snatch'd
His gunshot, that in holsters watch'd,
And bending cock, he levell'd full
Against th' outside of Talgol's skull,
Vowing that he should ne'er stir further,
Nor henceforth cow nor bullock murder :
But Pallas came in shape of Rust,
And 'twixt the spring and hammer thrust
Her gorgon shield, which made the cock
Stand stiff, as 'twere transform'd to stook.
Meanwhile fierce Talgol, gathering might,
With rugged truncheon charged the Knight;
But he with petronel upheaved,
Instead of shield, the blow received :
The gun recoil'd, as well it might,
Not used to such a kind of fight,
And shrunk from its great master's gripe,
Knock'd down and stunn'd with mortal stripes.
Then Hudibras, with furious haste,
Drew out his sword ; yet not so fast
But Talgol first, with hardy thwack,
Twice bruised his head, and twice his back,
But when his nut-brown sword was out,
With stomach huge he laid about,
Imprinting many a wound upon
His mortal foe, the truncheon ;
The trusty cudgel did oppose
Itself against dead-dog blows,
To guard his leader from fell bane,
And then revenged itself again.
And though the sword (some understood)
In force had much the odds of wood,
'Twas nothing so both sides were balanc'd
So equal, none knew which was valiant'st,
For wood, with honour b'ing engaged,

Is so implacably enraged,
Though iron hew and mangle sore,
Wood wounds and bruises honour more.
And now both knights were out of breath,
Tired in the hot pursuits of death,
Whilst all the rest amazed stood still,
Expecting which should take, or kill.
Thus Hudibras observed, and fretting,
Conquest should be so long a-getting,
He drew up all his force into
One body, and that into one blow ;
But Talgol wisely avoided it
By cunning sleight, for had it hit
The upper part of him, the blow
Had slit as sure as that below

Meanwhile the incomparable Colon,
To aid his friend, began to fall on ;
Him Ralph encounter'd, and straight grew
A dismal combat 'twixt them two,
Th' one arm'd with metal, th' other with
wood,

This fit for bruise, and that for blood,
With many a stiff thwack, many a bang,
Hard crabtree and old iron rang,
While none that saw them could divine
To which side conquest would incline ;
Until Magnano, who did envy
That two should with so many men vie,
By subtle stratagem of brain
Perform'd what force could ne'er attain ;
For he, by foul hap, having found
Where thistles grew on barren ground,
In haste he drew his weapon out,
And having cropt them from the root,
He clapt them underneath the tail
Of steed, with pucks as sharp as nail :
The angry beast did straight resent
The wrong done to his fundament,
Began to kick, and fling, and wince
As if he'd been beside his sense,
Striving to disengage from thistle,
That gall'd him sorely under his tail ;
Instead of which, he threw the pack
Of Squire and baggage from his back ;
And blundering still, with smarting rump,
He gave the Knight's steed such a thump
As made him reel The Knight did stoop,
And sat on further side aslope ;
Thus Talgol viewing, who had now
By flight escaped the fatal blow,
He rallied, and again fell to ;
For catching foe by nearest foot,
He lifted with such might and strength,
As would have hurl'd him thrice his length,
And dash'd his brains (if any) out ;
But Mars, that still protects the stout,
In pudding-time came to his aid,
And under him the Bear convey'd ;
The Bear, upon whose soft fur-gown
The Knight with all his weight fell down
The friendly rug preserved the ground,
And headlong Knight, from bruise or wound,
Like featherbed betwixt a wall,
And heavy brunt of cannon-ball.
As Sancho on a blanket fell,
And had no hurt, ours fared as well

In body, though his mighty spirit,
 B'ing heavy, did not so well bear it.
 The Bear was in a greater fright,
 Beat down, and worsted by the Knight;
 He roar'd, and raged, and flung about,
 To shake off bondage from his snout:
 His wrath inflamed, boil'd o'er, and from
 His jaws of death he threw the foam;
 Fury in stranger postures threw him,
 And more than ever herald drew him,
 He tore the earth which he had saved
 From squelch of Knight, and storm'd and
 raved,

And vex'd the more, because the harms
 He felt were 'gainst the law of arms:
 For men he always took to be
 His friends, and dogs the enemy;
 Who never so much hurt had done him,
 As his own side did falling on him:
 It grieved him to the guts that they
 For whom he'd fought so many a fray,
 And served with loss of blood so long,
 Should offer such inhuman wrong;
 Wrong of unsoldier-like condition,
 For which he flung down his commission;
 And laid about him till his nose
 From thrall of ring and cord broke loose.
 Soon as he felt himself enlarged,
 Through thickest of his foes he charged,
 And made way through th' amazed crew;
 Some he o'ererran, and some o'erthrew,
 But took none, for by hasty flight
 He strove t' escape pursuit of Knight,
 From whom he fled with as much haste
 And dread as he the rabble chased:
 In haste he fled, and so did they,
 Each and his fear a sev'ral way.

Crowdero only kept the field,
 Not stirring from the place he held,
 Though beaten down, and wounded sore
 I' th' Fiddle and a leg that bore
 One side of him, not that of bone,
 But much its better, th' wooden one.
 He spying Hudibras he strew'd
 Upon the ground, like log of wood,
 With fright of fall, supposed wound,
 And loss of urine, in a swoond,
 In haste he snatch'd the wooden limb
 That, hurt i' th' ancle, lay by him,
 And fitting it for sudden fight,
 Straight drew it up, t' attack the Knight,
 For getting up on stump and huckle
 He with the foe began to buckle,
 Vowing to be revenged for breach
 Of Crowd and skin, upon the wretch,
 Sole author of all detriment
 He and his Fiddle underwent.

But Ralpho (who had now begun
 T' adventure resurrection
 From heavy squelch, and had got up
 Upon his legs, with sprained crup),
 Looking about, beheld pernicious
 Approaching Knight from fell musician;
 He snatch'd his whinyard up, that fled
 When he was falling off his steed
 (As rats do from a falling house),

To hide itself from rage of blows;
 And, wing'd with speed and fury, flew
 To rescue Knight from black and blue;
 Which ere he could achieve, his sconece
 The leg encounter'd twice and once,
 And now 't was raised to smite agen,
 When Ralpho thrust himself between:
 He took the blow upon his arm,
 To shield the Knight from further harm,
 And joining wrath with force, bestow'd
 On th' wooden member such a load,
 That down it fell, and with it bore
 Crowdero, whom it propp'd before.
 To him the Squire right nimbly run,
 And setting conqu'ring foot upon
 His trunk, thus spoke What desp'rate
 frenzy

Made thee, thou whelp of Sin,, to fancy
 Thyself, and all that coward rabble,
 T' encounter us in battle able?
 How durst th', I say, oppose thy Curship
 'Gainst arms, authority, and worship,
 And Hudibras or me provoke,
 Though all thy limbs were heart of oak,
 And th' other half of thee as good
 To bear out blows as that of wood?
 Could not the whipping-post prevail,
 With all its rhetoric, nor the jail,
 To keep from flaying scourge thy skin
 And ankle free from iron gin?
 Which now thou shalt—but first our care
 Must see how Hudibras does fare
 This said, he gently raised the Knight,
 And set him on his bum upright
 To rouse him from lethargic dump,
 He tweak'd his nose, with gentle thump
 Knook'd on his breast, as if 't had been
 To raise the spirits lodged within,
 They, waken'd with the noise, did fly
 From inward room to window eye,
 And gently op'ning hd, the casement,
 Look'd out, but yet with some amazement
 This gladdened Ralpho much to see,
 Who thus bespoke the Knight. Quoth he,
 Tweaking his nose, You are, great Sir,
 A self-denying conqueror,
 As high, victorious, and great,
 As e'er fought for the churches yet,
 If you will give yourself but leave
 To make out what y' already have;
 That's victory. The foe, for dread
 Of your nine-worthiness, is fled,
 All save Crowdero, for whose sake
 You did th' espoused cause undertake;
 And he lies pris'n'er at your feet,
 To be disposed as you think meet,
 Either for life, or death, or sale,
 The gallows, or perpetual jail,
 For one wink of your powerful eye
 Must sentence him to live or die.
 His fiddle is your proper purchase,
 Won in the service of the churches;
 And by your doom must be allow'd
 To be, or be no more, a Crowd;
 For though success did not confer
 Just title on the conqueror;

Though dispensations were not strong
 Conclusions, whether right or wrong ;
 Although Outgoings did confirm,
 And Owning were but a mere term ;
 Yet as the wicked have no right
 To th' creature, though usurp'd by might,
 The property is in the saint,
 From whom th' injuriously detain 't !
 Of him they hold their luxuries,
 Their dogs, their horses, whores, and dice,
 Their riots, revels, masks, delights,
 Pimps, buffoons, fiddlers, parasites ;
 All which the saints have title to,
 And ought t' enjoy if they 'ad their due.
 What we take from 'em is no more
 Than what was ours by right before ;
 For we are their true landlords still,
 And they our tenants but at will.
 At this the Knight began to rouse,
 And by degrees grow valorous .
 He stared about, and seeing none
 Of all his foes remain but one,
 He snatch'd his weapon, that lay near him,
 And from the ground began to rear him,
 Vowing to make Crowdero pay
 For all the rest that ran away
 But Ralpho now, in colder blood,
 His fury mildly thus withstood
 Great Sir, quoth he, your mighty spirit
 Is raised too high , this slave does merit
 To be the hangman's bus'ness, sooner
 Than from your hand to have the honour
 Of his destruction , I that am
 A nothingness in deed and name,
 Did scorn to hurt his forfeit carcase,
 Or ill entreat his Fiddle or case
 Will you, great Sir, that glory blot
 In cold blood, which you gain'd in hot ?
 Will you employ your conquering sword
 To break a Fiddle, and your word ?

Samuel Butler.—Born 1612, Died 1680.

641—VICARIOUS JUSTICE.

Justice gives sentence many times
 On one man for another's crimes,
 Our brethren of New England use
 Choice malefactors to excuse,
 And hang the guiltless in their stead,
 Of whom the churches have less need ;
 As lately 't happened . In a town
 There lived a cobbler, and but one,
 That out of doctrine could cut use,
 And mend men's lives, as well as shoes.
 This precious brother having slain,
 In times of peace, an Indian,
 Not out of malice, but mere zeal,
 (Because he was an Infidel,)
 The mighty Totipotymoy
 Sent to our elders an envoy,
 Complaining sorely of the breach
 Of league, held forth by Brother Patch,

Against the articles in force
 Between both churches, his and ours,
 For which he craved the saints to render
 Into his hands, or hang th' offender
 But they maturely having weigh'd
 They had no more but him o' th' trade,
 (A man that served them in a double
 Capacity, to teach and cobbler,)
 Resolved to spare him . yet, to do
 The Indian Hohan Moghan too
 Impartial justice, in his stead did
 Hang an old weaver that was bedrid.

Samuel Butler.—Born 1612, Died 1680.

642.—HUDIBRAS CONSULTING THE LAWYER

An old dull sot, who toll'd the clock
 For many years at Bridewell-dock,
 At Westminster, and Hicks's-hall,
 And *haccius doctus* play'd in all,
 Where in all governments and times,
 He'd been both friend and foe to crimes,
 And used to equal ways of gaining,
 By hind'ring justice, or maintaining .
 To many a whore gave privilege,
 And whipp'd, for want of quarterage,
 Cart-loads of bawds to prison sent,
 For being behind a fortnight's rent ;
 And many a trusty pump and crony
 To Puddle-dock, for want of money ;
 Engaged the constable to seize
 All those that would not break the peace,
 Nor gave him back his own foul words,
 Though sometimes commoners, or lords,
 And kept 'em prisoners of course,
 For being sober at ill hours ;
 That in the morning he might free
 Or bind 'em over for his fee ;
 Made monsters fine, and puppet-plays,
 For leave to practise in their ways ;
 Farm'd out all cheats, and went a share
 With th' headborough and scavenger,
 And made the dirt i' th' streets compound
 For taking up the public ground,
 The kennel and the king's highway,
 For being unmolested, pay ;
 Let out the stocks, and whipping-post,
 And cage, to those that gave him most ;
 Imposed a task on bakers' ears,
 And, for false weights, on chandelers ;
 Made victuallers and vintners fine
 For arbitrary ale and wine,
 But was a kind and constant friend
 To all that regularly offend,
 As residuary bawds,
 And brokers that receive stol'n goods ;
 That cheat in lawful mysteries,
 And pay church duties and his fees
 But was implacable and awkward
 To all that interloped and hawker'd.
 To this brave man the knight repairs
 For counsel in his law-affairs,

And found him mounted in his pew,
With books and money placed, for shew,
Like nest-eggs to make clients lay,
And for his false opinion pay
To whom the Knight, with comely grace,
Put off his hat, to put his case;
Which he as proudly entertain'd
As th' other courteously strain'd;
And, to assuage him 't was not that
He look'd for, bid him put on 's hat.

Quoth he, there is one Sidrophel,
Whom I have outgall'd—Very well.
And now he brags to 've beaten me—
Better and better still, quoth he.
And vows to stick me to a wall,
Where'er he meets me—Best of all
'Tis true the knave has taken 's oath
That I robb'd him—Well done, in troth.
When he's confess'd he stole my cloak,
And pick'd my fob, and what he took;
Which was the cause that made me bang

him,
And take my goods again—Marry, hang
him

Now, whether I should beforehand
Swear he robb'd me?—I understand.
Or bring my action of conversion
And trover for my goods?—Ah, whoreson!
Or, if 't is better to condite,
And bring him to his trial?—Right.
Prevent what he designs to do,
And swear for th' state against him?—True.
Or whether he that is defendant
In this case has the better end on 't;
Who, putting in a new cross-bill,
May traverse th' action?—Better still.
Then there's a lady too—Ay, marry!
That's easily proved accessory,
A widow who by solemn vows
Contracted to me, for my spouse,
Combined with him to break her word,
And has abetted all—Good Lord!
Suborn'd th' aforesaid Sidrophel
To tamper with the dev'l of hell,
Who put m' into a horrid fear,
Fear of my life—Make that appear.
Made an assault with fiends and men
Upon my body—Good agen.
And kept me in a deadly fright,
And false imprisonment, all night
Meanwhile they robb'd me, and my horse,
And stole my saddle—Worse and worse
And made me mount upon the bare ridge,
T' avoid a wretched miscarriage.

Sir, (quoth the lawyer,) not to flatter ye,
You have as good and fair a battery
As heart can wish, and need not shame
The proudest man alive to claim,
For if they've used you as you say,
Marry, quoth I, God gave you joy,
I would it were my case, I'd give
More than I'll say, or you'll believe:
I would so trounce her, and her purse,
I'd make her kneel for better or worse:
For matrimony, and hanging here,
Both go by destiny so clear,

That you as sure may pick and choose,
As cross I win, and pile you lose
And if I durst, I would advance
As much in ready maintenance,
As upon any case I've known,
But we that practise dare not own.
The law severely contrabands
Our taking bus'ness off men's hands
'Tis common barratry, that bears
Point-blank an action 'gainst our ears,
And crops them till there is not leather
To stick a pin in, left of either.
For which some do the summer-sault,
And o'er the bar, like tumblers, vault.
But you may swear, at any rate,
Things not in nature, for the state;
For in all courts of justice here
A witness is not said to swear,
But make oath, that is, in plain terms,
To forge whatever he affirms

I thank you (quoth the Knight) for
that,

Because 'tis to my purpose pat—
For Justice, though she's painted blind,
Is to the weaker side inclined,
Like Charity, else right and wrong
Could never hold it out so long,
And, like blind Fortune, with a sleight,
Conveys men's interest and right
From Stiles's pocket into Nokos's,
As easily as *Hocus Pocus*;
Plays fast and loose, makes men obnoxious,
And clear again like *hucius doctus*
Then, whether you would take her life,
Or but recover her for your wife,
Or be content with what she has,
And let all other matters pass,
The bus'ness to the law's alone,
The proof is all it looks upon;
And you can want no witnesses
To swear to anything you please,
That hardly got their mere expenses
By th' labour of their consciences,
Or letting out to hire their ears
To affidavit customers,
At inconsiderable values,
To serve for jurymen, or tallies,
Although retain'd in th' hardest matters
Of trustees and administrators.

For that (quoth he) let me alone,
We've store or such, and all our own,
Bred up and tutor'd by our Teachers,
The ablest of conscience-stretchers.

That's well, (quoth he,) but I should
guess,

By weighing all advantages,
Your surest way is first to pitch
On Boney for a water-witch,
And when ye've hang'd the conjurer,
Ye've time enough to deal with her.
In th' ut'm spare for no trepans
To draw her neck into the bans;
Ply her with love-letters and billets,
And bat 'em well, for quirks and quilllets,
With trains t' inveigle and surprise
Her heedless answers and replies,

And if she miss the mouse-trap lines,
 They 'll serve for other by-designs,
 And make an artist understand
 To copy out her seal, or hand,
 Or find void places in the paper
 To steal in something to entrap her;
 Till with her worldly goods, and body,
 Spite of her heart, she has endow'd ye:
 Retain all sorts of witnesses,
 That ply i' th' Temple, under trees,
 Or walk the round, with Knights o' th'
 Posts,

About the cross-legg'd knights, their hosts,
 Or wait for customers between
 The pillar-rows in Lincoln's Inn,
 Where vouchers, forgers, common-bail,
 And affidavit-men, ne'er fail
 T' expose to sale all sorts of oaths,
 According to their ears and clothes,
 Their only necessary tools,
 Besides the Gospel and their souls
 And when ye're furnish'd with all purveys,
 I shall be ready at your service

I would not give (quoth Hudibras)
 A straw to understand a case,
 Without the admirable skill
 To wind and manage it at will,
 To veer, and tack, and steer a cause
 Against the weathergauge of laws,
 And ring the changes upon cases,
 As plain as noses upon faces,
 As you have well instructed me,
 For which you've earn'd (here 'tis) your
 fee

Samuel Butler.—Born 1612, Died 1680.

643.—THE ELEPHANT IN THE MOON.

A learn'd society of late,
 The glory of a foreign state,
 Agreed upon a summer's night,
 To search the moon by her own light;
 To take an invent'ry of all
 Her real estate, and personal,
 And make an accurate survey
 Of all her lands, and how they lay,
 As true as that of Ireland, where
 The sly surveyors stole a shire,
 T' observe her country how 'twas planted,
 With what sh' abounded most, or wanted,
 And make the prop'rest observations
 For settling of new plantations,
 If the society should incline
 T' attempt so glorious a design.

This was the purpose of their meeting,
 For which they chose a time as fitting,
 When, at the full, her radiant light
 And influence too were at their height.
 And now the lofty tube, the scale
 With which they heav'n itself assail,
 Was mounted full against the moon,
 And all stood ready to fall on,
 Impatient who should have the honour
 To plant an ensign first upon her.

When one, who for his deep belief
 Was virtuoso then in chief,
 Approv'd the most profound, and wise,
 To solve impossibilities,
 Advancing gravely, to apply
 To th' optic glass his judging eye,
 Cried, Strange! then reinforc'd his sight
 Against the moon with all his might,
 And bent his penetrating brow
 As if he meant to gaze her through:
 When all the rest began t' admire,
 And, like a tram, from him took fire,
 Surpris'd with wonder, beforehand,
 At what they did not understand,
 Cried out, impatient to know what
 The matter was they wonder'd at.
 Quoth he, Th' inhabitants o' th' moon,
 Who, when the sun shines hot at noon,
 Do live in cellars under ground,
 Of eight miles deep and eighty round
 (In which at once they forfay
 Against the sun and th' enemy),
 Which they count towns and cities there,
 Because their people's aviller
 Than those rude peasants that are found
 To live upon the upper ground,
 Call'd Prevolvans, with whom they are
 Perpetually in open war;
 And now both armies, highly enrag'd,
 Are in a bloody fight engag'd,
 And many fall on both sides slain,
 As by the glass 'tis clear and plain
 Look quickly then, that every one
 May see the fight before 'tis done.

With that a great philosopher,
 Admir'd and famous far and near,
 As one of singular invention,
 But universal comprehension,
 Applied one eye and half a nose
 Unto the optic engine close,
 For he had lately undertook
 To prove and publish in a book,
 That men whose nat'ral eyes are out,
 May, by more powerful art, be brought
 To see with th' empty holes, as plain
 As if their eyes were in again!
 And if they chanc'd to fail of those,
 To make an optic of a nose,
 As clearly it may, by those that wear
 But spectacles, be made appear,
 By which both senses being united,
 Does render them much better sighted.
 This great man, having fix'd both sights
 To view the formidable fights,
 Observ'd his best, and then cried out,
 The battle's desperately fought;
 The gallant Subvolvam rally,
 And from their trenches make a sally
 Upon the stubborn enemy,
 Who now begin to route and fly.
 These silly ranting Prevolvans
 Have ev'ry summer their campaigns,
 And muster, like the warlike sons
 Of Rawhead and of Bloodybones,
 As numerous as Solan geese,
 I' th' islands of the Orcades,

Courageously to make a stand,
And face their neighbours hand to hand,
Until the long'd-for winter's come,
And then return in triumph home,
And spend the rest o' th' year in lies,
And vap'ring of their victories,
From th' old Arcadians they're believ'd
To be, before the moon, deriv'd,
And when her orb was new created,
To people her were thence translated.
For as th' Arcadians were reputed
Of all the Grecians the most stupid,
Whom nothing in the world could bring
To civil life, but fiddling,
They still retain the antique course
And custom of their ancestors,
And always sing and fiddle to
Things of the greatest weight they do.

While thus the learn'd man entertains
Th' assembly with the Prevolvans,
Another, of as great renown,
And solid judgment, in the moon,
That understood her various soils,
And which produc'd best gennet-moyles,
And in the register of fame
Had enter'd his long-living name,
After he had por'd long and hard
I' th' engine, gave a start, and star'd—

Quoth he, A stranger sight appears
Than e'er was seen in all the spheres,
A wonder more unparallel'd
Than ever mortal tube beheld;
An elephant from one of those
Two mighty armies is broke loose,
And with the horror of the fight
Appears amaz'd, and in a fright.
Look quickly, lest the sight of us
Should cause the startled beast t' emboss.
It is a large one, far more great
Than e'er was bred in Afric yet,
From which we boldly may infer
The moon is much the fruitfuller.
And since the mighty Pyrrhus brought
Those living castles first, 'tis thought,
Against the Romans in the field,
It may an argument be held
(Arcadia being but a piece,
As his dominions were, of Greece),
To prove what this illustrious person
Has made so noble a discourse on,
And amply satisfied us all
Of th' Prevolvans' original.
That elephants are in the moon,
Though we had now discover'd none,
Is easily made manifest,
Since, from the greatest to the least,
All other stars and constellations
Have cattle of all sorts of nations,
And heaven, like a Tartar's hoard,
With great and numerous droves is stor'd,
And if the moon produce by nature
A people of so vast a stature,
'Tis consequent she should bring forth
Far greater beasts, too, than the earth
(As by the best accounts appears
Of all our great'st discoverers),

And that those monstrous creatures there,
Are not such rarities as here

Meanwhile the rest had had a sight
Of all particulars o' the fight,
And ev'ry man, with equal care,
Perus'd of th' elephant his share,
When one, who, for his excellence
In height'ning words and shad'wing sense,
And magnifying all he writ,
With curious microscopic wit,
Was magnified himself no less
In home and foreign colleges,
Began, transported with the twang
Of his own trillo, thus t' harangue:

"Most excellent and virtuous friends,
This great discovery makes amends
For all our unsuccessful pains,
And lost expense of time and brains,
For, by this sole phenomenon,
We've gotten ground upon the moon,
And gain'd a pass, to hold dispute
With all the planets that stand out;
To carry this most virtuous war
Home to the door of every star,
And plant the artillery of our tubes
Against their proudest magnitudes
To stretch our victories beyond
Th' extent of planetary ground,
And fix our engines, and our ensnams,
Upon the fix'd stars' vast dimensions
(Which Archimede, so long ago,
Durst not presume to wish to do),
And prove if they are other suns,
As some have held opinions,
Or windows in the empyreum,
From whence those bright effluvia come
Like flames of fire (as others guess)
That shune i' th' mouths of furnaces.
Nor is this all we have achiev'd,
But more, henceforth to be believ'd,
And have no more our best designs,
Because they're ours, believ'd all signs.
T' out-throw, and stretch, and to enlarge,
Shall now no more be laid t' our charge;
Nor shall our ablest virtuosis
Prove arguments for coffee-houses;
Nor those devices, that are laid
Too truly on us, nor those made
Hereafter, gain belief among
Our strictest judges, right or wrong
Nor shall our past misfortunes more
Be charg'd upon the ancient score,
No more our making old dogs young
Make men suspect us still i' th' wrong;
Nor new invented chariots draw
The boys to courses us without law,
Nor putting pigs t' a bitch to nurse,
To turn 'em into mongrel curs,
Make them suspect our skulls are brittle,
And hold too much wit, or too little;
Nor shall our speculations, whether
An elder-stick will save the leather
Of schoolboy's breeches from the rod,
Make all we do appear as odd.
This one discovery's enough
To take all former scandals off:

But since the world 's incredulous
Of all our scrutines, and us,
And with a prejudice prevents
Our best and worst experiments
(As if they were destin'd to miscarry,
In concert tried, or solitary),
And since it is uncertain when
Such wonders will occur again,
Let us as cautiously contrive
To draw an exact narrative
Of what we ev'ry one can swear
Our eyes themselves have seen appear,
That, when we publish the account,
We all may take our oaths upon't "

This said, they all with one consent
Agreed to draw up th' instrument,
And, for the gen'ral satisfaction,
To print it in the next transaction,
But whilst the chiefs were drawing up
This strange memoir o' th' telescope,
One, peeping in the tube by chance,
Beheld the elephant advance,
And from the west side of the moon
To th' east was in a moment gone.
This being related, gave a stop
To what the rest were drawing up ;
And ev'ry man, amaz'd anew
How it could possibly be true,
That any beast should run a race
So monstrous, in so short a space,
Resolv'd, howe'er, to make it good,
At least as possible as he could,
And rather his own eyes condemn,
Than question what he 'ad seen with them.

While all were thus resolv'd, a man
Of great renown there, thus began —
" 'Tis strange, I grant, but who can say
What cannot be—what can—and may ?
Especially at so hugely vast
A distance as this wonder's plac'd,
Where the least error of the sight
May show things false, but never right ;
Nor can we try them, so far off,
By any sublunary proof :
For who can say that Nature there
Has the same laws she goes by here ?
Nor is it like she has infus'd,
In ev'ry species there produc'd,
The same efforts she does confer
Upon the same productions here,
Since those with us, of sev'ral nations,
Have such prodigious variations,
And she affects so much to use
Variety in all she does
Hence may b' inferr'd that, though I grant
We've seen i' th' moon an elephant,
That elephant may differ so
From those upon the earth below,
Both in his bulk, and force, and speed,
As being of a different breed,
That though our own are but slow-pac'd,
Theirs there may fly, or run as fast,
And yet be elephants no less
Than those of Indian pedigrees "

This said, another of great worth,
Fam'd for his learned works put forth,

Look'd wise, then said .—" All this is true,
And learnedly observ'd by you ;
But there 's another reason for 't,
That falls but very little short
Of mathematic demonstration,
Upon an accurate calculation ;
And that is—as the earth and moon
Do both move contrary upon
Their axes, the rapidity
Of both their motions cannot be
But so prodigiously fast,
That vaster spaces may be past
In less time than the beast has gone,
Though he'd no motion of his own,
Which we can take no measure of,
As you have clear'd by learned proof.
This granted, we may boldly thence
Lay claim t' a nobler inference,
And make this great phenomenon
(Were there no other) serve alone
To clear the grand hypothesis
Of th' motion of the earth from this."

With this they all were satisfied,
As men are wont o' th' bias'd side,
Appell'd the profound dispute,
And grew more gay and resolute,
By having overcome all doubt,
Than if it never had fall'n out ;
And, to complete their narrative,
Agreed t' insert this strange retrieve.

But while they were diverted all
With wording the memorial,
The footboys, for diversion too,
As having nothing else to do,
Seeing the telescope at leisure,
Turn'd virtuosos for their pleasure :
Began to gaze upon the moon,
As those they waited on had done,
With monkeys' ingenuity,
That love to practise what they see ;
When one, whose turn it was to peep,
Saw something in the engine creep,
And, viewing well, discover'd more
Than all the learn'd had done before.
Quoth he .—" A little thing is slunk
Into the long star-gazing trunk,
And now is gotten down so nigh,
I have him just against mine eye."

This being overheard by one
Who was not so far overgrown
In any virtuous speculation,
To judge with mere imagination,
Immediately he made a guess
At solving all appearances,
A way far more significant
Than all their hints of th' elephant,
And found, upon a second view,
His own hypothesis most true,
For he had scarce applied his eye
To th' engine, but immediately
He found a mouse was gotten in
The hollow tube, and, shut between
The two glass windows in restraint,
Was swallow'd into an elephant,
And prov'd the virtuous occasion
Of all this learned dissertation :

And, as a mountain heretofore
Was great with child they say, and bore
A silly mouse, this mouse, as strange,
Brought forth a mountain in exchange.

Meanwhile, the rest in consultation
Had penn'd the wonderful narration,
And set their hands, and seals, and wit,
T' attest the truth of what they 'ad writ,
When this accurs'd phenomenon
Confounded all they 'd said or done
For 'twas no sooner hunted at,
But they all were in a tumult straight,
More furiously enrag'd by far,
Than those that in the moon made war.
To find so admirable a hint,
When they had all agreed to have seen't,
And were engag'd to make it out,
Obstructed with a paltry doubt

* * * *

This being resolv'd, they, one by one,
Review'd the tube, the mouse, and moon;
But still the narrower they pried,
The more they were unsatisfied,
In no one thing they saw agreeing,
As if they 'ad sev'ral faiths of seeing;
Some swore, upon a second view,
That all they 'ad seen before was true,
And that they never would recant
One syllable of th' elephant;
Avow'd his snout could be no mouse's,
But a true elephant's proboscis.
Others began to doubt and waver,
Uncertain which o' th' two to favour,
And knew not whether to espouse
The cause of th' elephant or mouse.
Some held no way so orthodox
To try it, as the ballot-box,
And, like the nation's patriots,
To find or make the truth by votes:
Others conceiv'd it much more fit
T' unmount the tube and open it,
And, for their private satisfaction,
To re-examine the transaction.
And after, explicate the rest
As they should find cause for the best

To this, as th' only expedient,
The whole assembly gave consent;
But ere the tube was half let down,
It clear'd the first phenomenon,
For, at the end, prodigious swarms
Of flies and gnats, like men in arms,
Had all pass'd muster, by mischance,
Both for the Sub- and Prevolvans
This being discover'd, put them all
Into a fresh and fiercer brawl,
Asham'd that men so grave and wise
Should be chaldes'd by gnats and flies,
And take the feeble insects' swarms
For mighty troops of men at arms;
As vain as those who, when the moon
Bright in a crystal river shone,
Threw casting nets as subtly at her,
To catch and pull her out o' the water.
But when they had unscrew'd the glass,
To find out where the impostor was,

And saw the mouse that, by mishap,
Had made the telescope a trap,
Amaz'd, confounded, and afflicted,
To be so openly convicted,
Immediately they get them gone,
With this discovery alone,
That those who greedily pursue
Things wonderful, instead of true,
That in their speculations choose
To make discoveries strange news,
And natural history a gazette
Of tales stupendous and far-fet;
Hold no truth worthy to be known,
That is not huge and overgrown,
And explicate appearances,
Not as they are, but as they please;
In vain strive nature to suborn,
And, for their pains, are paid with scorn.

Samuel Butler.—Born 1612, Died 1680.

644—MISCELLANEOUS THOUGHTS.

The truest characters of ignorance
Are vanity, and pride, and arrogance;
As blind men used to bear their noses higher
Than those that have their eyes and sight
entire

All wit and fancy, like a diamond,
The more exact and curious 'tis ground,
Is forc'd for every carat to abate
As much in value as it wants in weight.

Love is too great a happiness
For wretched mortals to possess;
For could it hold inviolate
Against those cruelties of fate
Which all felicities below
By rigid laws are subject to,
It would become a bliss too high
For perishing mortality,
Translate to earth the joys above,
For nothing goes to Heaven but Love.
All love at first, like generous wine,
Ferments and frets until 'tis fine,
For whom 'tis settled on the lee,
And from the impurer matter free,
Becomes the richer still the older,
And proves the pleasanter the colder.

As at the approach of winter, all
The leaves of great trees use to fall,
And leave them naked, to engage
With storms and tempests when they rage,
While humbler plants are found to wear
Their fresh green liveries all the year,

So when their glorious season's gone
With great men, and hard times come on,
The greatest calamities oppress
The greatest still, and spare the less.

In Rome no temple was so low
As that of Honour, built to show
How humble honour ought to be,
Though there 'twas all authority

All smatterers are more brisk and pert
Than those that understand an art,
As little sparkles shine more bright
Than glowing coals that give them light.

Samuel Butler.—Born 1612, Died 1680

645.—TO HIS MISTRESS.

Do not unjustly blame
My guiltless breast,
For venturing to disclose a flame
It had so long suppress
In its own ashes it design'd
For ever to have lain;
But that my sighs, like blasts of wind,
Mado it break out again.

Samuel Butler —Born 1612, Died 1680.

646 —THE NEW YEAR.

Hark! the cock crows, and yon bright star
Tells us the day himself 's not far;
And see, where, breaking from the night,
He gilds the western hills with light.
With him old Janus doth appear,
Peeping into the future year,
With such a look as seems to say
The prospect is not good that way.
Thus do we rise ill rights to see,
And 'gainst ourselves to prophesy,
When the prophetic fear of things
A more tormenting mischief brings,
More full of soul-tormenting gall
Than direst mischiefs can befall
But stay! but stay! methinks my sight,
Better inform'd by clearer light,
Discerns sereneness in that brow,
That all contracted seem'd but now.
His reversed face may show distaste,
And frown upon the ills are past;
But that which thus way looks is clear,
And smiles upon the New-born Year.
He looks, too, from a place so high,
The year lies open to his eye;
And all the moments open are
To the exact discoverer

Yet more and more he smiles upon
The happy revolution.
Why should we then suspect or fear
The influences of a year,
So smiles upon us the first morn,
And speaks us good as soon as born?
Plague on't! the last was ill enough,
Thus cannot but make better proof;
Or, at the worst, as we brush'd through
The last, why so we may this too,
And then the next in reason should
Be super-excellently good:
For the worst ills, we daily see,
Have no more perpetuity
Than the best fortunes that do fall;
Which also brings us wherewithal
Longer than being to support,
Than those do of the other sort:
And who has one good year in three,
And yet repines at destiny,
Appears ungrateful in the case,
And merits not the good he has.
Then let us welcome the new guest
With lusty brimmers of the best:
Mirth always should good fortune meet,
And renders e'en disaster sweet:
And though the princess turn her back,
Let us but line ourselves with sack,
We better shall by far hold out
Till the next year she face about

Charles Cotton —Born 1630, Died 1687.

647 —INVITATION TO IZAAK WALTON.

Whilst in this cold and blustering clime,
Where bleak winds howl, and tempests roar,
We pass away the roughest time
Has been of many years before;

Whilst from the most tempestuous nooks
The chilliest blasts our peace invade,
And by great rains our smallest brooks
Are almost navigable made;

Whilst all the ills are so improv'd
Of this dead quarter of the year,
That even you, so much belov'd,
We would not now wish with us here:

In this estate, I say, it is
Some comfort to us to suppose,
That in a better clime than this,
You, our dear friend, have more repose;

And some delight to me the while,
Though nature now does weep in vain,
To think that I have seen her smile,
And haply may I do again

If the all-ruling Power please
We live to see another May,
We'll recompense an age of these
Foul days in one fine fishing day.

We then shall have a day or two,
Perhaps a week, wherein to try
What the best master's hand can do
With the most deadly killing fly.

A day with not too bright a beam ;
A warm, but not a scorching sun ;
A southern gale to curl the stream ;
And, master, half our work is done.

Then, whilst behind some bush we wait
The scaly people to betray,
We'll prove it just, with treacherous bait,
To make the preying trout our prey,

And think ourselves, in such an hour,
Happier than those, though not so high,
Who, like leviathans, devour
Of meaner men the smaller fry.

This, my best friend, at my poor home,
Shall be our pastime and our theme ;
But then—should you not deign to come,
You make all this a flattering dream

Charles Cotton.—Born 1630, Died 1687.

648 —THE RETIREMENT.

Farewell, thou busy world, and may
We never meet again,
Here I can eat, and sleep, and pray,
And do more good in one short day
Than he who has whole age out-wears
Upon the most conspicuous theatres,
Where nought but vanity and vice appears.
Good God ! how sweet are all things here !
How beautiful the fields appear !
How cleanly do we feed and lie !
Lord ! what good hours do we keep !
How quietly we sleep !
What peace, what unanimity !
How innocent from the lewd fashion,
Is all our business, all our recreation !

Oh, how happy here's our leisure !
Oh, how innocent our pleasure !
O ye valleys ! O ye mountains !
O ye groves, and crystal fountains !
How I love, at liberty,
By turns to come and visit ye !

Dear Solitude, the soul's best friend,
That man acquainted with himself dost make,
And all his Maker's wonders to intend,
With thee I here converse at will,
And would be glad to do so still,
For it is thou alone that keep'st the soul
awake.

How calm and quiet a delight
Is it, alone,
To read, and meditate, and write,
By none offended, and offending none !

To walk, ride, sit, or sleep at one's own
ease,
And, pleasing a man's self, none other to
displease.

O my beloved nymph, fair Dove,
Princess of rivers, how I love
Upon thy flowery banks to lie,
And view thy silver stream,
When gilded by a summer's beam !
And in it all thy wanton fry,
Playing at liberty ;
And with my angle, upon them
The all of treachery
I ever learn'd, industriously to try !

Such streams Rome's yellow Tiber cannot
show ;
The Iberian Tagus, or Ligurian Po,
The Maese, the Danube, and the Rhine,
Are puddle water all compared with thine ;
And Loire's pure streams yet too polluted are
With thine, much purer to compare ;
The rapid Garonne and the winding Seine
Are both too mean,
Beloved Dove, with thee
To vie priority ;
Nay, Tame and Isis, when conjoin'd, submit,
And lay their trophies at thy silver feet.

O my beloved rocks, that rise
To awe the earth and brave the skies,
From some aspiring mountain's crown,
How dearly do I love,
Giddy with pleasure, to look down ;
And, from the vales, to view the noble heights
above !

O my beloved caves ! from dog-star's heat,
And all anxieties, my safe retreat,
What safety, privacy, what true delight,
In the artificial night,
Your gloomy entrails make,
Have I taken, do I take !
How oft, when grief has made me fly,
To hide me from society,
E'en of my dearest friends, have I,
In your recesses' friendly shade,
All my sorrows open laid,
And my most secret woes intrusted to your
privacy !

Lord ! would men let me alone,
What an over-happy one
Should I think myself to be ;
Might I in this desert place
(Which most men in discourse disgrace)
Have but undisturb'd and free !
Here, in this despis'd recess,
Would I, maugre winter's cold,
And the summer's worst excess,
Try to live out to sixty full years old ;
And, all the while,
Without an envious eye
On any thriving under fortune's smile,
Contented live, and then contented die

Charles Cotton.—Born 1630, Died 1687.

649—A VOYAGE TO IRELAND IN
BURLESQUE.

CANTO I.

The lives of frail men are compared by the
sages
Or unto short journies, or pilgrimages,
As men to their inns do come sooner or
later,
That is, to their ends (to be plain in my
matter);
From whence, when one dead is, it currently
follows,
He has run his race, though his goal be the
gallows;
And thus 'tis, I fancy, sets folks so a madding,
And makes men and women so eager of
gadding;
Truth is, in my youth I was one of these
people
Would have gone a great way to have seen an
high steeple,
And though I was bred 'mongst the wonders
o' th' Peak,
Would have thrown away money, and ventured
my neck
To have seen a great hill, a rock, or a cave,
And though there was nothing so pleasant and
brave
But at forty years old you may (if you please)
Think me wiser than run such errands as
these;
Or had the same humour still ran in my toes,
A voyage to Ireland I ne'er should have
chose,
But to tell you the truth on't, indeed it was
neither
Improvement nor pleasure for which I went
thither,
I know then you'll presently ask me for what?
Why, faith, it was that makes the old woman
trot;
And therefore I think I'm not much to be
blamed
If I went to the place whereof Nick was
ashamed.
O Corvate! thou traveller famed as Ulysses,
In such a stupendous labour as this is,
Come lend me the aids of thy hands and thy
feet,
Though the first be pedantic, the other not
sweet,
Yet both are so restless in peregrination,
They'll help both my journey, and eke my
relation
'Twas now the most beautiful time of the
year,
The days were now long, and the sky was now
clear,
And May, that fair lady of splendid renown,
Had dress'd herself fine, in her flower'd tabby
gown,
When about some two hours and a half after
noon,
When it grew something late, though I thought
it too soon.

With a pitiful voice, and a most heavy heart,
I tuned up my pipes to sing "*both to depart*;"
The ditty concluded, I call'd for my horse,
And with a good pack did the jument en-
dorse,
Till he groan'd and he f—d under the burden,
For sorrow had made me a cumbersome
lurden:
And now farewell Dove, where I've caught
such brave dishes
Of over-grown, golden, and silver-scaled fishes;
Thy trout and thy grailing may now feed
securely,
I've left none behind me can take 'em so
surely;
Feed on then, and breed on, until the next year,
But if I return I expect my arrears
By pacing and trotting betimes in the
even,
Ere the sun had forsaken one half of the
Heaven,
We all at fair Congerton took up our inn,
Where the sign of a king kept a king and his
queen
But who do you think came to welcome me
there?
No worse a man, marry, than good master
mayor,
With his staff of command, yet the man was
not lame,
But he needed it more when he went, than he
came;
After three or four hours of friendly potation
We took leave each of other in courteous
fashion,
When each one, to keep his brains fast in his
head,
Put on a good nightcap, and straightway to
bed.
Next morn, having paid for boild, roasted,
and bacon,
And of sovereign hostess our leaves kindly
taken,
(For her king (as 'twas rumour'd) by late
pouring down,
This morning had got a foul flaw in his
crown.)
We mounted again, and full soberly riding,
Three miles we had rid ere we met with a
biding,
But there (having over-night pled the tap
well)
We now must needs water at place call'd
Holmes Chapel
"A hay!" quoth the foremost, "ho! who
keeps the house?"
Which said, out an host comes as brisk as a
louse,
His hair comb'd as sleek as a barber he'd
been,
A cravat with black ribbon tied under his
chin,
Though by what I saw in him, I straight 'gan
to fear
That knot would be one day slipp'd under his
ear.

Quoth he (with low congé) "What lack you,
my lord?"

"The best liquor," quoth I, "that the house
will afford."

"You shall straight," quoth he, and then
calls out, "Mary,
Come quickly, and bring us a quart of Canary"
"Hold, hold, my spruce host! for 't' th' morn-
ing so early
I never drink liquor but what's made of
barley"

Which words were scarce out, but, which
made me admire,
My lordship was presently turn'd into 'squire
"Ale, 'squire, you mean?" quoth he numbly
again,

"What, must it be pur'd?"—"No, I love it
best plain"

"Why, if you'll drink ale, sir, pray take my
advice,
Here's the best ale i' th' land, if you'll go to
the price,
Better, I sure am, ne'er blew out a stopple;
But then, in plain truth, it is sixpence a
bottle"

"Why, faith," quoth I, "friend, if your liquor
be such,
For the best ale in England it is not too
much.
Let's have it, and quickly."—"O sir! you may
stay,
A pot in your pate is a mule in your way
Come, bring out a bottle here presently, wife,
Of the best Cheshire hum he e'er drank in his
life."

Straight out comes the mistress in waistcoat
of silk,
As clear as a milkmaid, as white as her milk,
With visage as oval and sleek as an egg,
As straight as an arrow, as right as my leg:
A curtsy she made, as demure as a sister,
I could not forbear, but alighted and kiss'd
her

Then ducking another with most modest mien,
The first word she said, was, "Will 't please
you walk in?"

I thank'd her; but told her, I then could not
stay,
For the haste of my bus'ness did call me
away.

She said, she was sorry it fell out so odd,
But if, when again I should travel that road,
I would stay there a night, she assured me the
nation
Should nowhere afford better accommodation.
Meanwhile my spruce landlord has broken the
cork,
And call'd for a bodkin, though he had a
fork;
But I show'd him a screw, which I told my
brak gull
A trepan was for bottles had broken their
scull;
Which, as it was true, he believed without
doubt,
But 'twas I that apply'd it, and pull'd the
cork out.

Bounce, quoth the bottle, the work being
done,
It roar'd, and it smokod, like a new-fired
gun,
But the shot miss'd us all, or else we'd been
routed,
Which yet was a wonder, we were so about
it
Mine host pou'd and fill'd, till he could fill
no fuller
"Look here, sir," quoth he, "both for nap
and for colour,
Sans bragging, I hate it, nor will I e'er
do 't,
I defy Look, and Lambhuth, and Sandwich to
boot."

By my troth, he said true, for I speak it with
tears,
Though I have been a toss-pot these twenty
good years,
And have drank so much liquor as made me
a debtor,
In my days, that I know of, I never drank
better.

We found it so good, and we drank so pro-
foundly,
That four good round shillings were whipt
away roundly,
And then I conceived it was time to be
jogging,
For our work had been done, had we stay'd
t'other noggin.

From thence we set forth with more mettle
and spright,
Our horses were empty, our coxcombs were
light,
O'er Dellamore forest we, tantivy, posted,
Till our horses were basted as if they were
roasted
In truth, we pursued might have been by our
haste,
And I think Sir George Booth did not gallop
so fast,
Till about two o'clock after noon, God be
blest,
We came, safe and sound, all to Chester i' th'
west

And now in high time 'twas to call for some
meat,
Though drinking does well, yet some time we
must eat;
And i' faith we had victuals both plenty and
good,
Where we all laid about us as if we were
wood
Go thy ways, mistress Anderton, for a good
woman,
Thy guests shall by thee ne'er be turn'd to a
common,
And whoever of thy entertainment complains,
Let him lie with a drab, and be por'd for his
pains.

And here I must stop the career of my
Muse,
The poor jade is weary, 'las' how should she
choose?

And if I should farther here spur on my
course,
I should, questionless, tire both my wits and
my horse
To-night let us rest, for 'tis good Sunday's
even,
To-morrow to church, and ask pardon of
Heaven
Thus far we our time spent, as here I have
penn'd it,
And odd kind of life, and 'tis well if we mend
it,
But to-morrow (God willing) we'll have t' other
bout,
And better or worse be't, for murder will
out,
Our future adventures we'll lay down before
ye,
For my Muse is deep sworn to use truth of the
story.

CANTO II.

After seven hours' sleep, to commute for pains
taken,
A man of himself, one would think, might
awaken;
But riding, and drinking hard, were two such
spells,
I doubt I'd slept on, but for jangling of bells,
Which, ringing to matins all over the town,
Made me leap out of bed, and put on my
gown,
With intent (so God mend me) I have gone to
the choir,
When straight I perceived myself all on a fire;
For the two fore-named things had so heated
my blood,
That a little phlebotomy would do me good:
I sent for churrgion, who came in a trice,
And swift to shed blood, needed not be called
twice,
But tilted stiletto quite thorough the vein,
From whence issued out the ill humours
again,
When having twelve ounces, he bound up my
arm,
And I gave him two Georges, which did him
no harm:
But after my bleeding, I soon understood
It had cool'd my devotion as well as my
blood;
For I had no more mind to look on my psalter,
Than (saving your presence) I had to a
halter!
But, like a most wicked and obstinate sinner,
Then sat in my chamber till folks came to
dinner.
I dined with good stomach, and very good
cheer,
With a very fine woman, and good ale and
beer;
When myself having stuff'd than a bagpipe
more full,
I fell to my smoking until I grew dull,

And, therefore, to take a fine nap thought it
best,
For when belly full is, bones would be at
rest.
I tumbled me down on my bed like a swad,
Where, O' the delicious dream that I had!
Till the bells, that had been my morning
molesters,
Now waked me again, chiming all in to
vespers;
With that starting up, for my man I did
whistle,
And comb'd out and powder'd my locks that
were grizzle,
Had my clothes neatly brush'd, and then put
on my sword,
Resolved now to go and attend on the word
Thus tack'd, and thus trim, to set forth I
begin,
Neat and cleanly without, but scarce cleanly
within;
For why, Heaven knows it, I long time had
been
A most humble obedient servant to sin:
And now in devotion was even so proud,
I scorned (forsooth) to join pray'r with the
crowd;
For though courted by all the bells as I went,
I was deaf, and regarded not the compliment,
But to the cathedral still held on my pace,
As 'twere, scorning to kneel but in the best
place.
I there made myself sure of good music at
least,
But was something deceived, for 'twas none
of the best,
But however, I stay'd at the church's com-
manding
Till we came to the "Peace passes all under-
standing,"
Which no sooner was ended, but whir and
away,
Like boys in a school when they've leave got
to play,
All save master mayor, who still gravely
stays
Till the rest had left room for his worship
and's mace
Then he and his brethron in order appear,
I out of my stall, and fell into his rear,
For why, 'tis much safer appearing, no
doubt,
In authority's tail, than the head of a rout
In this rev'rend order we marched from
pray'r;
The mace before me borne as well as the
may'r;
Who looking behind him, and seeing most
plain
A glorious gold belt in the rear of his train,
Made such a low congé, forgetting his place,
I was never so honour'd before in my days
But then off went my scalp-case, and down
went my fist,
Till the pavement, too hard, by my knuckles
was kiss'd,

By which, though thick-skull'd, he must understand this,
That I was a most humble servant of his ;
Which also so wonderful kindly he took,
(As I well perceived both b' his gesture and look,)
That to have me dogg'd home he straightway appointed,
Resolving, it seems, to be better acquainted.
I was scarce in my quarters, and set down on crupper,
But his man was there too, to invite me to supper :
I start up, and after most respective fashion
Gave his worship much thanks for his kind invitation ;
But begg'd his excuse, for my stomach was small,
And I never did eat any supper at all ;
But that after supper I would kiss his hands,
And would come to receive his worship's commands,
Sure no one will say, but a patron of slander,
That this was not pretty well for a Moorlander :
And since on such reasons to sup I refused,
I nothing did doubt to be holden excused ;
But my quaint repartee had his worship possess'd
With so wonderful good a conceit of the rest,
That with mere impatience he hop'd in his breeches
To see the fine fellow that made such fine speeches :
"Go, sirrah !" quoth he, "get you to him again,
And will and require, in his Majesty's name,
That he come ; and tell him, obey he were best, or
I'll teach him to know that he's now in West Chester."
The man, upon this, comes me running again,
But yet minced his message, and was not so plain ;
Saying to me only, "Good sir, I am sorry
To tell you my master has sent again for you,
And has such a longing to have you his guest,
That I, with these ears, heard him swear and protest,
He would neither say grace, nor sit down on his bum,
Nor open his napkin, until you do come."
With that I perceived no excuse would avail,
And, seeing there was no defence for a flail,
I said I was ready master may'r to obey,
And therefore desired him to lead me the way
We went, and ere Malkin could well look her ear,
(For it but the next door was, forsooth) we were there,
Where lights being brought me, I mounted the stairs,
The worst I e'er saw in my life at a mayor's

But every thing else must be highly commended.
I there found his worship most nobly attended,
Besides such a supper as well did convince,
A may'r in his province to be a great prince ;
As he sat in his chair he did not much vary
In state nor in face from our eighth English Harry ;
But whether his face was swell'd up with fat,
Or puff'd up with glory, I cannot tell that.
Being enter'd the chamber half length of a pike,
And cutting of faces exceedingly like
One of those little gentlemen brought from the Indies,
And screwing myself into conges and oringes,
By then I was halfway advanced in the room,
His worship most rev'rendly rose from his bum,
And with the more honour to grace and to greet me,
Advanced a whole step and a half for to meet me ;
Where leisurely doffing a hat worth a tester,
He bade me most heartily welcome to Chester.
I thank'd him in language the best I was able,
And so we forthwith sat us all down to table.
Now here you must note, and 'tis worth observation,
That as his chair at one end o' th' table had station,
So sweet mistress may'ress, in just such another,
Like the fair queen of hearts, sat in state at the other,
By which I perceived, though it seem'd a riddle,
The lower end of this must be just in the middle
But perhaps 'tis a rule there, and one that would mind it
Amongst the town-statutes 'tis likely might find it
But now into th' pottage each deep his spoon claps,
As in truth one might safely for burning one's chaps,
When straight, with the look and the tone of a scold,
Mistress may'ress complain'd that the pottage was cold,
"And all long of your fiddle-faddle," quoth she.
"Why, what then, Goody Two-Shoes, what if it be ?
Hold you, if you can, your tattle-tattle," quoth he
I was glad she was snapp'd thus, and guess'd by th' discourse,
The may'r, not the gray mare, was the better horse,
And yet for all that, there is reason to fear,
She submitted but out of respect to his year.

However, 'twas well she had now so much
grace,
Though not to the man, to submit to his
place,

For had she proceeded, I verily thought
My turn would the next be, for I was in fault.
But this brush being past, we fell to our diet,
And ev'ry one there fill'd his belly in quiet.

Supper being ended, and things away taken,
Master mayor's curiosity 'gan to awaken;
Wherefore, making me draw something nearer
his chair,

He will'd and required me there to declare
My country, my birth, my estate, and my
parts,

And whether I was not a master of arts,
And eke what the bus'ness was had brought
me thither,

With what I was going about now, and
whither

Giving me caution no lie should escape me,
For if I should trip he should certainly trap
me.

I answer'd, my country was famed Stafford-
shire;

That in deeds, bills, and bonds, I was ever
writ squire;

That of land I had both sorts, some good, and
some evil,

But that a great part on't was pawn'd to the
Devil,

That as for my parts, they were such as he
saw;

That, indeed, I had a small smat'tring of
law,

Which I lately had got more by practice than
reading,

By sitting o' th' bench whilst others were
pleading;

But that arms I had ever more studied than
arts,

And was now to a captain raised by my
deserts;

That the bus'ness which led me through
Palatine ground

Into Ireland was whither now I was bound,
Where his worship's great favour I loud will
proclaim,

And in all other places wherever I came.
He said, as to that, I might do what I list,

But that I was welcome, and gave me his
fist;

When, having my fingers made crack with his
gripes,

He call'd to his man for some bottles and
pipes

To trouble you here with a longer narra-
tion

Of the several parts of our confabulation,
Perhaps would be tedious, I'll therefore remit
ye

Even to the most rev'rend records of the city,
Where, doubtless, the acts of the may'rs are
recorded,

And if not more truly, yet much better
worded

In short, then, we piped and we tupp'd
Canary,

Till my watch pointed one in the circle
horary,

When, thinking it now was high time to de-
part,

His worship I thank'd with a most grateful
heart;

And because to great men presents are accept-
able,

I presented the may'r, ere I rose from the
table,

With a certain fantastical box and a stopper,
And he having kindly accepted my offer,

I took my fair leave, such my visage adorning,
And to bed, for I was to rise early i' th'
morning.

CANTO III.

The Sun in the morning disclosed his light,
With complexion as ruddy as mine over

night,
And o'er the eastern mountains peeping up 's
head,

The casement being open, espied me in bed;
With his rays he so tackled my lids that I
waked,

And was half ashamed, for I found myself
naked;

But up I soon start, and was dress'd in a
trice,

And call'd for a draught of ale, sugar, and
spice;

Which having turn'd off, I then call to pay,
And packing my nawls, whipp'd to horse, an
away

A guide I had got, who demanded great vails
For conducting me over the mountains of
Wales.

Twenty good shillings, which sure very large
is;

Yet that would not serve, but I must bear his
charges;

And yet, for all that, rode astride on a beast,
The worst that e'er went on three legs, I pro-
test:

It certainly was the most ugly of jades,
His hips and his rump made a right ace of
spades;

His sides were two ladders, well spur-gall'd
withal;

His neck was a helve, and his head was a
mall,

For his colour, my pains and your trouble I'll
spare,

For the creature was wholly denuded of
hair,

And, except for two things, as bare as my
nail,

A tuft of a mane, and a sprig of a tail,
And by these the true colour one can no more
know,

Than by mouse-skins above stairs, the merkin
below,

Now such as the beast was, even such was the rider,
 With a head like a nutmeg, and legs like a spider;
 A voice like a cricket, a look like a rat,
 The brains of a goose, and the heart of a cat.
 Even such was my guide and his beast, let them pass,
 The one for a horse, and the other an ass.
 But now with our horses, what sound and what rotten,
 Down to the shore, you must know, we were gotten;
 And there we were told it concern'd us to ride,
 Unless we did mean to encounter the tide;
 And then, my guide lab'ring with heels and with hands,
 With two up and one down hopp'd over the sands,
 Till his horse, finding the labour for three legs too sore,
 Fol'd out a new leg, and then he had four
 And now by plain dint of hard spurring and whipping,
 Dry shod we came where folks sometimes take shipping,
 And where the salt sea, as the Devil were in't,
 Came roaring t' have hinder'd our journey to Flint;
 But we, by good luck, before him got thither,
 He else would have carried us no man knows whither
 And now her in Wales is, saint Taph be her speed,
 Gott splutter her taste, some Welsh ale her had need,
 For her ride in great haste, and * *
 For fear of her being catch'd up by the fishes:
 But the lord of Flint castle's no lord worth a louse,
 For he keeps ne'er a drop of good drink in his house;
 But in a small house near unto't there was store
 Of such ale as (thank God) I ne'er tasted before;
 And surely the Welsh are not wise of their fuddle,
 For this had the taste and complexion of puddle.
 From thence then we march'd, full as dry as we came,
 My guide before prancing, his steed no more lame,
 O'er hills and o'er valleys uncouth and uneven,
 Until, 'twixt the hours of twelve and eleven,
 More hungry and thirsty than tongue can well tell,
 We happily came to St Winifred's well
 I thought it the pool of Bethesda had been,
 By the cripples lay there; but I went to my inn

To speak for some meat, for so stomach did motion,
 Before I did farther proceed in devotion:
 I went into th' kitchen, where victuals I saw,
 Both beef, veal, and mutton, but all on't was raw,
 And some on't alive, but soon went to slaughter,
 For four chickens were slain by my dame and her daughter;
 Of which to saint Win, ere my vows I had paid,
 They said I should find a rare fricassée made.
 I thank'd them, and straight to the well did repair,
 Where some I found cursing, and others at pray'r,
 Some dressing, some stripping, some out, and some in,
 Some naked, where botches and boils might be seen,
 Of which some were fevers of Venus, I'm sure,
 And therefore unfit for the virgin to cure.
 But the fountain, in truth, is well worth the sight,
 The beautiful virgin's own tears not more bright,
 Nay, none but she ever shed such a tear,
 Her conscience, her name, nor herself were more clear
 In the bottom there lie certain stones that look white,
 But streak'd with pure red, as the morning with light,
 Which they say is her blood, and so it may be,
 But for that, let who shed it look to it for me
 Over the fountain a chapel there stands,
 Which I wonder has 'scaped master Oliver's hands.
 The floor's not ill paved, and the margin o' th' spring
 Is enclosed with a certain octagonal ring,
 From each angle of which a pillar does rise,
 Of strength and of thickness enough to suffice
 To support and uphold from falling to ground
 A cupola wherewith the virgin is crown'd
 Now 'twixt the two angles that fork to the north,
 And where the cold nymph does her basin pour forth,
 Under ground is a place where they bathe, as 'tis said,
 And 'tis true, for I heard folks' teeth hack in their head,
 For you are to know that the rogues and the * *
 Are not let to pollute the spring-head with their sores
 But one thing I chiefly admired in the place,
 That a saint and a virgin endued with such grace,

Should yet be so wonderful kind a well-willer
To that whoring and floching trade of a
miller,

As within a few paces to furnish the wheels
Of I cannot tell how many water-mills
I've studied that point much, you cannot
guess why,

But the virgin was, doubtless, more righteous
than I.

And now, for my welcome, four, five, or six
lasses,

With as many crystalline, liberal glasses,
Did all importune me to drink of the water
Of Saint Winifreda, good Thewith's fair
daughter.

A while I was doubtful, and stood in a muse,
Not knowing, amidst all that choice, where to
choose

Till a pair of black eyes, darting full in my
sight,

From the rest o' th' fair maidens did carry
me quite,

I took the glass from her, and whip, off it
went,

I half doubt I fancied a health to the saint:
But he was a great villain committed the
slaughter,

For St Winifred made most delicate water.
I shipp'd a hard shilling into her soft hand,
Which had like to have made me the place
have profaned,

And giving two more to the poor that were
there,

Did, sharp as a hawk, to my quarters repair.

My dinner was ready, and to it I fell,
I never ate better meat, than I can tell,
When having half dined, there comes in my
host,

A catholic good, and a rare drunken toast
This man, by his drinking, inflamed the scot,
And told me strange stories, which I have
forgot,

But this I remember, 'twas much on's own
life,

And one thing, that he had converted his
wife

But now my guide told me it time was to
go,

For that to our beds we must both ride and
row;

Wherefore calling to pay, and having ac-
counted,

I soon was down stairs, and as suddenly
mounted

On then we travell'd, our guide still before,
Sometimes on three legs, and sometimes on
four,

Coasting the sea, and over hills crawling,
Sometimes on all four, for fear we should fall
in,

For, underneath, Neptune lay skulking to
watch us,

And, had we but shipp'd once, was ready to
catch us.

Thus in places of danger taking more heed,
And in safer travelling mending our speed,

Redland Castle and Abergoney we pass'd,
And o'er against Connoway came at the last.
Just over against a castle there stood,
O' th' right hand the town, and o' th' left
hand a wood,

'Twixt the wood and the castle they see at
high water

The storm, the place makes it a dangerous
matter,

And besides, upon such a steep rock it is
founded,

As would break a man's neck, should he'scape
being drowned:

Perhaps though in time one may make them
to yield,

But 'tis preth't Cob-castle e'er I beheld
The Sun now was going t' unharness his
steeds,

When the ferry-boat brasking her sides 'gainst
the weeds,

Came in as good time, as good time could be,
To give us a cast o'er an arm of the sea;

And bestowing our horses before and abaft,
O'er god Neptune's wide cod-piece gave us a
waft;

Where scurvy landing at foot of the fort,
Within very few paces we enter'd the port,
Where another King's Head invited me down,
For indeed I have ever been true to the
crown.

Charles Cotton.—Born 1630, Died 1687.

650.—AGAINST FALSE PRIDE.

On sure foundations let your fabric rise,
And with attractive majesty surprise;
Not by affected meretricious arts,
But strict harmonious symmetry of parts;
Which through the whole insensibly must
pass

With vital heat, to animate the mass.
A pure, an active, an auspicious flame,
And bright as heaven, from whence the
blessing came.

But few—O few! souls pre-ordain'd by fate,
The race of gods, have reach'd that envied
height.

No rebel Titan's sacrilegious crime,
By heaping hills on hills, can further climb.
The grisly ferryman of hell denied
Æneas entrance, till he knew his guide.
How justly then will impious mortals fall,
Whose pride would soar to heaven without a
call.

Pride (of all others the most dangerous
fault)

Proceeds from want of sense, or want of
thought

The men who labour and digest things most,
Will be much apter to despond than boast,
For if your author be profoundly good,
'Twill cost you dear before he's understood

How many ages since has Virgil writ '
 How few are they who understand him yet '
 Approach his altars with religious fear ;
 No vulgar deity inhabits there
 Heaven shakes not more at Jove's imperial
 nod

Than poets should before their Mantuan god.
 Hail mighty Maro ' may that sacred name
 Kindle my breast with thy celestial flame,
 Sublime ideas and apt words infuse ;
 The Muse instructs my voice, and thou inspire
 the Muse '

Earl of Roscommon.—Born 1633, Died 1684.

651.—AN AUTHOR SHOULD BE SINCERE.

I pity, from my soul, unhappy men,
 Compell'd by want to prostitute the pen,
 Who must, like lawyers, either starve or
 plead,
 And follow, right or wrong, where guineas
 lead !

But you, Pompilian, wealthy pamper'd heirs,
 Who to your country owe your swords and
 cares ;

Let no vain hope your easy mind seduce,
 For rich ill poets are without excuse.

'Tis very dangerous tampering with the Muse,
 The profit's small, and you have much to lose,
 For though true wit adorns your birth or
 place,

Degenerate lines degrade the attainted race

No poet any passion can excite,
 But what they feel transport them when they
 write.

Have you been led through the Cumæan cave,
 And heard th' impatient maid divinely rave ?
 I hear her now, I see her rolling eyes ;
 And panting, Lo, the god, the god ' she
 cries

With words not hers, and more than human
 sound,

She makes th' obedient ghosts peep trombling
 through the ground

But though we must obey when Heaven com-
 mands,

And man in vain the sacred call withstands,
 Beware what spirit rages in your breast ;

For ten inspir'd, ten thousand are possess'd .
 Thus make the proper use of each extreme,

And write with fury, but correct with phlegm.
 As when the cheerful hours too freely pass,
 And sparkling wine smiles in the tempting
 glass,

Your pulse advises, and begins to beat
 Through every swelling vein a loud retreat .

So when a Muse propitiably invites,
 Improve her favours, and indulge her flights ;
 But when you find that vigorous heat abate,
 Leave off, and for another summons wait.

Before the radiant sun, a glimmering lamp,
 Adulterate measures to the sterling stamp
 Appear not meaner than mere human lines,
 Compar'd with those whose inspiration shines
 These, nervous, bold ; those, languid and
 remiss ,

There, cold salutes ; but here, a lover's kiss
 Thus have I seen a rapid, headlong tide,
 With foaming waves the passive Saona divide,
 Whose lazy waters without motion lay,
 While he with eager force urg'd his impetuous
 way '

Earl of Roscommon.—Born 1633, Died 1684

652.—A QUACK.

A quack (too scandalously mean to name)
 Had, by man-midwifery, got wealth and
 fame ;

As if Lucrecia had forgot her trade,
 The labouring wife invokes his surer aid
 Well-season'd bowls the gossip's spirits raise,
 Who, while she guzzles, chats the doctor's
 praise ,

And largely, what she wants in words, supplies
 With maudlin eloquence of trickling eyes.

But what a thoughtless animal is man !
 (How very active in his own trepan !)

For, greedy of physicians' frequent fees,
 From female mallow praise he takes degrees,
 Struts in a new unlicensed gown, and then
 From saving women falls to killing men

Another such had left the nation thin,
 In spite of all the children he brought in.

His pills as thick as hand grenades flew,
 And where they fell, as certainly they slew :

His name struck everywhere as great a damp,
 As Archimedes' through the Roman camp

With this, the doctor's pride began to cool,
 For smarting soundly may convince a fool

But now repentance came too late for grace .
 And meagre famine stared him in the face

Fam would he to the wives be reconciled,
 But found no husband left to own a child.

The friends, that got the brats, were poison'd
 too ,

In this sad case, what could our vermin do ?
 Worried with debts, and past all hope of bail,

Th' unpitied wretch lies rotting in a jail ;
 And there with basket-aims, scarce kept alive,

Shows how mistaken talents ought to thrive.

Earl of Roscommon.—Born 1633, Died 1684.

653.—ON THE DAY OF JUDGMENT.

That day of wrath, that dreadful day,
 Shall the whole world in ashes lay,
 As David and the Sibyls say.

What horror will invade the mind,
When the strict Judge, who would be kind,
Shall have few venial faults to find!

The last loud trumpet's wondrous sound,
Shall through the rending tombs rebound,
And wake the nations under ground

Nature and Death shall, with surprise,
Behold the pale offender rise,
And view the Judge with conscious eyes

Then shall, with universal dread,
The sacred mystic book be read,
To try the living and the dead.

The Judge ascends his awful throne;
He makes each secret sin be known,
And all with shame confess their own

O then, what interest shall I make
To save my last important stake,
When the most just have cause to quake?

Thou mighty formidable King,
Thou mercy's unexhausted spring,
Some comfortable pity bring!

Forget not what my ransom cost,
Nor let my dear-bought soul be lost
In storms of guilty terror tost

* * * *

Prostrate my contrite heart I rend,
My God, my Father, and my Friend,
Do not forsake me in my end!

Well may they curse their second breath,
Who rise to a reviving death.
Thou great Creator of mankind,
Let guilty man compassion find.

Earl of Roscommon — Born 1633, Died 1684.

654 — SONG

While on those lovely looks I gaze,
To see a wretch pursuing,
In raptures of a bless'd amaze,
His pleasing, happy run,
'Tis not for pity that I move,
His fate is too aspiring,
Whose heart, broke with a load of love,
Dies wishing and admiring

But if this murder you'd forego,
Your slave from death removing,
Let me your art of charming know,
Or learn you mine of loving
But whether life or death betide,
In love 'tis equal measure,
The victor lives with empty pride,
The vanquish'd die with pleasure

Earl of Rochester. — Born 1647, Died 1680

655 — CONSTANCY.

A SONG.

I cannot change as others do,
Though you unjustly scorn;
Since that poor swain that sighs for you,
For you alone was born
No, Phillis, no; your heart to move
A surer way I'll try;
And, to revenge my slighted love,
Will still love on—will still love on, and die.

When kill'd with grief Amyntas lies,
And you to mind shall call
The sighs that now unpitied rise,
The tears that vainly fall,
That welcome hour that ends this smart
Will then begin your pain,
For such a faithful, tender heart
Can never break—can never break in vain.

Earl of Rochester — Born 1647, Died 1680.

656 — SONG.

Too late, alas! I must confess,
You need not arts to move me,
Such charms by nature you possess,
'Twere madness not to love you

Then spare a heart you may surprise,
And give my tongue the glory
To boast, though my unfaithful eyes
Betray a tender story.

Earl of Rochester. — Born 1647, Died 1680.

657 — SONG.

My dear mistress has a heart
Soft as those kind looks she gave me,
When, with love's resistless art,
And her eyes, she did enslave me.
But her constancy's so weak,
She's so wild and apt to wander,
That my jealous heart would break,
Should we live one day asunder.

Melting joys about her move,
Killing pleasures, wounding blisses;
She can dress her eyes in love,
And her lips can warm with kisses.
Angels listen when she speaks,
She's my delight, all mankind's wonder
But my jealous heart would break,
Should we live one day asunder.

Earl of Rochester — Born 1647, Died 1680

658—REASON.

Dim as the borrow'd beams of moon and stars
To lonely, weary, wandering travellers,
Is Reason to the soul, and as on high
Those rolling fires discover but the sky,
Not light us here; so Reason's glimmering
ray
Was lent, not to assure our doubtful way,
But guide us upward to a better day.
And as those nightly tapers disappear,
When day's bright lord ascends our hemi-
sphere,
So pale grows Reason at Religion's sight;
So dies, and so dissolves, in supernatural
light.

John Dryden.—Born 1681, Died 1700

659.—PALAMON AND ARCTE; OR, THE
KNIGHT'S TALE.

BOOK I.

In days of old, there liv'd, of mighty fame,
A valiant prince, and Theseus was his name:
A chief, who more in foats of arms excell'd,
The rising nor the setting Sun beheld
Of Athens he was lord, much land he won,
And added foreign countries to his crown
In Scythia with the warrior queen he strove,
Whom first by force he conquered, then by
love,
He brought in triumph back the beauteous
dame,
With whom her sister, fair Emilia, came
With honour to his home let Theseus ride,
With Love to friend, and Fortune for his
guide,
And his victorious army at his side
I pass their warlike pomp, their proud array,
Their shouts, their songs, their welcome on
the way
But, were it not too long, I would recite
The feats of Amazons, the fatal fight
Betwixt the hardy queen and hero knight,
The town besieg'd, and how much blood it
cost
The female army and th' Athenian host;
The spousals of Hippolyta, the queen;
What tilts and turneys at the feast were
seen,
The storm at their return, the ladies' fear:
But these, and other things, I must forbear
The field is spacious I design to sow,
With oxen far unfit to draw the plow.
The remnant of my tale is of a length
To tire your patience, and to waste my
strength,
And trivial accidents shall be forborn,
That others may have time to take their
turn;

As was at first enjoin'd us by mine host,
That he whose tale is best, and pleases most,
Should win his supper at our common cost
And therefore where I left, I will pursue
This ancient story, whether false or true,
In hope it may be mended with a new.
The prince I mentioned, full of high renown,
In this array drew near th' Athenian town,
When, in his pomp and utmost of his pride,
Marching, he chanc'd to cast his eye aside,
And saw a choir of mourning dames, who lay
By two and two across the common way.
At his approach they rais'd a rueful cry,
And beat their breasts, and held their hands
on high,
Creeping and crying, till they seiz'd at last
His courser's bridle, and his feet embrac'd
"Tell me," said Theseus, "what and whence
you are,
And why this funeral pageant you prepare?"
Is this the welcome of my worthy deeds,
To meet my triumph in ill-omen'd weeds?
Or envy you my praise, and would destroy
With grief my pleasures, and pollute my joy?
Or are you injur'd, and demand relief?
Name your request, and I will ease your
grief."

The most in years of all the mourning train
Began (but swooned first away for pain),
Then scarce recover'd spoke "Nor envy we
Thy great renown, nor grudge thy victory;
'Tis thine, O king, th' afflicted to redress,
And fame has fill'd the world with thy
success

We, wretched women, sue for that alone,
Which of thy goodness is refus'd to none
Let fall some drops of pity on our grief,
If what we beg be just, and we deserve
relief.

For none of us, who now thy grace implore,
But held the rank of sovereign queen before,
Till, thanks to giddy Chance, which never
bears,

That mortal bliss should last for length of
years,

She cast us headlong from our high estate,
And here in hope of thy return we wait
And long have waited in the temple nigh,
Built to the gracious goddess Clemency
But reverence thou the power whose name it
bears,

Relieve th' oppress'd, and wipe the widow's
tears,

I, wretched I, have other fortune seen,
The wife of Capaneus, and once a queen
At Thebes he fell, curs'd be the fatal day!
And all the rest thou seest in this array
To make their moan, their lords in battle lost
Before that town, besieg'd by our confederate
host.

But Creon, old and impious, who commands
The Theban city, and usurps the lands,
Demes the rites of funeral fires to those
Whose breathless bodies yet he calls his foes.
Unburn'd, unbury'd, on a heap they lie,
Such is their fate, and such his tyranny;

No friend has leave to bear away the dead,
But with their lifeless limbs his hounds are
fed."

At this she shriek'd aloud; the mournful
train

Echo'd her grief, and, groveling on the plain,
With groans, and hands upheld, to move his
mind,

Besought his pity to their helpless kind !

The prince was touch'd, his tears began to
flow,

And, as his tender heart would break in two,
He sigh'd, and could not but their fate
deplore,

So wretched now, so fortunate before

Then lightly from his lofty steed he flew,

And raising, one by one, the suppliant crew,

To comfort each, full solemnly he swore,
That by the faith which knights to knighthood
bore,

And whate'er else to chivalry belongs,
He would not cease, till he reveng'd their
wrongs

That Greece should see perform'd what he
declai'd,

And cruel Creon find his just reward

He said no more, but, shunning all delay,

Rode on, nor enter'd Athens on his way

But left his sister and his queen behind,

And wav'd his royal banner in the wind

Where in an argent field the god of war

Was drawn triumphant on his iron car,

Red was his sword, and shield, and whole
attire,

And all the godhead seem'd to glow with
fire,

Ev'n the ground glitter'd where the standard
flew,

And the green grass was dy'd to sanguine
hue

High on his pointed lance his pennon bore

His Cretan fight, the conquer'd Minotaur :

The soldiers shout around with generous
rage,

And in that victory their own presage

He prais'd their ardour, only pleas'd to see

His host the flower of Grecian chivalry.

All day he march'd, and all th' ensuing
night ;

And saw the city with returning light.

The process of the war I need not tell,

How Theseus conquer'd, and how Creon
fall

Or after, how by storm the walls were won,
Or how the victor sack'd and burn'd the
town

How to the ladies he restor'd again

The bodies of their lords in battle slain .

And with what ancient rites they were
interr'd ;

All these to fitter times shall be deferr'd ,

I spare the widows' tears, their woeful cries,

And howling at their husbands' obsequies ;

How Theseus at these funerals did assist,

And with what gifts the mourning dames
dismiss'd

Thus when the victor chief had Creon
slain,

And conquer'd Thebes, he pitch'd upon the
plain

His mighty camp, and, when the day return'd,

The country wasted, and the hamlets burn'd,

And left the pillagers, to rapine bred,

Without control to strip and spoil the dead.

There, in a heap of slain, among the rest

Two youthful knights they found beneath a
load oppress'd

Of slaughter'd foes, whom first to death they
sent,

The trophies of their strength, a bloody
monument.

Both fair, and both of royal blood they
seem'd,

Whom kinsmen to the crown the heralds
deom'd ;

That day in equal arms they fought for fame,

Their swords, their shields, their surcoats,
were the same.

Close by each other laid, they press'd the
ground,

Their manly bosoms pierc'd with many a
grasely wound,

Nor well alive, nor wholly dead they were,

But some faint signs of feeble life appear :

The wandering breath was on the wing to part,

Weak was the pulse, and hardly heav'd the
heart

These two were sisters' sons, and Arcite one,

Much fam'd in fields, with valiant Palamon

From these their costly arms the spoilers
rent,

And softly both convey'd to Theseus' tent :

Whom, known of Creon's line, and cur'd with
care,

He to his city sent as prisoners of the war,

Hopeless of ransom, and condemn'd to lie

In durance, doom'd a lingering death to die

This done, he march'd away with warlike
sound,

And to his Athens turn'd with laurels crown'd,
Where happy long he liv'd, much lov'd, and
more renown'd

But in a tower, and never to be loos'd,

The woeful captive kinsmen are enclos'd.

Thus year by year they pass, and day by
day,

Till once, 'twas on the morn of cheerful May,

The young Emilia, fairer to be seen

Than the fair lily on the flowery green,

More fresh than May herself in blossoms
new,

For with the rosy colour strove her hue,

Wak'd, as her custom was, before the day,

To do th' observance due to sprightly May .

For sprightly May commands our youth to
keep

The vigils of her night, and breaks their
sluggard sleep,

Each gentle breast with kindly warmth she
moves ;

Inspires new flames, revives extinguish'd
loves.

658.—REASON.

Dim as the borrow'd beams of moon and stars
To lonely, weary, wandering travellers,
Is Reason to the soul, and as on high
Those rolling fires discover but the sky,
Not light us here; so Reason's glimmering
ray

Was lent, not to assure our doubtful way,
But guide us upward to a better day
And as those nightly tapers disappear,
When day's bright lord ascends our hemisphere,
So pale grows Reason at Religion's sight,
So dies, and so dissolves, in supernatural
light.

John Dryden.—Born 1631, Died 1700

659.—PALAMON AND ARCITE; OR, THE
KNIGHT'S TALE.

BOOK I

In days of old, there liv'd, of mighty fame,
A valiant prince, and Theseus was his name.
A chief, who more in feats of arms excell'd,
The rising nor the setting Sun beheld
Of Athens he was lord, much land he won,
And added foreign countries to his crown
In Scythia with the warrior queen he strove,
Whom first by force he conquered, then by
love,

He brought in triumph back the beauteous
dame,

With whom her sister, fair Emilia, came
With honour to his home let Theseus ride,
With Love to friend, and Fortune for his
guide,

And his victorious army at his side
I pass their warlike pomp, their proud array,
Their shouts, their songs, their welcome on
the way

But, were it not too long, I would recite
The feats of Amazons, the fatal fight
Betwixt the hardy queen and hero knight;
The town besieg'd, and how much blood it
cost

The female army and th' Athenian host,
The spouses of Hippolyta, the queen,
What tilts and turneys at the feast were
seen,

The storm at their return, the ladies' fear—
But these, and other things, I must forbear.

The field is spacious I design to sow,
With oxen far unfit to draw the plow
The remnant of my tale is of a length
To tire your patience, and to waste my
strength;

And trivial accidents shall be forborn,
That others may have time to take their
turn.

As was at first enjoin'd us by mine host,
That he whose tale is best, and pleases most,
Should win his supper at our common cost

And therefore where I left, I will pursue
This ancient story, whether false or true,
In hope it may be mended with a new.
The prince I mention'd, full of high renown,
In this array drew near th' Athenian town,
When, in his pomp and utmost of his pride,
Marching, he chanc'd to cast his eye aside,
And saw a choir of mourning dames, who lay
By two and two across the common way.
At his approach they rais'd a rueful cry,
And beat their breasts, and held their hands
on high,

Creeping and crying, till they seiz'd at last
His courser's bridle, and his feet embroil'd
"Tell me," said Theseus, "what and whence
you are,

And why this funeral pageant you prepare?
Is this the welcome of my worthy dead?
To meet my triumph in ill-omen'd woods?
Or envy you my praise, and would destroy
With grief my pleasures, and pollute my joy?
Or are you injur'd, and demand relief?
Name your request, and I will ease your
grief."

The most in years of all the mourning train
Began (but swooned first away for pain):
Then scarce recover'd spoke: "Nor envy we
Thy great renown, nor grudge thy victory;
'Tis thine, O king, th' afflicted to redress,
And fame has fill'd the world with thy
success

We, wretched women, sue for that alone,
Which of thy goodness is refus'd to none
Let fall some drops of pity on our grief,
If what we beg be just, and we deserve
relief

For none of us, who now thy grace implore,
But held the rank of sovereign queen before.
Till, thanks to giddy Chance, which never
bears,

That mortal bliss should last for length of
years,

She cast us headlong from our high estate,
And here in hope of thy return we wait
And long have waited in the temple nigh,
Built to the gracious goddess Clemency
But reverence thou the power whose name it
bears,

Relieve th' oppress'd, and wipe the widow's
tears,

I, wretched I, have other fortune seen,
The wife of Capaneus, and once a queen:
At Thebes he fell, curs'd be the fatal day!
And all the rest thou seest in this array
To make their moan, their lords in battle lost
Before that town, besieg'd by our confederate
host.

But Croon, old and impious, who commands
The Theban city, and usurps the lands,
Demes the rites of funeral fire to those
Whose breathless bodies yet he calls his foes.
Unburn'd, unbury'd, on a heap they lie,
Such is their fate, and such his tyranny;

No friend has leave to bear away the dead,
But with their lifeless limbs his hounds are
fed."

At this she shriek'd aloud; the mournful
train

Echo'd her grief, and, groveling on the plain,
With groans, and hands upheld, to move his
mind,

Besought his pity to their helpless kind'

The prince was touch'd, his tears began to
flow,

And, as his tender heart would break in two,
He sigh'd, and could not but their fate
deplore,

So wretched now, so fortunate before.

Then lightly from his lofty steed he flew,
And raising, one by one, the suppliant crew,
To comfort each, full solemnly he swore,
That by the faith which knights to knighthood
bore,

And whatso'er else to chivalry belongs,
He would not cease, till he reveng'd their
wrongs

That Creon should see perform'd what he
declar'd;

And cruel Creon find his just reward

He said no more, but, shunning all delay,

Rode on; nor enter'd Athens on his way

But left his sister and his queen behind,

And wav'd his royal banner in the wind.

Where in an argent field the god of war

Was drawn triumphant on his iron car,

Rod was his sword, and shuckl, and whole
attire,

And all the godhead seem'd to glow with
fire;

Ev'n the ground glitter'd where the standard
flew,

And the green grass was dy'd to sanguine
hue.

High on his pointed lance his pennon bore

His Cretan fight, the conquer'd Minotaur.

The soldiers shout around with generous
rage,

And in that victory their own preface

He prais'd their ardour; only pleas'd to see

His host the flower of Grecian chivalry.

All day he march'd; and all th' ensuing
night,

And saw the city with returning light.

The process of the war I need not tell,

How Theseus conquer'd, and how Creon
fell.

Or after, how by storm the walls were won,
Or how the victor sack'd and burn'd the
town

How to the ladies he restor'd again

The bodies of their lords in battle slain.

And with what ancient rites they were
inter'd;

All these to fitter times shall be deferr'd;

I spare the widows' tears, their woeful cries,

And howling at their husbands' obsequies,

How Theseus at these funerals did assist,

And with what gifts the mourning dames
diminish'd

Thus when the victor chief had Creon
slain,

And conquer'd Thebes, he pitch'd upon the
plain

His mighty camp, and, when the day return'd,

The country wasted, and the hamlets burn'd,

And left the pillagers, to rapine bred,

Without control to strip and spoil the dead.

There, in a heap of slain, among the rest
Two youthful knights they found beneath a
load oppress'd

Of slaughter'd foes, whom first to death they
sent,

The trophies of their strength, a bloody
monument

Both fair, and both of royal blood they
seem'd,

Whom kinsmen to the crown the heralds
deem'd;

That day in equal arms they fought for fame,

Their swords, their shields, their surcoats,
were the same

Close by each other laid, they press'd the
ground,

Their manly bosoms pierc'd with many a
grievous wound,

Nor well alive, nor wholly dead they were,

But some faint signs of feeble life appear.

The wandering breath was on the wing to part,

Weak was the pulse, and hardly heav'd the
heart

Those two were sisters' sons; and Arcite one,

Much fam'd in fields, with valiant Palamon

From these their costly arms the spoilers
rent,

And softly both convey'd to Theseus' tent

Whom, known of Creon's line, and cur'd with
care,

He to his city sent as prisoners of the war,

Hopeless of ransom, and condemn'd to lie

In durance, doom'd a lingering death to die.

Thus done, he march'd away with warlike
sound,

And to his Athens turn'd with laurels crown'd,

Where happy long he liv'd, much lov'd, and
more renown'd.

But in a tower, and never to be loos'd,

The woeful captive kinsmen are enclos'd

Thus year by year they pass, and day by
day,

Till once, 'twas on the morn of cheerful May,

The young Emilia, fairer to be seen

Than the fair lily on the flowery green,

More fresh than May herself in blossoms
new,

For with the rosy colour strove her hue,

Wak'd, as her custom was, before the day,

To do th' observance due to sprightly May.

For sprightly May commands our youth to
keep

The vigils of her night, and breaks their
sluggard sleep;

Each gentle breast with kindly warmth she
moves;

Inspires new flames, revives extinguish'd
loves.

In this remembrance, Emily, ere day,
Arose, and dress'd herself in rich array;
Fresh as the month, and as the morning fair,
Adown her shoulders fell her length of hair,
A ribband did the braided tresses bind,
The rest was loose, and wanton'd in the wind
Aurora had but newly chas'd the night,
And purpled o'er the sky with blushing light,
When to the garden walk she took her way,
To sport and trip along in cool of day,
And offer maiden vows in honour of the
May.

At every turn she made a little stand,
And thrust among the thorns her lily hand,
To draw the rose, and every rose she drew,
She shook the stalk, and brush'd away the
dew.

Then party-colour'd flowers of white and red
She wove, to make a garland for her head
Thus done, she sung and carol'd out so clear,
That men and angels might rejoice to hear.
Ev'n wondering Philomel forgot to sing,
And learn'd from her to welcome in the
Spring

The tower, of which before was mention
made,
Within whose keep the captive knights were
laid,

Built of a large extent, and strong withal,
Was one partition of the palace wall
The garden was enclos'd within the square,
Where young Emilia took the morning air.

It happen'd Palamon, the prisoner knight,
Restless for woe, arose before the light,
And with his gaoler's leave desir'd to breathe
An air more wholesome than the damps be-
neath.

This granted, to the tower he took his way,
Cheer'd with the promise of a glorious day;
Then cast a languishing regard around,
And saw with hateful eyes the temples
crown'd

With golden spires, and all the hostile ground
He sigh'd, and turn'd his eyes, because he
knew

'Twas but a larger gaol he had in view.
Then look'd below, and, from the castle's
height,

Beheld a nearer and more pleasing sight,
The garden, which before he had not seen,
In Spring's new livery clad of white and
green,

Fresh flowers in wide parterres, and shady
walks between

Thus view'd, but not enjoy'd, with arms
across

He stood, reflecting on his country's loss;
Himself an object of the public scorn,
And often wish'd he never had been born.

At last, for so his destiny requir'd,
With walking giddy, and with thinking tir'd,
He through a little window cast his sight,
Though thick of bars, that gave a scanty
light:

But ev'n that glimmering serv'd him to descry
Th' inevitable charms of Emily.

Scarce had he seen, but, seiz'd with sudden
smart,
Stung to the quick, he felt it at his heart;
Struck blind with over-powering light he
stood,

Then started back amaz'd, and cry'd aloud.

Young Arcite heard, and up he ran with
haste,

To help his friend, and in his arms embrac'd;
And ask'd him why he look'd so deadly wan,
And whence and how his change of cheer
began,

Or who had done th' offence? "But if," said
he,

"Your grief alone is hard captivity,
For love of Heaven, with patience undergo
A cureless ill, since Fate will have it so:

So stood our horoscope in chains to he,
And Saturn in the dungeon of the sky,
Or other baleful aspect, rul'd our birth,
When all the friendly stars were under
Earth.

Whate'er betides, by Destiny 'tis done;
And better bear like men than vainly seek to
shun."

"Nor of my bonds," said Palamon again,
"Nor of unhappy planets I complain,
But when my mortal anguish caus'd me cry,
That moment I was hurt through either eye;
Pierc'd with a random shaft, I faint away,
And perish with insensible decay.
A glance of some new goddess gave the
wound,

Whom, like Acteon, unaware I found.
Look how she walks along yon shady space,
Not Juno moves with more majestic grace;
And all the Cyprian queen is in her face.
If thou art Venus (for thy charms confess
That face was form'd in Heaven, nor art thou
less:

Disguis'd in habit, undisguis'd in shape),
O help us captives from our chains t' escape;
But if our doom be past, in bonds to lie
For life, and in a loathsome dungeon die,
Then be thy wrath appear'd with our disgrace,
And show compassion to the Theban race,
Oppress'd by tyrant power!" While yet he
spoke,

Arcite on Emily had fix'd his look,
The fatal dart a ready passage found,
And deep within his heart infix'd the wound
So that if Palamon were wounded more,
Arcite was hurt as much as he, or more.
Then from his inmost soul he sigh'd, and
said,

"The beauty I behold has struck me dead.
Unknowingly she strikes, and kills by chance,
Poison is in her eyes and death in every
glance

O, I must ask, nor ask alone, but move
Her mind to mercy, or must die for love"

Thus Arcite, and thus Palamon replies
(Eager his tone, and ardent were his eyes),
"Speak'st thou in earnest, or in jesting vein?"
"Jesting," said Arcite, "suits but ill with
pain."

"It suits far worse" (said Palamon again,
And bent his brows) "with men who honour
weigh,

Their faith to break, their friendship to
betray,

But worst with thee, of noble lineage born,
My kinsman, and in arms my brother sworn
Have we not plighted each our holy oath,
That one should be the common good of both.
One soul should both inspire, and neither
prove

His fellow's hindrance in pursuit of love?
To this before the Gods we gave our hands,
And nothing but our death can break the
bands

This binds thee, then, to further my design,
As I am bound by vow to further thine
Nor canst, nor dar'st thou, traitor, on the
plain

Approach my honour, or thine own maintain,
Since thou art of my council, and the friend
Whose faith I trust, and on whose care de-
pend

And would'st thou court my lady's love,
which I

Much rather than release would choose to
die?

But thou, false Arcite, never shalt obtain
Thy bad pretence, I told thee first my pain,
For first my love began ere thine was born.
Thou, as my council, and my brother sworn,
Art bound t' assist my eldership of right,
Or justly to be deem'd a perjur'd knight."

Thus Palamon but Arcite, with disdain,
In haughty language, thus reply'd again
"Forsworn thyself: the traitor's odious
name

I first return, and then improve thy claim.
If love be passion, and that passion nurst
With strong desires, I lov'd the lady first
Canst thou pretend desire, whom zeal inflam'd
To worship, and a power celestial nam'd?
Thine was devotion to the blest above,
I saw the woman, and desir'd her love;
First own'd my passion, and to thee commend
Th' important secret, as my chosen friend
Suppose (which yet I grant not) thy desire
A moment elder than my rival fire,
Can chance of seeing first thy title prove?
And know'st thou not no law is made for
love?

Law is to things which to free choice relate,
Love is not in our choice, but in our fate,
Laws are but positive; love's power, we see,
Is Nature's sanction, and her first decree
Each day we break the bond of human laws
For love, and vindicate the common cause
Laws for defence of civil rights are plac'd,
Love throws the fences down, and makes a
general waste,
Maids, widows, wives, without distinction
fall.

The sweeping deluge, love, comes on, and
covers all

If then the laws of friendship I transgress,
I keep the greater, while I break the less,

And both are mad alike, since neither can
possess

Both hopeless to be ransom'd, never more
To see the Sun, but as he passes o'er"

Like Æsop's hounds contending for the
bone,

Each pleaded right, and would be lord alone:
The fruitless fight continued all the day,
A cur came by and snatch'd the prize away.

"As courtiers therefore jostle for a grant,
And, when they break their friendship, plead
their want,

So thou, if Fortune will thy suit advance,
Love on, nor envy me my equal chance,
For I must love, and am resolv'd to try
My fate, or, failing in th' adventure, die"

Great was their strife, which hourly was
renew'd,

Till each with mortal hate his rival view'd:
Now friends no more, nor walking hand in
hand,

But when they met they made a surly stand,
And glar'd like angry lions as they pass'd,
And wish'd that every look might be their
last

It chanc'd at length, Pirithous came t' at-
tend

Thus worthy Theseus, his familiar friend;
Their love in early infancy began,
And rose as childhood open'd into man
Companions of the war, and lov'd so well,
That when one died, as ancient stories tell,
His fellow to redeem him went to hell.

But to pursue my tale To welcome home
His warlike brother in Pirithous come
Arcite of Thebes was known in arms long
since,

And honour'd by this young Thesealian
prince

Theseus, to gratify his friend and guest,
Who made our Arcite's freedom his request,
Rester'd to liberty the captive knight,
But on these hard conditions I recite:
That if hereafter Arcite should be found
Within the compass of Athenian ground,
By day or night, or on what's or pretence,
His head should pay the forfeit of th' offence.
To this Pirithous for his friend agreed,
And on his promise was the prisoner freed

Unpleas'd and pensive hence he takes his
way,

At his own pen; for his life must pay
Who now but Arcite mourns his bitter fate,
Finds his dear purchase, and repents too
late?

"What have I gain'd," he said, "in prison
pent,

If I but change my bonds for banishment?
And, banish'd from her sight, I suffer more
In freedom than I felt in bonds before
For'd from her presence, and condemn'd to
live.

Unwelcome freedom, and unthank'd reprove
Heaven is not but where Emily abides,
And where she's absent all is hell besides.
Next to my day of birth, was that accurst

In this remembrance, Emily, ere day,
Arose, and dress'd herself in rich array;
Fresh as the month, and as the morning fair,
Adown her shoulders fell her length of hair,
A ribband did the braided tresses bind,
The rest was loose, and wanton'd in the wind
Aurora had but newly chas'd the night,
And purpled o'er the sky with blushing light,
When to the garden walk she took her way,
To sport and trip along in cool of day,
And offer maiden vows in honour of the
May

At every turn she made a little stand,
And thrust among the thorns her lily hand,
To draw the rose, and every rose she drew,
She shook the stalk, and brush'd away the
dew:

Then party-colour'd flowers of white and red
She wove, to make a garland for her head:
This done, she sung and carol'd out so clear,
That men and angels might rejoice to hear:
Ev'n wondering Philomel forgot to sing,
And learn'd from her to welcome-in the
Spring

The tower, of which before was mention
made,
Within whose keep the captive knights were
laid,

Built of a large extent, and strong withal,
Was one partition of the palace wall
The garden was enlos'd within the square,
Where young Emilia took the morning air.

It happen'd Palamon, the prisoner knight,
Restless for woe, arose before the light,
And with his gaoler's leave desir'd to breathe
An air more wholesome than the damps be-
neath:

This granted, to the tower he took his way,
Cheer'd with the promise of a glorious day,
Then cast a languishing regard around,
And saw with hateful eyes the temples
crown'd

With golden spires, and all the hostile ground
He sigh'd, and turn'd his eyes, because he
knew

'Twas but a larger gaol he had in view
Then look'd below, and, from the castle's
height,

Beheld a nearer and more pleasing sight,
The garden, which before he had not seen,
In Spring's new livery clad of white and
green,

Fresh flowers in wide parterres, and shady
walks between

This view'd, but not enjoy'd, with arms
across

He stood, reflecting on his country's loss;
Himself an object of the public scorn,
And often wish'd he never had been born.

At last, for so his destiny requir'd,
With walking giddy, and with thinking tir'd,
He through a little window cast his sight,
Though thick of bars, that gave a scanty
light:

But ev'n that glimmering serv'd him to descry
Th' inevitable charms of Emily.

Scarce had he seen, but, seiz'd with sudden
smart,
Stung to the quick, he felt it at his heart,
Struck blind with over-powering light he
stood,

Then started back amaz'd, and cry'd aloud.

Young Arcite heard, and up he ran with
haste,

To help his friend, and in his arms embrace'd;
And ask'd him why he look'd so deadly wun,
And whence and how his change of cheer
began,

Or who had done th' offence? "But if," said
he,

"Your grief alone is hard captivity,
For love of Heaven, with patience undergo
A cureless ill, since Fate will have it so:

So stood our horoscope in chains to he,
And Saturn in the dungeon of the sky,
Or other baleful aspect, rul'd our birth,
When all the friendly stars were under
Earth.

Whate'er betides, by Destiny 'tis done;
And better bear like men than vainly seek to
shun."

"Nor of my bonds," said Palamon again,

"Nor of unhappy planets I complain;
But when my mortal anguish caus'd me cry,
That moment I was hurt through either eye;
Pierc'd with a random shaft, I fain't away,
And perish with insensible decay

A glance of some new goddess gave the
wound,

Whom, like Acteon, unaware I found.

Look how she walks along yon shady space,

Not June moves with more majestic grace,

And all the Cyprian queen is in her face.

If thou art Venus (for thy charms confess

That face was form'd in Heaven, nor art thou
long,

Disguis'd in habit, undisguis'd in shape),

O help us captives from our chains t' escape;

But if our doom be part, in bonds to lie

For life, and in a loathsome dungeon die,

Then be thy wrath appear'd with our disgrace,

And show compassion to the Theban race,

Oppress'd by tyrant power!" While yet he
spoke,

Arcite on Emily had fix'd his look;

The fatal dart a ready passage found,

And deep within his heart infix'd the wound.

So that if Palamon were wounded more,

Arcite was hurt as much as he, or more.

Then from his inmost soul he sigh'd, and
said,

"The beauty I behold has struck me dead:

Unknowingly she strikes, and kills by chance,

Poison is in her eyes and death in every
glance

O, I must ask, nor ask alone, but move

Her mind to mercy, or must die for love."

Thus Arcite, and thus Palamon replies

(Eager his tone, and ardent were his eyes),

"Speak'st thou in earnest, or in jesting vein?"

"Jesting," said Arcite, "suits but ill with
pain."

"It suits far worse" (said Palamon again,
And bent his brows) "with men who honour
weigh,
Their faith to break, their friendship to
betray,

But worst with thee, of noble lineage born,
My kinsman, and in arms my brother sworn.
Have we not plighted each our holy oath,
That one should be the common good of both,
One soul should both inspire, and neither
prove

His fellow's hindrance in pursuit of love?
To this before the Gods we gave our hands,
And nothing but our death can break the
bands

This binds thee, then, to further my design,
As I am bound by vow to further thine.
Nor canst, nor dar'st thou, traitor, on the
plain

Approach my honour, or thine own maintain,
Since thou art of my council, and the friend
Whose faith I trust, and on whose care de-
pend.

And would'st thou court my lady's love,
which I

Much rather than release would choose to
die?

But thou, false Arcite, never shalt obtain
Thy bad pretence, I told thee first my pain,
For first my love began ere thine was born,
Thou, as my council, and my brother sworn,
Art bound t' assist my eldership of right,
Or justly to be deem'd a perjur'd knight."

Thus Palamon, but Arcite, with disdain,
In haughty language, thus reply'd again
"Forsworn thyself: the traitor's odious
name

I first return, and then improve thy claim.
If love be passion, and that passion nurs'd
With strong desires, I lov'd the lady first
Canst thou pretend desire, whom zeal inflam'd
To worship, and a power celestial nam'd?
Thine was devotion to the blest above,
I saw the woman, and desir'd her love,
First own'd my passion, and to thee commend
Th' important secret, as my chosen friend.
Suppose (which yet I grant not) thy desire
A moment elder than my rival fire;
Can chance of seeing first thy title prove?
And know'st thou not no law is made for
love?

Law is to things which to free choice relate;
Love is not in our choice, but in our fate;
Laws are but positive; love's power, we see,
Is Nature's sanction, and her first decree
Each day we break the bond of human laws
For love, and vindicate the common cause.
Laws for defence of civil rights are plac'd,
Love throws the fences down, and makes a
general waste,

Maids, widows, wives, without distinction
fall

The sweeping deluge, love, comes on, and
covers all.

If then the laws of friendship I transgress,
I keep the greater, while I break the less;

And both are mad alike, since neither can
possess

Both hopeless to be ransom'd, never more
To see the Sun, but as he passes o'er"

Like Æsop's hounds contending for the
bone,

Each pleaded night, and would be laid alone.
The fruitless fight continued all the day,
A cur came by and snatch'd the prize away.

"As courtiers therefore jostle for a grant,
And, when they break their friendship, plead
their want,

So thou, if Fortune will thy suit advance,
Love on, nor envy me my equal chance,
For I must love, and am resolv'd to try
My fate, or, failing in th' adventure, die."

Great was their strife, which hourly was
renew'd,

Till each with mortal hate his rival view'd.
Now friends no more, nor walking hand in
hand,

But when they met they made a surly stand,
And glar'd like angry lions as they pass'd,
And wish'd that every look might be their
last.

It chanc'd at length, Pirithous came t' at-
tend

Thus worthy Theseus, his familiar friend,
Their love in early infancy began,
And rose as childhood ripen'd into man
Companions of the war, and lov'd so well,
That when one died, as ancient stories tell,
His fellow to redeem him went to hell

But to pursue my tale To welcome home
His warlike brother in Pirithous came
Arcite of Thebes was known in arms long
since,

And honour'd by this young Thessalian
prince.

Theseus, to gratify his friend and guest,
Who made our Arcite's freedom his request,
Restor'd to liberty the captive knight,
But on these hard conditions I recite:
That if hereafter Arcite should be found
Within the compass of Athenian ground,
By day or night, or on what'er pretence,
His head should pay the forfeit of th' offence.
To this Pirithous for his friend agreed,
And on his promise was the prisoner freed

Unpleas'd and pensive hence he takes his
way,

At his own peril, for his life must pay.
Who now but Arcite mourns his bitter fate,
Finds his dear purchase, and repents too
late?

"What have I gain'd," he said, "in prison
pent,

If I but change my bonds for banishment?
And, banish'd from her sight, I suffer more
In freedom than I felt in bonds before
For'd from her presence, and condemn'd to
live

Unwelcome freedom, and unthank'd remove
Heaven is not but where Emily abides,
And where she's absent all is hell besides.
Next to my day of birth, was that accurst

Which bound my friendship to Pirithous first
 Had I not known that prince I still had been
 In bondage, and had still Emilia seen,
 For, though I never can her grace deserve,
 'Tis recompense enough to see and serve
 O Palamon, my kinsman and my friend,
 How much more happy fates thy love attend !
 Thine is th' adventure, thine the victory ;
 Well has thy fortune turn'd the dice for thee
 Thou on that angel's face may'st feed thine
 eyes,

In prison—no, but blissful Paradise !
 Thou daily seest that sun of beauty shine,
 And lov'st at least in love's extremest line
 I mourn in absence, love's eternal night,
 And who can tell but since thou hast her
 sight,

And art a comely, young, and valiant knight,
 Fortune (a various power) may cease to
 frown,

And by some ways unknown thy wishes
 crown ?

But I, the most forlorn of human kind,
 Nor help can hope, nor remedy can find,
 But, doom'd to drag my loathsome life in
 care,

For my reward, must end it in despair.
 Fire, water, air, and earth, and force of fates
 That governs all, and Heaven that all creates,
 Nor art, nor Nature's hand can ease my
 grief,

Nothing but death, the wretch's last relief
 Then farewell youth, and all the joys that
 dwell

With youth and life, and life itself farewell !

' But why, alas ! do mortal men in vain
 Of Fortune, Fate, or Providence complain ?
 God gives us what he knows our wants re-
 quire,

And better things than those which we desire
 Some pray for riches, riches they obtain,
 But, watch'd by robbers, for their wealth are
 slain

Some pray from prison to be freed, and
 come,

When guilty of their vows, to fall at home,
 Murder'd by those they trusted with their
 life,

A favour'd servant, or a bosom wife
 Such dear-bought blessings happen every day,
 Because we know not for what things to
 pray

Like drunken sots about the street we roam,
 Well knows the sot he has a certain home,
 Yet knows not how to find th' uncertain
 place,

And blunders on, and staggers every pace.
 Thus all seek happiness, but few can find,
 For far the greater part of men are blind.
 This is my case, who thought our utmost
 good

Was in one word of freedom understood
 The fatal blessing came, from prison free,
 I starve abroad, and lose the sight of Emily "

Thus Arcite. but if Arcite thus deplore
 His sufferings, Palamon yet suffers more

For when he knew his rival freed and gone,
 He swells with wrath—he makes outrageous
 moan,

He frets, he fumes, he stares, he stamps the
 ground,

The hollow lower with clamours rings around :

With briny tears he bath'd his fetter'd feet,
 And dropt all o'er with agony of sweat.

" Alas ! " he cried, " I wroth in prison pine,
 Too happy rival, while the fruit is thine :

Thou lov'st at large, thou draw'st thy native
 air,

Pleas'd with thy freedom, proud of my
 despair

Thou may'st, since thou hast youth and
 courage join'd,

A sweet behaviour, and a solid mind,
 Assemble ours, and all the Theban race,

To vindicate on Athens thy disgrace ;
 And after, by some treaty made, pronounce

Fair Emily, the pledge of lasting peace
 So thine shall be the boateous prize, while I

Must languish in despair, in prison die.
 Thus all th' advantage of the strife is thine,

Thy portion double joys, and double horrors
 mine "

The rage of jealousy then fir'd his soul,
 And his face kindled like a burning coal :

Now cold Despair, succeeding in her stead,
 To livid paleness turns the glowing red.

His blood, scarce liquid, creeps within his
 veins,

Like water which the freezing wind con-
 strains.

Then thus he said - " Eternal deities,
 Who rule the world with absolute decrees,

And write whatever time shall bring to pass,
 With pens of adamant, on plates of brass ;

What, is the race of human kind your care,
 Beyond what all his fellow-creatures are ?

He with the rest is liable to pain,
 And like the sheep, his brother boast, is
 slain.

Cold, hunger, prisons, ills without a cure,
 All these he must, and guiltless, oft endure,

Or does your justice, power, or pronouncement
 fail,

When the good suffer, and the bad prevail ?
 What worse to wretched Virtue could befall,

If Fate or giddy Fortune govern'd all ?
 Nay, worse than other benefits is our estate,

To pursue their pleasures you create,
 We, bound by harder laws, must curb our
 will,

And your commands, not our desires, fulfil,
 Then when the creature is unjustly slain,

Yet after death at least he feels no pain,
 But man, in life surcharg'd with woe before,

Not freed when dead, is doom'd to suffer
 more

A serpent shoots his sting at unawares ;
 An ambush'd thief forelays a traveller ;

The man lies murder'd, while the thief and
 snake,

One gains the thickets, and one thuds the
 brake.

This let divines decide, but well I know,
Just or unjust, I have my share of woe,
Through Saturn seated in a luckless place,
And Juno's wrath, that persecutes my race,
Or Mars and Venus, in a quartile, move
My pangs of jealousy for Arcite's love "

Let Palamon, oppress'd in bondage, mourn,
While to his oxil'd rival we return.

By this, the Sun, declining from his height,
The day had shorten'd, to prolong the night
The lengthen'd night gave length of misery
Both to the captive lover and the free
For Palamon in endless prison mourns,
And Arcite forfeits life if he returns
The banish'd never hopes his love to see,
Nor hopes the captive lord his liberty
'Tis hard to say who suffers greater pains,
One sees his love, but cannot break his
chains,

One free, and all his motions uncontroll'd,
Beholds what'er he would, but what he would
behold

Judge as you please, for I will haste to tell
What fortune to the banish'd knight befall
When Arcite was to Thebes return'd again,
The loss of her he lov'd renew'd his pain,
What could be worse than never more to see
His life, his soul, his charming Emily?
He run'd with all the madness of despair,
He roar'd, he beat his breast, he tore his
hair.

Dry sorrow in his stupid eyes appears,
For, wanting nourishment, he wanted tears.
His eyes-balls in their hollow sockets sunk
Devoid of sleep, he lonthes his meat and
drink.

He withers at his heart, and looks as wan
As the pale spectre of a murder'd man,
That pale turns yellow, and his face receives
The faded hue of sallow'd boxen leaves
In solitary groves he makes his moan,
Walks early out, and ever is alone
Nor, mix'd in mirth, in youthful pleasures
shares,

But sighs when songs and instruments he
hears

His spirits are so low, his voice is drown'd,
He hears as from afar, or in a swoon,
Like the deaf murmurs of a distant sound
Uncomb'd his locks, and squalid his attire,
Unlike the trim of Love and gay Desire,
But full of useful moppings, which presage
The loss of reason, and conclude in rage.
Thus when he had endur'd a year and more,
Now wholly changed from what he was be-
fore,

It happen'd once that, slumbering as he lay,
He dream'd (his dream began at break of
day)

That Hermes o'er his head in air appear'd,
And with soft words his drooping spirits
cheer'd

His hat, adorn'd with wings, dispos'd the
god,
And in his hand he bore the sleep-compelling
rod,

Such as he seem'd, when, at his sire's com-
mand,

On Argus' load he laid the snaky wand
"Arise," he said, "to conquering Athens
go,

There Fate appoints an end to all thy woe"
The fright awaken'd Arcite with a start,
Against his bosom bounced his heaving
heart,

But soon he said, with scarce recover'd
breath,

"And thither will I go, to meet my death,
Sure to be slain, but death is my desire,
Since in Emilia's sight I shall expire"
By chance he spy'd a mirror while he spoke,
And gazing there beheld his alter'd look,
Wondering, he saw his features and his hue
So much were chang'd that scarce himself he
knew.

A sudden thought then starting in his mind,
"Since I in Arcite cannot Arcite find,
The world may search in vain with all their
eyes,

But never penetrate through this disguise
Thanks to the change which grief and sickness
give,

In low estate I may securely live,
And see, unknown, my mistress day by day"
He said, and clothed himself in coarse array
A labouring hind in show then forth he went,
And to th' Athenian towers his journey bent.
One squire attended in the same disguise,
Made conscious of his master's enterprise
Arriv'd at Athens, soon he came to court,
Unknown, unquestion'd, in that thick resort.
Proffering for hire his service at the gate,
To drudge, draw water, and to run or wait

So fair befell him, that for little gain
He serv'd at first Emilia's chamberlain,
And, watchful all advantages to spy,
Was still at hand, and in his master's eye
And as his bones were big, and sinews strong,
Rufus'd no toil that could to slaves belong,
But from deep wells with engines water drew,
And us'd his noble hands the wood to hew
He pass'd a year at least attending thus
On Emily, and call'd Philostratus
But never was there man of his degree
So much esteem'd, so well lov'd as he
So gentle of condition was he known,
That through the court his courtesy was
blown,

All think him worthy of a greater place,
And recommend him to the royal grace,
That, exercis'd within a higher sphere,
His virtues more conspicuous might appear.
Thus by the general voice was Arcite prais'd,
And by great Theodos to high favour rais'd.
Among his menial servants first enroll'd,
And largely entertain'd with sums of gold
Besides what secretly from Thebes was sent,
Of his own income, and his annual rent,
Thus well employ'd, he purchas'd friends and
fame,

But cautiously conceal'd from whence it
came.

Thus for three years he liv'd with large increase,

In arms of honour, and esteem in peace;
To Theseus' person he was ever near;
And Theseus for his virtues held him dear.

BOOK II.

While Arcite lives in bliss, the story turns
Where hopeless Palamon in prison mourns
For six long years immur'd, the captiv'd knight

Had dragg'd his chains, and scarcely seen the light

Lost liberty and love at once he bore,
His prison pain'd him much, his passion more.
Nor dares he hope his fetters to remove,
Nor ever wishes to be free from love.

But when the sixth revolving year was run,
And May within the Twins receiv'd the Sun,
Were it by Chance, or forceful Destiny,
Which forms in causes first what'er shall be,
Assisted by a friend, one moonless night,
Thus Palamon from prison took his flight
A pleasant beverage he prepar'd before
Of wine and honey, mix'd with added store
Of opium, to his keeper thus he brought,
Who swallow'd unaware the sleepy draught,
And snor'd secure till morn, his senses bound
In slumber, and in long oblivion drown'd.
Short was the night, and careful Palamon
Sought the next covert ere the rising Sun.
A thick-spread forest near the city lay,
To this with lengthen'd strides he took his way

(For far he could not fly, and fear'd the day)
Safe from pursuit, he meant to shun the light,
Till the brown shadows of the friendly night
To Theseus might favour his intended flight.
When to his country come, his next design
Was all the Theban race in arms to join,
And war on Theseus, till he lost his life
Or won the beauteous Emily to wife
Thus while his thoughts the lingering day beguile,

To gentle Arcite let us turn our style,
Who little dreamt how nigh he was to care,
Till treacherous Fortune caught him in the snare.

The morning-lark, the messenger of Day,
Saluted in her song the morning gray;
And soon the Sun arose with beams so bright
That all th' horizon laugh'd to see the joyous sight,

He with his tepid rays the rose renews,
And decks the drooping leaves, and dries the dews,

When Arcite left his bed, resolv'd to pay
Observance to the month of merry May.
Forth on his fiery steed betimes he rode,
That scarcely prints the turf on which he trod

At ease he seem'd, and, prancing o'er the plains,

Turn'd only to the grove his horse's reins,

The grove I nam'd before, and, lighted there,
A woodbine garland sought to crown his hair;
Then turn'd his face against the rising day,
And rais'd his voice to welcome in the May

"For thee, sweet month, the groves green
liveries wear,

If not the first, the fairest of the year.

For thee the Graces lead the dancing Hours,
And Nature's ready pencil paints the flowers,
When thy short reign is past, the feverish Sun

The sultry tropic fears, and moves more slowly on.

So may thy tender blossoms fear no blight,
Nor goats with venom'd teeth thy tendrils bite,

As thou shalt guide my wandering feet to find

The fragrant greens I seek, my brows to bind."

His sways address'd, within the grove he stray'd,

Till Fate, or Fortune, near the place convey'd
His steps where secret Palamon was laid.
Full little thought of him the gentle knight,
Who, flying death, had there conceal'd his flight,

In brakes and brambles hid, and shunning mortal sight:

And less he knew him for his hated foe,
But fear'd him as a man he did not know.
But as it has been said of ancient years,
That fields are full of eyes, and woods have ears,

For thus the wise are ever on their guard,
For, unforeseen, they say, is unprepar'd.
Uncautious Arcite thought himself alone,
And less than all suspected Palamon,
Who, listening, heard him, while he search'd the grove,

And loudly sung his roundelay of love
But on the sudden stopp'd, and silent stood,
As lovers often muse, and change their mood;
Now high as Heaven, and then as low as hell;

Now up, now down, as buckets in a well.
For Venus, like her day, will change her cheer,

And seldom shall we see a Friday clear
Thus Arcite, having sung, with alter'd line
Sunk on the ground, and from his bosom drew

A desperate sigh, accusing Heaven and Fate,
And angry Juno's unrelenting hate

"Curs'd be the day when first I did appear,
Let it be blotted from the calendar,
Lest it pollute the month, and poison all the year

Still will the jealous queen pursue our race?
Cadmus is dead, the Theban city was,
Yet ceases not her hate: for all who come
From Cadmus are involv'd in Cadmus' doom.
I suffer for my blood unjust decree!
That punishes another's crime on me.
In mean estate I serve my mortal foe,
The man who caus'd my country's overthrow.

This is not all; for Juno, to my shame,
Has forc'd me to forsake my former name.
Arcite I was, Philostratus I am
That side of Heaven is all my enemy:
Mars run'd Thebes, his mother ruin'd me.
Of all the royal race remains but one
Besides myself, the unhappy Palamon,
Whom Theseus holds in bonds, and will not
free,

Without a crime, except his kin to me
Yet these, and all the rest, I could endure,
But love's a malady without a cure
Fierce love has pierc'd me with his fiery dart,
He fires within, and husses at my heart.
Your eyes, fair Emily, my fate pursue,
I suffer for the rest, I die for you.
Of such a goddess no time leaves record,
Who burn'd the temple where she was ador'd;
And let it burn, I never will complain,
Pleas'd with my sufferings, if you knew my
pain."

At this a sickly qualm his heart assail'd,
His ears ring inward, and his senses fail'd.
No word miss'd Palamon of all he spoke,
But soon to deadly pale he chang'd his look
He trembled every limb, and felt a smart,
As if cold steel had ghid'd through his heart.
No longer staid, but starting from his place,
Discover'd stood, and show'd his hostile
face.

"False traitor, Arcite; traitor to thy blood,
Bound by thy sacred oath to seek my good,
Now art thou found forsworn, for Emily,
And dar'st attempt her love for whom I die.
So hast thou cheated Theseus with a wile,
Against thy vow, returning to beguile
Under a borrow'd name: as false to me,
So false thou art to him who set thee free.
But rest assur'd that either thou shalt die,
Or else renounce thy claim in Emily:
For though unarm'd I am, and (freed by
chance)

Am here without my sword or pointed lance.
Hope not, base man, unquestion'd hence to
go,

For I am Palamon, thy mortal foe."

Arcite, who heard his tale, and knew the
man,

His sword unsheath'd, and fiercely thus be-
gan:

"Now by the gods who govern Heaven above,
Wert thou not weak with hunger, mad with
love,

That word had been thy last, or in this grove
This hand should force thee to renounce thy
love.

The surety which I gave thee, I defy
Fool, not to know that love endures no tie,
And Jove but laughs at lovers' perjury.
Know I will serve the fair in thy despite,
But since thou art my kinsman, and a knight,
Here, have my faith, to-morrow in this grove
Our arms shall plead the titles of our love.
And Heaven so help my right, as I alone
Will come, and keep the cause and quarrel
both unknown

With arms of proof both for myself and
thee,
Choose thou the best, and leave the worst to
me.

And, that a better ease thou may'st abide,
Bedding and clothes I will this night provide,
And needful sustenance, that thou may'st be
A conquest better won, and worthy me."

His promise Palamon accepts; but pray'd
To keep it better than the first he made.
Thus far they parted till the morrow's dawn
For each had laid his plighted faith to pawn
O Love! thou sternly dost thy power main-
tain,

And wilt not bear a rival in thy reign,
Tyrants and thou all fellowship disdam.
This was in Arcite prov'd, and Palamon
Both in despair, yet each would love alone
Arcite return'd, and, as in honour ty'd,
His foe with bedding and with food supply'd;
Then, ere the day, two suits of armour sought,
Which borne before him on his steed he
brought:

Both were of shining steel, and wrought so
pure,

As might the strokes of two such arms endure.
Now, at the time and in th' appointed place,
The challenger and challeng'd, face to face,
Approach, each other from afar they knew,
And from afar their hatred chang'd their hue
So stands the Thracian herdsman with his
spear,

Full in the gap, and hopes the hunted bear,
And hears him rustling in the wood, and sees
His course at distance by the bending trees,
And thinks, here comes my mortal enemy,
And either he must fall in fight, or I
Thus while he thinks he lifts aloft his dart;
A generous chillness seizes every part;
The veins pour back the blood, and fortify the
heart.

Thus pale they meet; their eyes with fury
burn;

None greets; for none the greeting will re-
turn:

But in dumb surliness, each arm'd with care
His foe profest, as brother of the war
Then both, no moment lost, at once advance
Against each other, arm'd with sword and
lance:

They lash, they foun, they pass, they strive to
bore

Their coralets, and the thinnest parts explore.
Thus two long hours in equal arms they stood,
And wounded, wound; till both were bath'd
in blood,

And not a foot of ground had either got
As if the world depended on the spot.
Fell Arcite like an angry tiger far'd,
And like a lion Palamon appear'd
Or as two boars whom love to battle draws,
With rising bristles, and with frothy jaws,
Their adverse breasts with tusks oblique they
wound,

With grunts and groans the forest rings
around

So fought the knights, and fighting must abide,
Till fate an umpire sends their difference to decide

The power that ministers to God's decrees,
And executes on earth what Heaven foresees,

Call'd Providence, or Chance, or Fatal Sway,
Comes with resolute force, and finds or makes her way.

Nor kings, nor nations, nor united power,
One moment can retard th' appointed hour
And some one day, some wondrous chance appears,

Which happen'd not in centuries of years
For sure, whatever we mortals hate, or love,
Or hope, or fear, depends on powers above,
They move our appetites to good or ill,
And by foresight necessitate the will
In Theseus thus appears, whose youthful joy
Was beasts of chase in forests to destroy
This gentle knight, inspir'd by jolly May,
Forsook his easy couch at early day,
And to the wood and wilds pursued his way
Beside him rode Hippolyta the queen,
And Emily attir'd in lively green,
With horns, and hounds, and all the tuneful cry,

To hunt a royal hart within the covert nigh
And as he follow'd Mars before, so now
He serves the goddess of the silver bow
The way that Theseus took was to the wood
Where the two knights in cruel battle stood.
The lawn on which they fought th' appointed place

In which th' uncoupled hounds began the chase.

Thither forth-right he rode to rouse the prey,
That, shaded by the fern, in harbour lay,
And, thence dislodg'd, was wont to leave the wood,

For open fields, and cross the crystal flood
Approach'd, and looking underneath the Sun,
He saw proud Arcite and fierce Palamon
In mortal battle doubling blow on blow,
Like lightning flam'd their faulchions to and fro,

And shot a dreadful gleam so strong they strook,

There seem'd less force requir'd to fell an oak:

He gaz'd with wonder on their equal might,
Look'd eager on, but knew not either knight
Resolv'd to learn, he spur'd his fiery steed
With going revels to provoke his speed.
The minute ended that began the race,
So soon he was betwixt them on the place;
And with his sword unsheath'd, on pain of life,

Commands both combatants to cease their strife,

Then with imperious tone pursues his threat
"What are you? why in arms together met?
How dares your pride presume against my laws,

As in a listed field to fight your cause?

Unask'd the royal grant; no marshal by,
As knightly rites require, nor judge to try?"
Then Palamon, with scarce recover'd breath,
Thus hasty spoke: "We both deserve the death,

And both would die, for look the world around,

A pair so wretched is not to be found
Our life's a load, encumber'd with the charge,
We long to set th' imprison'd soul at large.
Now, as thou art a sovereign judge, decree
The rightful doom of death to him and me,
Let neither find thy grace, for grace is cruelty
Me first, O kill me first, and cure my woe;
Then sheath the sword of justice on my foe
Or kill him first, for when his name is heard,
He foremost will receive his due reward.
Arcite of Thebes is he, thy mortal foe.
On whom thy grace did liberty bestow.
But first contracted, that, if ever found
By day or night upon th' Athenian ground,
His head should pay the forfeit, see return'd
The perjurd knight, his oath and honour scorn'd;

For this is he, who, with a borrow'd name
And proffer'd service, to thy palace came,
Now call'd Phlostratus retain'd by thee,
A traitor trusted, and in high degree,
Aspiring to the bed of beauteous Emily
My part remains: from Thebes my birth I own,

And call myself th' unhappy Palamon
Think me not like that man; since no disgrace

Can force me to renounce the honour of my race

Know me for what I am I broke my chain,
Nor promis'd I thy prisoner to remain.
The love of liberty with life is given,
And life itself th' inferior gift of heaven
Thus without crime I fled; but farther know,
I, with this Arcite, am thy mortal foe
Then give me death, since I thy life pursue,
For safeguard of thyself, death is my due
More would'st thou know? I love bright Emily,

And for her sake and in her sight will die
But kill my rival too, for he no less
Deserves, and I thy righteous doom will bless,

Assur'd that what I lose, he never shall possess."

To thus reply'd the stern Athenian prince,
And sourly smil'd "In owning your offence
You judge yourself; and I but keep record
In place of law, while you pronounce the word.

Take your desert, the death you have decreed,
I seal your doom, and ratify the deed.

By Mars, the patron of my arms, you die."
He said - dumb Sorrow seiz'd the standers-by.
The queen, above the rest by nature good
(The pattern form'd of perfect womanhood),
For tender pity wept when she began,
Through the bright quire th' infectious virtue ran

All dropt their tears, ev'n the contend'd maid,
And thus among themselves they softly said
"What eyes can suffer this unworthy sight!
Two youths of royal blood, renown'd in fight,
The mastership of Heaven in face and mind,
And lovers, far beyond their faithless kind
See their wide streaming wounds, they nather
came

For pride of empire, nor desire of fame.
Kings for kingdoms, madmen for applause,
But love for love alone, that crowns the lover's
cause."

This thought, which ever bribes the beauteous
kind,

Such pity wrought in every lady's mind,
They left their steeds, and prostrate on the
place,

From the fierce king, implor'd th' offenders
grace.

He paus'd awhile, stood silent in his mood
(For yet his rage was boiling in his blood),
But soon his tender mind th' impression felt
(As softest metals are not slow to melt
And pity soonest runs in softest minds):
Then reasons with himself; and first he
finds

His passion cast a mist before his sense,
And either made, or magnify'd th' offence
"Offence! of what? to whom? who judg'd
the cause?"

The prisoner freed himself by Nature's laws
Born free, he sought his right the man he
freed

Was perjur'd, but his love excus'd the deed."
Thus pondering, he look'd under with his
eyes,

And saw the woman's tears, and heard their
cries,

Which mov'd compassion more: he shook his
head,

And softly sighing to himself he said.

"Curse on th' unpardoning prince, whom
tears can draw

To no remorse; who rules by lions' law,
And deaf to prayers, by no submission bow'd.
Rends all alike, the penitent and proud."

At this, with look serene, he rais'd his head;
Reason resum'd her place, and passion fled
Then thus aloud he spoke "The power of
Love,

In Earth, and seas, and air, and Heaven
above,

Rules, unresisted, with an awful nod,
By daily miracles declar'd a god.

He blinds the wise, gives eye-sight to the
blind,

And moulds and stamps anew the lover's
mind.

Behold that Arcite, and this Palamon,
Freed from my fetters, and in safety gone,
What hinder'd either in their native soil
At ease to reap the harvest of their toil;
But Love, their lord, did otherwise ordain,
And brought them in their own despite again,
To suffer death deserv'd; for well they know,
'Tis in my power, and I their deadly foe;

The proverb holds, that to be wise and love,
Is hardly granted to the gods above
See how the madmen bleed, behold the gains
With which their master, Love, rewards their
pains;

For seven long years, on duty every day,
Lo their obedience, and their monarch's pay
Yet, as in duty bound, they serve him on;
And, ask the fools, they think it wisely done,
Nor ease, nor wealth, nor life itself regard,
For 'tis their maxim, love is love's reward.
This is not all. the fear for whom they strove
Nor knew before, nor could suspect their love,
Nor thought, when she beheld the fight from
far,

Her beauty was th' occasion of the war.
But sure a general doom on man is past,
And all are fools and lovers, first or last.
This both by others and myself I know,
For I have serv'd their sovereign long ago,
Oft have been caught within the winding
train

Of female snares, and felt the lover's pain,
And learn'd how far the god can human hearts
constrain.

To this remembrance, and the prayers of those
Who for th' offending warriors interpose,
I give their forfeit lives, on this accord,
To do me homage as their sovereign lord;
And as my vassals, to their utmost might,
Assist my person, and assert my right."
Thus freely sworn, the knights their grace ob-
tain'd,

Then thus the king his secret thoughts ex-
plain'd.

"If wealth, or honour, or a royal race,
Or each, or all, may win a lady's grace,
Then either of you knights may well deserve
A princess born; and such is she you serve.
For Emily is sister to the crown,
And but too well to both her beauty known;
But should you combat till you both were
dead,

Two lovers cannot share a single bed.
As therefore both are equal in degree,
The lot of both be left to Destiny.
Now hear th' award, and happy may it prove
To her, and him who best deserves her love
Depart from hence in peace, and free as air,
Search the wide world, and where you please
repair,

But on the day when this returning Sun
To the same point through every sign has
run,

Then each of you his hundred knights shall
bring,

In royal lists to fight before the king;
And then the knight whom Fate or happy
Chance

Shall with his friends to victory advance,
And grace his arms so far in equal fight,
From out the bars to force his opposite,
Or kill, or make him recreant on the plain,
The prize of valour and of love shall gain;
The vanquish'd party shall their claim release,
And the long jars conclude in lasting peace.

The charge be mine t' adorn the chosen ground,

The theatre of war, for champions so renown'd;
And take the patron's place of either knight,
With eyes impartial to behold the fight,
And Heaven of me so judge, as I shall judge aright.

If both are satisfied with this accord,
Swear by the laws of knighthood on my sword."

Who now but Palamon exults with joy?
And ravish'd Arcite seems to touch the sky;
The whole assembled troop was pleas'd as well,

Ertol th' award, and on their knees they fell
To bless the gracious king. The knights,
with leave

Departing from the place, his last commands receive;

On Emily with equal ardour look,
And from her eyes their inspiration took.
From thence to Thebos' old walls pursue their way,

Each to provide his champions for the day.

It might be deem'd, on our historian's part,

Or too much negligence or want of art,
If he forgot the vast magnificence
Of royal Theseus, and his large expense.
He first enclos'd for lists a level ground,
The whole circumference a mile around;
The form was circular; and all without
A trench was sunk, to moat the place about.

Within, an amphitheatre appear'd,
Rais'd in degrees, to sixty paces rear'd,
That when a man was plac'd in one degree,
Height was allow'd for him above to see.
Eastward was built a gate of marble white.
The like adorn'd the western opposite.

A nobler object than this fabric was,
Rome never saw, nor of so vast a space:
For, rich with spoils of many a conquer'd land,

All arts and artists Theseus could command,
Who sold for hire, or wrought for better fame,

The master-painters, and the carvers, came.
So rose within the compass of the year
An age's work, a glorious theatre
Then o'er its eastern gate was rais'd, above,
A temple, sacred to the Queen of Love,
An altar stood below; on either hand
A priest with roses crown'd, who held a myrtle wand

The dome of Mars was on the gate oppos'd,
And on the north a turret was enclos'd,
Within the wall, of alabaster white,
And crimson coral, for the Queen of Night,
Who takes in sylvan sports her chaste delight.

Within these oratories might you see
Rich carvings, portraiture, and imagery
Where every figure to the life express'd
The godhead's power to whom it was address'd.

In Venus' temple on the sides were seen
The broken slumbers of enamour'd men,

Prayers, that even spoke, and pity seem'd to call,

And issuing sighs, that smok'd along the wall,
Complaints, and hot desires, the lover's hell,
And scalding tears, that wore a channel where they fell;

And all around were nuptial bonds, the ties
Of love's assurance, and a train of lies,
That, made in lust, conclude in perjury.
Beauty, and Youth, and Wealth, and Luxury,
And sprightly Hope, and short-enduring Joy,
And sorceries to raise th' infernal powers,
And sigils, fram'd in planetary hours.

Expense, and Afterthought, and idle Care,
And Doubts of motley hue, and dark Despair;
Suspicious, and fantastical Surmise,
And Jealousy suffus'd, with jaundice in her eyes,

Discolouring all she view'd, in tawny dress'd,
Down-look'd, and with a cuckoo on her list.
Oppos'd to her, on t'other side advance
The costly feast, the carol, and the dance,
Minstrels and music, poetry and play,
And balls by nights, and tournaments by day.
All these were painted on the wall, and more,

With acts and monuments of times before;
And others added by prophetic doom,
And lovers yet unborn, and loves to come;
For there th' Idalian mount, and Citharon,
The court of Venus, was in colours drawn,
Before the palace-gate, in careless dress,
And loose array, sat portress Idleness;
There, by the fount, Narcissus pun'd alone;
There Samson was, with wiser Solomon,
And all the mighty names by love undone.
Medea's charms were there, Circean fancies,
With bowls that turn'd enamour'd youth to beasts

Here might be seen that beauty, wealth, and wit,

And prowess, to the power of love submit.
The spreading snare for all mankind is laid.
And lovers all betray, and are betray'd.
The goddess' self some noble hand had wrought;

Smiling she seem'd, and full of pleasing thought:

From ocean as she first began to rise,
And smooth'd the ruffled seas and clear'd the skies,

She trod the brine, all bare below the breast,
And the green waves but ill conceal'd the rest;

A lute she held, and on her head was seen
A wreath of roses red and myrtles green,
Her turtles fann'd the buxom air above,
And, by his mother, stood an infant Love,
With wings unfledg'd; his eyes were bandied o'er,

His hands a bow, his back a quiver bore,
Supply'd with arrows bright and keen, a deadly store.

But in the dome of mighty Mars the rest
With different figures all the sides were spread,

This temple, less in form, with equal grace,
Was imitative of the first in Thrace
For that cold region was the lov'd abode,
And sovereign mansion of the warrior god
The landscape was a forest wide and bare,
Where neither boast, nor human kind repair;
The fowl, that scent afar, the borders fly,
And shun the bitter blast, and wheel about
the sky

A cake of scurf lies baking on the ground,
And prickly stubs, instead of trees, are
found,

Or woods with knots and knares deform'd and
old;

Houllous the most, and hideous to behold:
A rattling tempest through the branches went,
That stripp'd them bare, and one sole way
they bent

Heaven froze above, severe, the clouds con-
geal,

And through the crystal vault appear'd the
standing hail.

Such was the face without; a mountain stood
Threatening from high, and overlook'd the
wood.

Beneath the lowering brow, and on a bent,
The temple stood of Mars armipotent.
The frame of burnish'd steel, that cast a glare
From far, and seem'd to thaw the freezing
air.

A straight long entry to the temple led,
Blind with high walls, and Horror over
head.

Thence issued such a blast, and hollow roar,
As threaten'd from the lungs to heave the
door;

In through that door a northern light there
shone;

'Twas all it had, for windows there were none,
The gate was adamant, eternal frame!
Which, hew'd by Mars himself, from Indian
quarries came,

The labour of a god; and all along
Tough iron plates were clench'd to make it
strong.

A tun about was every pillar there,
A polish'd mirror shone not half so clear.
There saw I how the secret felon wrought,
And Treason labouring in the traitor's thought
And midwife Time the ripen'd plot to murder
brought.

There the red Anger dar'd the pallid Fear;
Next stood Hypocrisy, with holy leer,
Soft smiling, and demurely looking down,
But hid the dagger underneath the gown.
Th' assassinating wife, the household fiend,
And, far the blackest there, the traitor-friend.
On t'other side there stood Destruction bare,
Unpunish'd Rapine, and a waste of war.
Content, with sharpen'd knives, in cloisters
drawn,

And all with blood bespread the holy lawn.
Loud menaces were heard, and foul Disgrace,
And howling infamy, in language base.
Till sense was lost in sound, and Silence fled
the place

The slayer of himself yet saw I there,
The gore congeal'd was clotted in his hair.
With eyes half clos'd, and gaping mouth he
lay,
And grim, as when he breath'd his sudden soul
away.

In midst of all the dome, Misfortune sate,
And gloomy Discontent, and fell Debate,
And Madness laughing in his awful mood,
And arm'd complaint on Theft, and cries of
Blood

There was the murder'd corpse, in covert laid,
And violent Death in thousand shapes dis-
play'd,

The cry to the soldiers' rage resign'd,
Successless wars, and Poverty behind;
Ships burnt in fight, or forc'd on rocky shores,
And the rash hunter strangled by the boars.
The new-born babe by nurses overlaid,
And the cook caught within the raging fire he
made.

All ills of Mars's nature, flame and steel;
The gasping charioteer, beneath the wheel
Of his own car; the ruin'd house, that falls
And intercepts her lord betwixt the walls;
The whole division that to Mars pertains,
All trades of death, that deal in steel for
gains,

Were there the butcher, armourer, and
smith,

Who forges sharpen'd faulchions, or the
scythe

The scarlet Conquest on a tower was plac'd,
With shouts, and soldiers' acclamations
grac'd

A pointed sword hung threatening o'er his
head,

Sustain'd but by a slender twine of thread.
There saw I Mars's ides, the Capitol,
The seat in vain foretelling Cæsar's fall;
The last triumphs, and the wars they move,
And Antony, who lost the world for love
There, and a thousand more, the fame adorn;
Their fates were painted ere the men were
born,

All copied from the Heavens, and ruling force
Of the red star in his revolving course
The form of Mars high on a chariot stood,
All sheath'd in arms, and gruffly look'd the
god.

Two geomantic figures were display'd
Above his head, a warrior and a maid.
One when direct, and one when retrograde
Thi'd with deformities of death, I haste
To the third temple of Diana chaste.
A sylvan scene with various greens was drawn,
Shades on the sides, and on the midst a lawn
The silver Cynthia, with her nymphs around,
Pursued the flying deer, the woods with horns
resound

Calisto there stood manifest of shame,
And, turn'd a bear, the northern star became.
Her son was next, and, by peculiar grace,
In the cold circle held the second place.
The stag Actæon in the stream had spy'd
The naked huntress, and, for seeing, dy'd.

The charge be mine t' adorn the chosen ground,

The theatre of war, for champions so renown'd;
And take the patron's place of either knight,
With eyes impartial to behold the fight;
And Heaven of me so judge, as I shall judge aright.

If both are satisfied with this accord,
Swear by the laws of knighthood on my sword."

Who now but Palamon exults with joy?
And ravish'd Aroite seems to touch the sky;
The whole assembled troop was pleas'd as well.

Extol th' award, and on their knees they fell
To bless the gracious king. The knights,
with leave

Departing from the place, his last commands receive,

On Emily with equal ardour look,
And from her eyes their inspiration took.
From thence to Thebes' old walls pursue their way,

Each to provide his champions for the day.
It might be deem'd, on our historian's part,

Or too much negligence or want of art,
If he forgot the vast magnificence
Of royal Theseus, and his large expense.
He first enclos'd for lists a level ground,
The whole circumference a mile around;
The form was circular, and all without
A trench was sunk, to moat the place about.
Within, an amphitheatre appear'd,
Rais'd in degrees, to sixty paces rear'd;
That when a man was plac'd in one degree,
Height was allow'd for him above to see
Eastward was built a gate of marble white:
The like adorn'd the western opposite.

A nobler object than this fabric was,
Rome never saw, nor of so vast a space:
For, rich with spoils of many a conquer'd land,

All arts and artists Theseus could command,
Who sold for hire, or wrought for better fame,

The master-painters, and the carvers, came.
So rose within the compass of the year
An age's work, a glorious theatre.
Then o'er its eastern gate was rais'd, above,
A temple, sacred to the Queen of Love,
An altar stood below, on either hand
A priest with roses crown'd, who held a myrtle wand

The dome of Mars was on the gate oppos'd,
And on the north a turret was enclos'd,
Within the wall, of alabaster white,
And crimson coral, for the Queen of Night,
Who takes in sylvan sports her chaste delight

Within these oratories might you see
Rich carvings, portraiture, and imagery:
Where every figure to the life express'd
The godhead's power to whom it was address'd.

In Venus' temple on the sides were seen
The broken slumbers of enamour'd men,

Prayers, that even spoke, and pity seem'd to call,

And issuing sighs, that smok'd along the wall,
Complaints, and hot desires, the lover's hell,
And scalding tears, that wore a channel where they fell,

And all around were nuptial bonds, the ties
Of love's assurance, and a train of lies,
That, made in lust, conclude in perjurious
Beauty, and Youth, and Wealth, and Luxury,
And sprightly Hope, and short-enduring Joy;
And sorceries to raise th' infernal powers,
And sigils, fram'd in planetary hours.

Expense, and Afterthought, and idle Care,
And Doubts of motley hue, and dark Despair,
Suspicious, and fantastical Surmise,
And Jealousy suffus'd, with jaundice in her eyes,

Discolouring all she view'd, in tawny dress'd,
Down-look'd, and with a cuckoo on her list.
Oppos'd to her, on t'other side advance
The costly feast, the carol, and the dance,
Minstrels and music, poetry and play,
And balls by nights, and tournaments by day.
All these were painted on the wall, and more,

With acts and monuments of times before;
And others added by prophetic doom,
And lovers yet unborn, and loves to come,
For there th' Italian mount, and Citheron,
The court of Venus, was in colours drawn,
Before the palace-gate, in careless dress,
And loose array, sat portress Idleness;
There, by the fount, Narcissus pin'd alone;
There Samson was, with wiser Solomon,
And all the mighty names by love undone.
Medea's charms were there, Circean incants,
With bowls that turn'd enamour'd youth to beasts

Here might be seen that beauty, wealth, and wit,

And prowess, to the power of love submit.
The spreading snare for all mankind is laid:
And lovers all betray, and are betray'd.
The goddess' self some noble hand had wrought;

Smiling she seem'd, and full of pleasing thought.

From ocean as she first began to rise,
And smooth'd the ruffled seam and clear'd the skies,

She trod the brine, all bare below the breast,
And the green waves but ill conceal'd the rest;

A lute she held, and on her head was seen
A wreath of roses red and myrtle green,
Her turtles fann'd the buxom air above,
And, by his mother, stood an infant Love,
With wings unfledg'd; his eyes were banded o'er,

His hands a bow, his back a quiver bore,
Supply'd with arrows bright and keen, a deadly store.

But in the dome of mighty Mars the rest
With different figures all the sides were spread;

This temple, less in form, with equal grace,
 Was imitative of the first in Thrace
 For that cold region was the lov'd abode,
 And sovereign mansion of the warrior god
 The landscape was a forest wide and bare,
 Where neither beast, nor human kind repair,
 The fowl, that scent afar, the borders fly,
 And shun the bitter blast, and wheel about
 the sky
 A cake of scurf lies baking on the ground,
 And prickly stubs, instead of trees, are
 found,
 Or woods with knots and knarves deform'd and
 old;
 Headless the most, and hideous to behold.
 A rattling tempest through the branches went,
 That stripp'd them bare, and one sole way
 they bent
 Heaven froze above, severe, the clouds con-
 gual,
 And through the crystal vault appear'd the
 standing hail
 Such was the face without; a mountain stood
 Thro'out from high, and overlook'd the
 wood.
 Beneath the lowering brow, and on a bent,
 The temple stood of Mars omnipotent
 The frame of burnish'd steel, that cast a glare
 From far, and seem'd to thaw the freezing
 air
 A straight long entry to the temple led,
 Blind with high walls, and horror over
 head
 Thence issued such a blast, and hollow roar,
 As threaten'd from the lungs to heave the
 door,
 In through that door a northern light there
 shone,
 "Twixt all it had, for windows there were none,
 The gate was adamant, eternal frame
 Which, how'd by Mars himself, from Indian
 quarries came,
 The labour of a god; and all along
 Tough iron plates were clench'd to make it
 strong.
 A tun about was every pillar there,
 A polish'd mirror shone not half so clear
 There saw I how the secret felon wrought,
 And Treason labouring in the traitor's thought
 And midwife Time the ripen'd plot to murder
 brought.
 There the red Anger dar'd the pallid Fear,
 Next stood Hypocrisy, with holy leer,
 Soft smiling, and demurely looking down,
 But hid the dagger underneath the gown
 Th' assassinating wife, the household fiend,
 And, fur the blackest there, the traitor-friend.
 On t'other side there stood Destruction bare,
 Unpunished Rapine, and a waste of war
 Contest, with sharpen'd knives, in clousters
 drawn,
 And all with blood bespread the holy lawn.
 Loud menaces were heard, and foul Disgrace,
 And bawling infamy, in language base
 Till sense was lost in sound, and Silence fled
 the place

The slayer of himself yet saw I there,
 The gore congeal'd was clotied in his hair:
 With eyes half clos'd, and gaping mouth he
 lay,
 And grim, as when he breath'd his sudden soul
 away
 In midst of all the dome, Misfortune sate,
 And gloomy Discontent, and fell Debate,
 And Madness laughing in his ireful mood,
 And arm'd complaint on Theft, and cries of
 Blood
 There was the murder'd corpse, in covert laid,
 And violent Death in thousand shapes dis-
 play'd;
 The cry to the soldiers' rage resign'd;
 Successless wars, and Poverty behind,
 Ships burnt in fight, or forc'd on rocky shores,
 And the rash hunter strangled by the boars
 The new-born babe by nurses overlaid,
 And the cook caught within the raging fire he
 made
 All ills of Mars's nature, flame and steel;
 The gasping charioteer, beneath the wheel
 Of his own car, the ruin'd house, that falls
 And intercepts her lord betwixt the walls,
 The whole division that to Mars pertains,
 All trades of death, that deal in steel for
 games,
 Were there the butcher, armourer, and
 smith,
 Who forges sharpen'd faulchions, or the
 scythe
 The scarlet Conquest on a tower was plac'd,
 With shouts, and soldiers' acclamations
 grac'd
 A pointed sword hung threatening o'er his
 head,
 Sustain'd but by a slender twine of thread.
 There saw I Mars's ides, the Capitol,
 The seat in vain foretelling Cæsar's fall;
 The last triumphs, and the wars they move,
 And Antony, who lost the world for love.
 These, and a thousand more, the fame adorn;
 Their fates were painted ere the men were
 born,
 All copied from the Heavens, and ruling force
 Of the red star in his revolving course
 The form of Mars high on a chariot stood,
 All sheath'd in arms, and gruffly look'd the
 god
 Two geomantic figures were display'd
 Above his head, a warrior and a maid
 One when direct, and one when retrograde
 Thir'd with deformities of death, I haste
 To the third temple of Diana chaste.
 A sylvan scene with various greens was drawn,
 Shades on the sides, and on the midst a lawn
 The silver Cynthia, with her nymphs around,
 Pursued the flying deer, the woods with horns
 resound
 Calisto there stood manifest of shame,
 And, turn'd a bear, the northern star became
 Her son was next, and, by peculiar grace,
 In the cold circle held the second place
 The stag Actæon in the stream had spy'd
 The naked huntress, and, for soeing, dy'd.

His hounds, unknowing of his change, pursue
The chase, and their mistaken master slow.
Pencian Daphne too was there to see,
Apollo's love before, and now his tree
Th' adjoining fane th' assembled Greeks ex-
press'd,

And hunting of the Calydonian beast
Oenides' valour, and his envy'd prize,
The fatal power of Atalanta's eyes,
Diana's vengeance on the victor shown,
The murderess mother, and consuming son;
The Volscian queen extended on the plain;
The treason punish'd, and the traitor slain
The rest were various huntings, well design'd,
And savage beasts destroy'd, of every kind
The graceful goddess was array'd in green,
About her feet were little boagles seen,
That watch'd with upward eyes the motions
of their queen

Her legs were buskin'd, and the left before
In act to shoot, a silver bow she bore,
And at her back a painted quiver wore.
She trod a waxing moon, that soon would
wane,

And drinking borrow'd light, be fill'd again;
With downcast eyes, as seeming to survey
The dark dominions, her alternate sway
Before her stood a woman in her throes,
And call'd Lucina's aid, her burden to disclose
All these the painter drew with such com-
mand,

That Nature snatch'd the pencil from his
hand,

Asham'd and angry that his art could feign
And mend the tortures of a mother's pain.
Theseus beheld the fanes of every god,
And thought his mighty cost was well be-
stow'd.

So princes now their poets should regard,
But few can write, and fewer can reward.
The theatre thus rais'd, the lists enclos'd,
And all with vast magnificence dispos'd,
We leave the monarch pleas'd, and hasty to
bring

The knights to combat, and their arms to
sing.

BOOK III.

The day approach'd when Fortune should
decide
Th' important enterprize, and give the bride,
For now the rivals round the world had
sought,
And each his rival, well appointed, brought
The nations, far and near, contend in choice,
And send the flower of war by public voice;
That after, or before, were never known
Such chiefs, as each an army seem'd alone
Beside the champions, all of high degree,
Who knighthood lov'd, and deeds of chivalry,
Throng'd to the lists, and envy'd to behold
The names of others, not their own, enroll'd.
Nor seems it strange; for every noble knight

Who loves the fair, and is endu'd with might,
In such a quarrel would be proud to fight
There breathes not scarce a man on British
ground

(An isle for love and arms of old renown'd)
But would have sold his life to purchase fame,
To Palamon or Arcite sent his name
And had the land selected of the best,
Half had come hence, and let the world
provide the rest

A hundred knights with Palamon there came,
Approv'd in fight, and men of mighty name.
Their arms were several, as their nations
were,

But furnish'd all alike with sword and spear.
Some wore coat armour, imitating scale,
And next their skins were stubborn shirts of
mail;

Some wore a breast-plate and a light jupon,
Their horses cloth'd with rich caparison;
Some for defence would leathern bucklers
use

Of folded hides, and others shields of pruce.
One hung a pole-axe at his saddle-bow,
And one a heavy mace to shun the foe
One for his legs and knees provided well,
With jambeaux arm'd, and double plates of
steel

Thus on his helmet wore a lady's glove,
And that a sleeve embroider'd by his love.

With Palamon, above the rest in place,
Lycurgus came, the surly king of Thrace:
Black was his beard, and manly was his face;
The balls of his broad eyes roll'd in his head,
And glar'd betwixt a yellow and a red:

He look'd a lion with a gloomy stare,
And o'er his eyebrows hung his matted hair.
Big-bon'd, and large of limbs, with sinews
strong,

Broad-shoulder'd, and his arms were round
and long,

Four milkwhite bulls (the Thracian use of
old)

Were yok'd to draw his car of burnish'd gold.
Upright he stood, and bore aloft his shield,
Conspicuous from afar, and overlook'd the
field.

His surcoat was a bear-skin on his back,
His han hung long behind, and glossy raven
black

His ample forehead bore a coronet,
With sparkling diamonds and with rubies
set,

Ten brace, and more, of grey hounds, snowy
fur,
And tall as stags, ran loose, and couer'd around
his chum,

A match for pards in flight, in grappling for
the bear,

With golden muzzles all their mouths were
bound,

And collars of the same their necks surround.
Thus through the fields Lycurgus took his
way.

His hundred knights attend in pomp and proud
array.

To match this monarch, with strong Arcite came

Emotrus, king of Inde, a mighty name,
On a bay coursar, goodly to behold,
The trappings of his horse adorn'd with
barbarous gold.

Not Mars bestrode a steed with greater grace,
His surcoat o'er his arms was cloth of Thrace,
Adorn'd with pearls, all orient, round, and
great :

His saddle was of gold, with emeralds set.
His shoulders large a mantle did attire,
With rubies thick and sparkling as the fire
His amber-colour'd locks in ringlets run,
With graceful negligence, and shone against
the Sun ;

His nose was aquiline, his eyes were blue,
Ruddy his lips, and fresh and fair his hue
Some sprinkled freckles on his face were seen,
Whom dusk set off the whiteness of the
skin

His awful presence did the crowd surprise,
Nor durst the rash spectator meet his eyes,
Eyes that confess'd him born for kingly sway,
So fierce they flash'd intolerable day.

His age in Nature's youthful prime appear'd,
And just began to bloom his yellow beard.
Whene'er he spoke, his voice was heard
around,

Loud as a trumpet, with a silver sound.
A laurel wreath'd his temples, fresh and green,
And myrtle sprigs, the marks of love, were
mix'd between

Upon his fist he bore, for his delight,
An eagle well reclaim'd, and hily white

His hundred knights attend him to the war,
All arm'd for battle; save their heads were
bare.

Words and devices blaz'd on every shield,
And pleasing was the terror of the field.
For kings, and dukes, and barons you might
see,

Like sparkling stars, though different in do-
gree,

All for th' increase of arms, and love of
chivalry.

Before the king tame leopards led the way,
And troops of lions innocently play
So Bacchus through the conquer'd Indies
rode,

And boasts in gambols frisk'd before the
honest god.

In this array the war of either side
Through Athens pass'd with military pride.
At prime, they enter'd on the Sunday morn,
Rich tapestry spread the streets, and flowers
the posts adorn.

The town was all a jubilee of feasts,
So Theseus will'd, in honour of his guests;
Himself with open arms the king embrac'd,
Then all the rest in their degrees were grac'd.
No harbinger was needful for a night,
For every house was proud to lodge a knight

I pass the royal treat, nor must relate
The gifts bestow'd, nor how the champions
met

Who first, or last, or how the knights ad-
dress'd

Their vows, or who was farost at the feast;
Whose voice, whose graceful dance, did most
surprise;

Soft amorous sighs, and silent love of eyes.
The rivals call my Muse another way,
To sing their vigils for th' oncoming day.

'Twas ebbing darkness, past the noon of night,
And Phosphor, on the confines of the light,
Promis'd the Sun, ere day began to spring,
The tuneful lark already stretch'd her wing,
And, flickering on her nest, made short essays
to sing.

When wakeful Palamon, preventing day,
Took to the royal lists his early way,
To Venus at her fane, in her own house, to
pray

There, falling on his knees before her shrine,
He thus implor'd with prayers her power
divine.

"Creator Venus, genial power of love,
The bliss of men below and gods above!
Beneath the shining Sun thou runn'st thy race,
Dost fairest shine, and best become thy place.
For thee the winds their eastern blasts for-
bear,

Thy month reveals the spring, and opens all
the year

Thee, Goddess, thee the storms of winter fly,
Earth smiles with flowers renewing, laughs the
sky,

And birds to lays of love their tuneful notes
apply

For thee the lion loaths the taste of blood,
And roaring hunts his female through the
wood

For thee the bulls rebel through the groves,
And tempt the stream, and snuff their absent
loves.

'Tis thine, whate'er is pleasant, good, or fair.
All nature is thy province, life thy care
Thou mad'st the world, and dost the world
repair.

Thou gladder of the mount of Cytheron,
Increase of Jove, companion of the Sun,
If o'er Adams touch'd thy tender heart,
Have pity, goddess, for thou know'st the
smart.

Alas! I have not words to tell my grief,
To vent my sorrow would be some relief;
Light sufferings give us leisure to complain;
We groan, but cannot speak, in greater pain.
O goddess, tell thyself what I would say,
Thou know'st it, and I feel too much to pray.
So grant my suit, as I enforce my might,
In love to be thy champion and thy knight;
A servant to thy sex, a slave to thee,
A foe profess to barren chastity
Nor ask I fame or honour of the field,
Nor choose I more to vanquish than to yield,
In my divine Emilia make me blest,
Let fate, or partial Chance, dispose the rest
Find thou the manner, and the means pro-
paze,

Possession, more than conquest, is my care.

Mars is the warrior's god, in him it lies,
 On whom he favours to confer the prize,
 With smiling aspect you serenely move
 In your fifth orb, and rule the realm of love
 The Fates but only spin the coarser clue,
 The finest of the wool is left for you.
 Spare me but one small portion of the twine,
 And let the sisters cut below your line
 The rest among the rubbish may they sweep,
 Or add it to the yarn of some old miser's heap.
 But, if you this ambitious prayer deny
 (A wish, I grant, beyond mortality),
 Then let me sink beneath proud Arcté's arms,
 And I, once dead, let him possess her charms."
 Thus ended he; then, with observance due,
 The sacred incense on her altar threw
 The curling smoke mounts heavy from the fires,
 At length it catches flame, and in a blaze ex-
 pires;
 At once the gracious goddess gave the sign,
 Her statue shook, and trembled all the shrine.
 Pleas'd Palamon the tardy omen took,
 For, since the flames pursu'd the trailing
 smoke,
 He knew his boon was granted, but the day
 To distance driven, and joy adjourn'd with
 long delay.

Now Morn with rosy light had streak'd the
 sky,
 Up rose the Sun, and up rose Emily,
 Address'd her early steps to Cynthia's fane,
 In state attended by her maiden train,
 Who bore the vests that holy rites require,
 Incense, and odorous gums, and cover'd fire
 The plenteous horns with pleasant mead they
 crown,
 Nor wanted aught besides in honour of the
 Moon.
 Now while the temple smok'd with hallow'd
 steam,
 They wash the virgin in a living stream
 The secret ceremonies I conceal,
 Uncouth, perhaps unlawful, to reveal;
 But such they were as pagan use requir'd,
 Perform'd by women when the men retir'd,
 Whose eyes profane their chaste mysterious
 rites
 Might turn to scandal, or obscene delights
 Well-meaners think no harm, but for the rest,
 Things sacred they pervert, and silence is the
 best
 Her shining hair, uncomb'd, was loosely spread,
 A crown of mastless oak adorn'd her head
 When, to the shrine approach'd, the spotless
 maid
 Had kindling fires on either altar laid
 (The rites were such as were observ'd of old,
 By Statius in his Theban story told),
 Then kneeling with her hands across her
 breast,
 Thus lowly she preferr'd her chaste request
 "O goddess, haunter of the woodland
 green,
 To whom both Heaven and Earth and Seas
 are seen,

Queen of the nether skies, where half the
 year
 Thy silver beams descend and light the gloomy
 sphere,
 Goddess of maids, and conscious of our hearts,
 So keep me from the vengeance of thy darts,
 Which Niobe's devoted issue felt,
 When hasting through the skies the feather'd
 deaths were dealt,
 As I desire to live a virgin life,
 Nor know the name of mother or of wife
 Thy votress from my tender years I am,
 And love, like thee, the woods and sylvan
 game.
 Like death, thou know'st, I loathe the nuptial
 state,
 And man, the tyrant of our sex, I hate,
 A lowly servant, but a lofty maid.
 Where love is duty on the female side,
 On theirs mere sensual gust, and sought with
 surly pride.
 Now by thy triple shape, as thou art seen
 In Heaven, Earth, Hell, and everywhere a
 queen,
 Grant this my first desire.—let discord cease,
 And make betwixt the rivals lasting peace,
 Quench their hot fire, or far from me remove
 The flame, and turn it on some other love;
 Or, if my frowning stars have so decreed,
 That one must be rejected, one succeed,
 Make him my lord, within whose faithful
 breast
 Is fix'd my image, and who loves me best.
 But, oh! ev'n that avort! I choose it not,
 But take it as the least unhappy lot
 A maid I am, and of thy virgin train;
 Oh! let me still that spotless name retain!
 Frequent the forests, thy chaste will obey,
 And only make the beasts of chase my
 prey."
 The flames ascend on either altar clear,
 While thus the blameless maid address'd her
 prayer.
 When, lo! the burning fire that shone so
 bright
 Flew off, all sudden, with extinguish'd light,
 And left one altar dark a little space,
 Which turn'd self-kindled, and renew'd the
 blaze,
 The other victor-flame a moment stood,
 Then fell, and lifeless left th' extinguish'd
 wood,
 For ever lost, th' irrevocable light
 Forsook the blackening coals, and sunk to
 night.
 At either end it whistled as it flew,
 And as the brands were green, so dropp'd the
 dew,
 Infected as it fell with sweet of sanguine hue
 The maid from that ill omen turn'd her
 eyes,
 And with loud shrieks and clamours rent the
 skies,
 Nor knew what signified the boding sign,
 But found the powers displeas'd, and fear'd
 the wrath divine.

Then shook the sacred shrine, and sudden light
Sprung through the vaulted roof, and made
the temple bright.

The power behold! the power in glory shone,
By her bent bow and her keen arrows known,
The rest, a huntress issuing from the wood,
Reclining on her cornel spear she stood.

Then gracious thus began: "Dismiss thy fear,
And Heaven's unchang'd decrees attentive hear

More powerful gods have torn thee from my side,

Unwilling to resign, and doom'd a bride,
The two contending knights are weigh'd above;

One Mars protects, and one the queen of love,

But which the man, is in the Thunderer's breast;

This he pronounce'd, 'twas he who loves thee best.

The fire that once extinct reviv'd again,
Foreshows the love allotted to remain.

Farewell!" she said, and vanish'd from the place;

The sheaf of arrows shook and rattled in the case.

Aghast at this the royal virgin stood
Disclaim'd, and now no more a sister of the wood;

But to the parting goddess thus she pray'd
"Propitious still be present to my aid,

Nor quite abandon your once favour'd maid."

Then sighing she return'd, but smil'd be-
twixt,

With hopes, and fears, and joy, with sorrows mixt.

The next returning planetary hour
(Of Mars, who shur'd the heptarchy of power,

His steps bold Arcite to the temple bent,
T' adore with pagan rites the power armi-
potent,

Then prostrate, low before his altar lay,
And rais'd his manly voice, and thus began to pray

"Strong god of arms, whose iron sceptre
always

The freezing north and Hyperborean seas,
And Scythian colds, and Thracian's winter
coast,

Where stand thy steeds, and thou art honour'd
most:

There most, but everywhere thy power is
known,

The fortune of the fight is all thy own;
Terror is thine, and wild amazement, flung

From out thy chariot, withers ev'n the strong,
And disarray and shameful rout ensue,

And force is added to the fainting crew
Acknowledge'd as thou art, accept my prayer,

If aught I have achiev'd deserve thy care,
If to my utmost power with sword and shield

I dar'd the death, unknowing how to yield,
And, falling in my rank, still kept the field

Then let my arms prevail, by thee sustain'd,
That Emily by conquest may be gain'd.

Have pity on my pains, nor those unknown
To Mars, which, when a lover, were his own.

Venus, the public care of all above,
Thy stubborn heart has softened into love.

Now by her blandishments and powerful
charms,

When yielded she lay curling in thy arms,
Ev'n by thy shame, if shame it may be call'd,

When Vulcan had thee in his net enthrall'd
O envy'd ignominy, sweet disgrace,

When every God that saw thee wish'd thy
place!

By those dear pleasures and my arms in fight,
And make me conquer in my patron's right

For I am young, a novice in the trade,
The fool of love, unpractis'd to persuade,

And want the soothing arts that catch the
fair,

But, caught myself, he struggling in the
snare;

And she I love, or laughs at all my pain,
Or knows her worth too well, and pays me
with disdain.

For sure I am, unless I win in arms,
To stand excluded from Emilia's charms

Nor can my strength avail unless by thee
Endued by force I gain the victory,

Then for the fire which warm'd thy gon'rous
heart,

Pity thy subject's pains and equal smart
So be the morrow's sweat and labour mine,

The palm and honour of the conquest thine
Then shall the war, and stern debate, and
strife

Immortal, be the business of my life,
And in thy fane, the dusty spoils among,

High on the burnish'd roof my banner shall
be hung,

Rank'd with my champion's bucklers, and
below,

With arms revers'd, th' achievements of my
foe;

And while these limbs the vital spirit feeds,
While day to night and night to day succeeds,

Thy smoking altar shall be fat with food
Of incense, and the grateful steam of blood;

Burnt-offerings morn and evening shall be
thine,

And fires eternal in thy temple shine.
The bush of yellow beard, this length of hair,

Which from my birth inviolate I bear,
Guiltless of steel, and from the razor free,

Shall fall a plenteous crop, reserv'd for thee
So may my arms with victory be blest,

I ask no more, let Fate dispose the rest."

The champion ceas'd, there follow'd in the
close

A hollow groan, a murmuring wind arose,
The rings of iron, that on the doors were
hung

Sent out a jarring sound, and harshly rung,
The bolted gates flew open at the blast,

The storm rushed in, and Arcite stood
aghast,

The flames were blown aside, yet shone they bright,

Fann'd by the wind, and gave a ruffled light.
Then from the ground a scent began to rise,
Sweet-smelling as accepted sacrifice
Thus omen pleas'd, and as the flames aspire
With odorous incense Arcite heaps the fire;
Nor wanted hymns to Mars, or heathen charms;

At length the nodding statue clash'd his arms,
And with a sullen sound and feeble cry
Half sunk, and half pronounc'd, the word of victory.

For this, with soul devout, he thank'd the god,

And, of success secure, return'd to his abode.

These vows, thus granted, rais'd a strife above,

Between the god of war, and queen of love
She, granting first, had right of time to plead.

But he had granted too, nor would recede
Jove was for Venus; but he fear'd his wife,
And seem'd unwilling to decide the strife
Till Saturn from his leaden throne arose,
And found a way the difference to compose
Though sparing of his grace, to mischief bent,

He seldom does a good with good intent
Wayward, but wise, by long experience taught
To please both parties, for ill ends he sought,
For this advantage age from youth has won,
As not to be outriden, though outrun.

By Fortune he was now to Venus trin'd,
And with stern Mars in Capricorn was join'd,
Of him disposing in his own abode,
He sooth'd the goddess while he gull'd the god:

"Cease, daughter, to complain, and stint the strife,

Thy Palamon shall have his promis'd wife,
And Mars, the lord of conquest, in the fight
With palm and laurel shall adorn his knight
Wide is my course, nor turn I to my place,
Till length of time, and move with tardy pace.

Man feels me when I press th' eternal plains,
My hand is heavy and the wound remains.
Mine is the shipwreck in a watery sign,
And in an earthy, the dark dungeon mine.
Cold, shivering agues, melancholy care,
And bitter, blasting winds, and poison'd air,
Are mine, and wilful death, resulting from despair.

The throting quinsy 'tis my star appoints,
And rheumatisms ascend to rack the joints,
When churls rebel against their native prince,
I arm their hands, and furnish the pretence,
And, housing in the lion's hateful sign,
Bought senates and deserting troops are mine.

Mine is the privy poisoning; I command
Unkindly seasons and ungrateful land
By me kings' palaces are push'd to ground,
And miners crush'd beneath their mines are found.

'Twas I slow Samson when the pillar'd hall
Fell down, and crush'd the many with the fall.

My looking is the fire of pestilence,
That sweeps at once the people and the prince

Now weep no more, but trust thy grandsire's art,

Mars shall be pleas'd, and thou perform thy part.

'Tis ill, though different your complexions are,

The family of Heaven for men should war."
Th' expedient pleas'd where neither lost his right,

Mars had the day, and Venus had the night.
The management they left to Chronos' care;
Now turn we to th' effect, and sing the war.

In Athens all was pleasure, mirth, and play,

All proper to the spring and sprightly May,
Which every soul inspir'd with such delight,
'Twas jesting all the day, and love at night.
Heaven smil'd, and gladdened was the heart of man,

And Venus had the world as when it first began

At length in sleep their bodies they compose,
And dreamt the future fight, and early rose.

Now scarce the dawning day began to spring,

As at a signal given the streets with clamours ring

At once the crowd arose; confus'd and high
Ev'n from the Heaven was heard a shouting cry,

For Mars was early up, and rous'd the sky.
The gods came downward to behold the wars,

Sharpening their sights and learning from their stars.

The neighing of the generous horse was heard,

For battle by the busy groom prepar'd;
Rustling of harness, rattling of the shield,
Clattering of armour, furlish'd for the field,
Crowds to the castle mounted up the street,
Battering the pavement with their coursers' feet;

The greedy sight might there devour the gold
Of glittering arms, too dazzling to behold;
And polish'd steel that cast the view aside,
And crested morions, with their plumed pride.
Knights, with a long retinue of their squires,
In gaudy liveries march, and quaint attires.
One lac'd the helm, another held the lance,
A third the shining buckler did advance.

The courser paw'd the ground with restless feet,

And snorting foam'd, and champ'd the golden bit.

The smiths and armourers on palfreys ride,
Files in their hands, and hammers at their side,

And nails for loosen'd spears, and thongs for shields provide.

The yeomen guard the streets in seemly bands,
And clowns come crowding on, with cudgels in their hands.

The trumpets, next the gate in order plac'd,
Attend the sign to sound the martial blast,
The palace-yard is fill'd with floating tades,
And the last comers bear the former to the sides.

The throng is in the midst; the common crew
Shut out, the hall admits the better few,
In knots they stand, or in a rank they walk,
Serious in aspect, earnest in their talk,
Factions, and favouring thus or t' other side,
As their strong fancy or weak reason guide,
Their wagers back their wishes, numbers hold

With the fair freckled king and beard of gold;
So vigorous are his eyes, such rays they cast,

So prominent his eagle's beak is plac'd.
But most their looks on the black monarch bend,

His raving muscles and his brawn commend,
His double-biting axe and beaming spear,
Each asking a gigantic force to rear.
All spoke as partial favour mov'd the mind,
And, safe themselves, at others' cost divin'd

Wak'd by the cries, th' Athenian chief arose,
The knightly forms of combat to dispose;
And passing through th' obsequious guards, he sat

Conspicuous on a throne, sublime in state;
There for the two contending knights he sent:
Arm'd cap-a-poe, with reverence low they bent,

He smil'd on both, and with superior look,
Alike their offer'd adoration took.
The people press on every side to see
Their awful prince, and hear his high decree
Then, signing to their heralds with his hand,
They gave his orders from their lofty stand.
Silence is thrice enjoin'd; then thus aloud
The king-at-arms bespeaks the knights and listening crowd.

"Our sovereign lord has ponder'd in his mind

The means to spare the blood of gentle kind;
And of his grace and inborn clemency,
He modifies his first severe decree,
The keener edge of battle to rebate,
The troops for honour fighting, not for hate.
He wills not death should terminate their strife,

And wounds, if wounds ensue, be short of life;

But issues, ere the fight, his dread command,
That slings afar, and pounards hand to hand,
Be banish'd from the field; that none shall dare

With shortened sword to stab in closer war,
But in fair combat fight with manly strength,
Nor push with biting point, but strike at length.

The tourney is allow'd but one career,
Of the tough ash with the sharp-grinded spear,
But knights unhors'd may rise from off the plain,

And fight on foot their honour to regain,
Nor, if at mischief taken, on the ground
Be slain, but prisoners to the pillar bound,
At either barrier plac'd, nor (captives made)
Be freed, or arm'd anew the fight invade.
The chief of either side, bereft of life,
Or yielded to his foe, concludes the strife
Thus dooms the lord now valiant knights
and young

Fight each his fill with swords and maces long."

The herald ends. The vaulted firmament
With loud acclams and vast applause is rent.

"Heaven guard a prince so gracious and so good,

So just, and yet so provident of blood!"
This was the general cry. The trumpets sound,

And warlike symphony is heard around,
The marching troops through Athens take their way,

The great earl-marshal orders their array.
The fair from high the passing pomp behold,

A rain of flowers is from the windows roll'd.
The casements are with golden tissue spread,
And horses' hoofs, for earth, on silkon tapestry tread;

The king goes midmost, and the rivals ride
In equal rank, and close his either side.

Next after these, there rode the royal wife,
With Emily, the cause and the reward of strife.

The following cavalcade, by three and three,
Proceed by titles marshall'd in degree
Thus through the southern gate they take their way,

And at the last arriv'd ere prime of day.
There, parting from the king, the chiefs divide,

And, wheeling east and west, before their many ride.

Th' Athenian monarch mounts his throne on high,

And after him the queen and Emily
Next these the kindred of the crown are grac'd

With nearer seats, and lords by ladies plac'd.
Scarce were they seated, when, with clamours loud,

In rushed at once a rude, promiscuous crowd,
The guards, and then each other, overbear,
And in a moment throng the spacious theatre
Now chang'd the jarring noise to whispers low,

As winds forsaking seas more softly blow;
When at the western gate, on which the ear
Is plac'd aloft that bears the god of war,
Proud Arcite entering arm'd before his train,
Stops at the barrier, and divides the plain.

Red was his banner, and display'd abroad
The bloody colours of his patron god

At that self moment enters Palamon
The gate of Venus and the rising sun,
Wav'd by the wanton winds his banner flies,
All maiden white, and shares the people's eyes

From east to west, look all the world around,
Two troops so match'd were never to be found;

Such bodies built for strength, of equal age,
In stature siz'd, so proud an equipage;
The nicest eye could no distinction make,
Where lay th' advantage, or what side to take.

Thus rang'd, the herald for the last proclam'd

A silence while they answer'd to their names,
For so the king decreed, to shun the care,
The fraud of musters false, the common bane
Of war.

The tale was just, and then the gates were clos'd,

And chief to chief, and troop to troop oppos'd.

The heralds last retir'd, and loudly cry'd,
The fortune of the field be fairly try'd.
At thus, the challenger with fierce defy
His trumpet sounds, the challeng'd makes reply:

With clangor rings the field, resounds the vaulted sky.

Their vizors closed, their lances in the rest,
Or at the helmet pointed, or the crest,
They vanish from the barrier, speed the race,
And, spurring, see decrease the middle space
A cloud of smoke envelops either host,
And all at once the combatants are lost
Darkling they join adverse, and shock unseen,

Couriers with couriers jostling, men with men,

As, labouring in eclipse, awhile they stay,
Till the next blast of wind restores the day
They look anew the beauteous form of fight
Is chang'd, and war appears, a grisly sight
Two troops in fair array one moment show'd,
The next, a field with fallen bodies strow'd
Not half the number in their seats are found,
But men and steeds lie groveling on the ground.

The points of spears are stuck within the shield,

The steeds without their riders scour the field.

The knights unhors'd, on foot renew the fight;

The glittering faulchions cast a gleaming light;

Hauberks and helms are hew'd with many a wound,

Out spins the streaming blood, and dyes the ground.

The mighty maces with such haste descend,
They break the bones, and make the solid armour bend.

This thrusts amid the throng with furious force,

Down goes at once the horseman and the horse,

That courser stumbles on the fallen steed,
And, floundering, throws the rider o'er his head

One rolls along, a foot-ball to his foot;
One with a broken truncheon deals his blows
This halting, thus disabled with his wound,
In triumph led, is to the pillar bound,
Where, by the king's award, he must abide,
There goes a captive led on t' other side
By fits they come, and, leaning on the lance,
Take breath awhile, and to new fight advance

Full oft the rivals met, and neither spur'd
His utmost force, and each forgot to ward
The head of this was to the saddle bent,
The other backward to the crupper sent
Both wore by turns unhors'd, the jealous blows

Fall thick and heavy, when on foot they close.
So deep their faulchions bite that every stroke

Pierc'd to the quick, and equal wounds they gave and took

Borne far asunder by the tails of men,
Like adamant and steel they meet again

So when a tiger sucks the bullock's blood,
A famish'd lion, issuing from the wood,
Roars lordly fierce, and challenges the food.
Each claims possession, neither will obey,
But both their paws are fasten'd on the prey,
They bite, they tear, and while in vain they strive,

The swains come arm'd between, and both to distance drive

At length, as Fate foredoom'd, and all things tend

By course of time to their appointed end.
So when the Sun to west was far inclin'd,
And both afresh in mortal battle join'd,
The strong Emetius came in Arcite's aid,
And Palamon with odds was overlaid.
For, turning short, he struck with all his might

Full on the helmet of th' unwary knight
Deep was the wound, he stagger'd with the blow,

And turn'd him to his unexpected foe,
Whom with such force he struck, he fell'd him down,

And cleft the circle of his golden crown.
But Arcite's men, who now prevail'd in fight,
Twice ten at once surround the single knight.
O'erpower'd, at length, they force him to the ground,

Unyielded as he was, and to the pillar bound;
And long Icyurgus, while he fought in vain
His friend to free, was tumbled on the plain.

Who now laments but Palamon, compell'd
No more to try the fortune of the field!
And, worse than death, to view with hateful eyes

His rival's conquest, and renounce the prize!

The royal judge on his tribunal plac'd,
Who had beheld the fight from first to last,
Bad cease the war; pronouncing from on high,
Arcite of Thebes had won the beauteous Emily.
The sound of trumpets to the voice reply'd,
And round the royal lists the heralds cry'd,
"Arcite of Thebes has won the beauteous
bide"

The people rend the skies with vast
applause,
All own the chief, when Fortune owns the cause.
Arcite is own'd ov'n by the gods above,
And conquering Mars insults the queen of love
So laugh'd he, when the rightful Titan fail'd,
And Jove's usurping arms in Heaven prevail'd;
Laugh'd all the powers who favour tyranny,
And all the standing army of the sky
But Venus with dejected eyes appears,
And, weeping, on the lists distill'd her tears,
Her will refus'd, which grieves a woman most,
And, in her champion foil'd, the cause of
Love is lost
Till Saturn said, "Fair daughter, now be still,
The blustering fool has satisfy'd his will,
His boon is given; his knight has gain'd the
day,
But lost the prize, th' arrears are yet to pay
Thy hour is come, and mine the care shall be
To please thy knight, and set thy promise
free."

Now while the heralds run the lists around,
And Arcite, Arcite, Heaven and Earth
resound,
A miracle (nor less it could be call'd)
Their joy with unexpected sorrow pall'd.
The victor knight had laid his helm aside,
Pant for his ease, the greater part for pride
Bare-headed, popularly low he bow'd,
And paid the salutations of the crowd.
Then, spurring at full speed, ran onward on
Where Theseus sat on his imperial throne;
Furious he drove, and upward cast his eye,
Where next the queen was plac'd his Emily,
Then passing to the saddle-bow he bent.
A sweet regard the gracious virgin lent
(For women, to the brave an easy prey,
Still follow Fortune where she leads the way)
Just then, from earth sprung out a flashing
fire,
By Pluto sent, at Saturn's bad desire
The startling steed was seiz'd with sudden
fright,
And bounding, o'er the pommel cast the
knight:
Forward he flew, and, pitching on his head,
He quiver'd with his feet, and lay for dead
Black was his countenance in a little space.
For all the blood was gather'd in his face.
Help was at hand they rear'd him from the
ground,
And from his cumbrous arms his limbs
unbound,
Then lanc'd a vein, and watch'd returning
breath;
It came, but clogg'd with symptoms of his
death.

The saddle-bow the noble parts had prest,
All bruise'd and mortify'd his manly breast
Him still entranc'd and in a litter laid,
They bore from field and to his bed convey'd.
At length he wak'd, and, with a feeble cry,
The word he first pronounc'd was Emily

Meantime the king, though inwardly he
mourn'd,

In pomp triumphant to the town return'd.
Attended by the chiefs who fought the field
(Now friendly mix'd, and in one troop com-
pell'd)

Compos'd his looks to counterfeited cheer,
And bade them not for Arcite's life to fear
But that which gladdened all the warrior-train,
Though most were sorely wounded, none were
sleam.

The surgeons soon despoil'd them of their
arms,

And some with salves they cure, and some
with charms,
Foment the bruises, and the pains assuage,
And heal their inward hurts with sovereign
draughts of sage.

The king in person visits all around,
Comforts the sick, congratulates the sound,
Honours the princely chiefs, rewards the rest,
And holds for three three days a royal feast
None was disgrac'd, for falling is no shame,
And cowardice alone is loss of fame.

The venturesome knight is from the saddle
thrown,

But 'tis the fault of fortune, not his own
If crowds and palms the conquering side
adorn,

The victor under better stars was born
The brave man seeks not popular applause,
Nor, overpower'd with arms, deserts his
cause,

Unsham'd, though foil'd, he does the best he
can.

Force is of brutes, but honour is of man.
Thus Theseus smil'd on all with equal grace,
And each was set according to his place.

With ease were reconcil'd the differing parts,
For envy never dwells in noble hearts
At length they took their leave, the time ex-
pir'd,

Well pleas'd, and to their several homes
return'd.

Meanwhile the health of Arcite still im-
pairs,

From bad proceeds to worse, and mocks the
leeches' cares,

Swoln is his breast, his inward pains increase,
All means are us'd, and all without success
The clotted blood lies heavy on his heart,
Corrupts, and there remains in spite of art
Nor breathing veins, nor cupping, will pre-
vail,

All outward remedies and inward fail,
The mold of Nature's fabric is destroy'd,
Her vessels discompos'd, her virtue void;
The bellows of his lungs begin to swell,
All out of frame is every secret cell,
Nor can the good receive, nor bad expel.

Those breathing organs, thus within oppress,
With venom soon distend the sinews of his
breast.

Nought profits him to save abandon'd life,
Nor vomit's upward aid, nor downward laxa-
tive.

The midmost region batter'd and destroy'd,
When Nature cannot work, th' effect of art is
void.

For physic can but mend our crazy state,
Patch an old building, not a new create.
Arcite is doom'd to die in all his pride,
Must leave his youth, and yield his beauteous
bride,

Gain'd hardly, against right, and unenjoy'd.
When 'twas declar'd all hope of life was past,
Conscience (that of all physic works the last)
Caus'd him to send for Emily in haste.

With her, at his desire, came Palamon:
Then, on his pillow rais'd, he thus began
"No language can express the smallest part
Of what I feel and suffer in my heart,
For you, whom best I love and value most.
But to your service I bequeath my ghost,
Which, from this mortal body when unt'y'd,
Unseen, unheard, shall hover at your side,
Nor fright you waking, nor your sleep offend,
But wait officious, and your steps attend
How I have lov'd, excuse my faltering tongue,
My spirits feeble and my pains are strong.
This I may say, I only grieve to die
Because I lose my charming Emily.

To die, when Heaven had put you in my
power,

Fate could not choose a more malicious hour!
What greater curse could envious Fortune
give,

Than just to die when I began to live!
Vain men; how vanishing a bliss we crave,
Now warm in love, now withering in the
grave.

Never—O never more to see the Sun;
Still dark, in a damp vault, and still alone!
This fate is common, but I lose my breath
Near bliss, and yet not bless'd before my
death.

Farewell! but take me dying in your arms,
'Tis all I can enjoy of all your charms.
This hand I cannot but in death resign.
Ah, could I live! but while I live 'tis mine.
I feel my end approach, and, thus embrac'd,
Am pleas'd to die, but hear me speak my
last.

Ah! my sweet foe, for you, and you alone,
I broke my faith with injur'd Palamon
But Love the sense of right and wrong con-
founds,

Strong Love and proud Ambition have no
bounds.

And much I doubt, should Heaven my life
prolong,

I should return to justify my wrong:
For while my former flames remain within,
Repentance is but want of power to sin.
With mortal hatred I pursu'd his life,
Nor he, nor you, were guilty of the strife:

Nor I, but as I lov'd; yet all combin'd,
Your beauty, and my impotence of mind,
And his concurrent flame, that blow my fire,
For still our kindred souls had one desire
He had a moment's right in point of time,
Had I seen first, then his had been the crime.
Fate made it mine, and justify'd his right,
Nor holds this Earth a more deserving knight,
For virtue, valour, and for noble blood,
Truth, honour, all that is compris'd in good,
So help me Heaven, in all the world is none
So worthy to be lov'd as Palamon
He loves you too, with such an holy fire,
As will not, cannot but with life expire.
Our vow'd affections both have often try'd,
Nor any love but yours could ours divide.
Then, by my love's inviolable band,
By my long suffering, and my short command,
If e'er you plight your vows when I am gone,
Have pity on the faithful Palamon."

This was his last, for Death came on
amain,

And exorcis'd below his iron reign;
Then upward to the seat of life he goes.
Sense fled before him, what he touch'd he
froze.

Yet could he not his closing eyes withdraw,
Though loss and less of Emily he saw;
So, speechless, for a little space he lay,
Then grasp'd the hand he held, and sigh'd his
soul away.

But whither went his soul let such relate
Who search the secrets of the future state
Divines can say but what themselves believe,
Strong proofs they have, but not demonstra-
tive.

For, were all plain, then all sides must agree,
And faith itself be lost in certainty
To live uprightly then is sure the best,
To save ourselves, and not to damn the rest.
The soul of Arcite went where heathens go,
Who better live than we, though less they
know.

In Palamon a manly grief appears;
Silent he wept, asham'd to show his tears
Emily shriek'd but once, and then, oppress'd
With sorrow, sunk upon her lover's breast.
Till Theseus in his arms convey'd with care,
Far from so sad a sight the swooning fair
'Twere loss of time her sorrow to relate;
Ill bourn the sex a youthful lover's fate,
When just approaching to the nuptial state.
But, like a low-hung cloud, it rains so fast,
That all at once it falls, and cannot last.
The face of things is chang'd, and Athens now,
That laugh'd so late, becomes the scene of woe
Matrons and maids, both sexes, every state,
With tears lament the knight's untimely fate.
Nor greater grief in falling Troy was seen
For Hector's death; but Hector was not then.
Old men with dust deform'd their hoary hair,
The women beat their breasts, their cheeks
they tare

"Why would'st thou go," with one consent
they cry,

"When thou had'st gold enough, and Emily?"

Theseus himself, who should have cheer'd
the grief
Of others, wanted now the same relief.
Old Egeus only could revive his son,
Who various changes of the world had known.
And strange vicissitudes of human fate,
Still altering, never in a steady state;
Good after ill, and after pain delight;
Alternate like the scenes of day and night:
"Since every man who lives is born to die,
And none can boast sincere felicity,
With equal mind what happens let us bear,
Nor joy nor grieve too much for things beyond
our care.
Like pilgrims to th' appointed place we tend,
The world's an inn, and death the journey's
end.

Ev'n kings but play; and when their part is
done,
Some other, worse or better, mount the
throne."

With words like these the crowd was satisfy'd,
And so they would have been had Theseus
dy'd

But he, their king, was labouring in his mind,
A fitting place for funeral pomp to find,
Which were in honour of the dead design'd.
And, after long debate, at last he found
(As Love itself had mark'd the spot of
ground)

That grove for ever green, that conscious
land,

Where he with Palamon fought hand to hand
That where he fed his amorous desires
With soft complaints, and felt his hottest
fire,

There other flames might waste his earthly
part,

And burn his limbs where love had burn'd his
heart.

This once resolv'd, the peasants were on-
join'd

Sere-wood, and fir, and dodder'd oaks to find.
With sounding axes to the grove they go,
Fell, split, and lay the fuel on a row,
Vulcanian food: a bier is next prepar'd,
On which the lifeless body should be rear'd,
Cover'd with cloth of gold, on which was laid
The corpse of Arctite, in like robes array'd.
White gloves were on his hands, and on his
head

A wreath of laurel, mix'd with myrtle spread.
A sword keen-edg'd within his right he held,
The warlike emblem of the conquer'd field:
Bare was his manly visage on the bier.
Monas'd his countenance, ev'n in death
severe.

Then to the palace-hall they bore the knight,
To lie in solemn state, a public sight
Groans, cries, and howlings fill the crowded
place,

And unaffected sorrow sat on every face.
Sad Palamon above the rest appears,
In sable garments, dew'd with gushing tears
His asburn locks on either shoulder flow'd,
Which to the funeral of his friend he vow'd

But Emily, as chief, was next his side,
A virgin-widow, and a mourning bride
And, that the princely obsequies might be
Perform'd according to his high degree,
The steed, that bore him living to the fight.
Was trapp'd with polish'd steel, all shining
bright,

And cover'd with th' achievements of the
knight

The riders rode abreast, and one his shield,
His lance of cornel-wood another held;
The third his bow, and, glorious to behold,
The costly quiver, all of burnish'd gold
The noblest of the Grecians next appear,
And, weeping, on their shoulders bore the
bier,

With sober pace they march'd, and often
stead,

And through the master-street the corpse
convey'd.

The houses to their tops with black werespread,
And ev'n the pavements were with mourning
hid.

The right side of the pall old Egeus kept,
And on the left the royal Theseus wept;
Each bore a golden bowl, of work divine,
With honey fill'd, and milk, and mix'd with
ruddy wine.

Then Palamon, the kinsman of the slain
And after him appear'd the illustrious train,
To grace the pomp, came Emily the bright
With cover'd fire, the funeral pile to light.
With high devotion was the service made,
And all the rites of pagan-honour paid
So lofty was the pile, a Parthian bow,
With vigour drawn, must send the shaft
below.

The bottom was full twenty fathom broad,
With crackling straw beneath in due proportion
strow'd

The fabric seem'd a wood of rising green,
With sulphur and bitumen cast between,
To feed the flames: the trees were unctuous
fir,

And mountain ash, the mother of the spear;
The mourner yew and bulder oak were there
The beech, the swimming alder, and the plane,
Hard box, and linden of a softer grain,
And laurels, which the gods for conquering
chiefs ordain.

How they were rank'd, shall rest untold by
me,

With nameless nymphs that liv'd in every
tree,

Nor how the Dryads, or the woodland train,
Dismitted, ran howling o'er the plain:
Nor how the birds to foreign seats repair'd,
Or beasts, that bolted out, and saw the forest
bar'd.

Nor how the ground, now clear'd, with ghastly
fright

Beheld the sudden Sun, a stranger to the light.

The straw, as first I said, was laid below
Of chips and sere-wood was the second row;
The third of greens, and timber newly fell'd
The fourth high stage the fragrant odours held,

And pearls, and precious stones, and rich array,
 In midst of which, embalm'd, the body lay.
 The service sung, the maid with mourning eyes
 The stubble fir'd; the smouldering flames arise,
 This office done, she sunk upon the ground;
 But what she spoke, recover'd from her swoon,
 I want the wit in moving words to dress,
 But by themselves the tender sex may guess.
 While the devouring fire was burning fast,
 Rich jewels in the flame the wealthy cast,
 And some their shields, and some their lances threw,
 And gave their warrior's ghost, a warrior's due
 Full bowls of wine, of honey, milk, and blood,
 Were pour'd upon the pile of burning wood,
 And lussing flames receive, and hungry lick the food
 Then thrice the mounted squadrons ride around
 The fire, and Arcite's name they thrice resound,
 Hail, and farewell, they shouted thrice amain,
 Thrice facing to the left, and thrice they turn'd again,
 Still as they turn'd, they beat their clattering shields,
 The women mix their cries, and Clamour fills the fields,
 The warlike wakes continued all the night,
 And funeral games were played at now returning light,
 Who, naked, wrestled best, besmear'd with oil,
 Or who with gauntlets gave or took the foil,
 I will not tell you, nor would you attend,
 But briefly haste to my long story's end
 I pass the rest the year was fully mourn'd,
 And Palamon long since to Thebes return'd
 When, by the Grecians' general consent,
 At Athens Theseus hold his parliament
 Among the laws that pass'd, it was decreed,
 That conquer'd Thebes from bondage should be freed;
 Reserving homage to th' Athenian throne,
 To which the sovereign summon'd Palamon.
 Unknowing of the cause, he took his way
 Mournful in mind, and still in black array
 The monarch mounts the throne, and, plac'd on high,
 Commands into the court the beauteous Emily,
 So call'd, she came; the senate rose, and paid
 Becoming reverence to the royal maid
 And first soft whispers through th' assembly went
 With silent wonder then they watch'd th' event
 All hush'd, the king arose with awful grace,
 Deep thought was in his breast, and counsel in his face

At length, he sigh'd; and, having first prepar'd
 Th' attentive audience, thus his will declar'd
 "The Cause and Spring of Motion, from above,
 Hung down on Earth the golden chain of love
 Great was th' effect, and high was his intent,
 When peace among the jarring seeds he sent,
 Fire, flood, and earth, and air, by this were bound,
 And love, the common link, the new creation crown'd
 The chain still holds, for, though the forms decay,
 Eternal matter never wears away.
 The same first Mover certain bounds has plac'd,
 How long those perishable forms shall last
 Nor can they last beyond the time assign'd
 By that all-seeing and all-making Mind.
 Shorten their hours they may; for will is free;
 But never pass th' appointed destiny.
 So men oppress'd, when weary of their breath,
 Throw off the burden, and suborn their death
 Then, since those forms begin, and have their end,
 On some unalter'd course they sure depend
 Parts of the whole are we, but God the whole
 Who gives us life and animating soul:
 For nature cannot from a part derive
 That being, which the whole can only give.
 He perfect, stable, but imperfect we,
 Subject to change, and different in degree;
 Plants, beasts, and man, and, as our organs are,
 We more or less of his perfection share
 But by a long descent, th' ethereal fire
 Corrupts, and forms, the mortal part expires
 As he withdraws his virtue, so they pass,
 And the same matter makes another man;
 Thus law th' Omnipotent power was pleas'd to give,
 That every kind should by succession live!
 That individuals die, his will ordains,
 The propagated species still remains
 The monarch oak, the patriarch of the trees,
 Shoots rising up, and spreads by slow degrees;
 Three centuries he grows, and then he stays
 Supreme in state, and in three more decays;
 So wears the paving pebble in the street,
 And towns and towers their fatal periods meet
 So rivers, rapid once, now naked lie,
 Forsaken of their springs, and leave their channels dry.
 So man, at first a drop, dilates with heat,
 Then, form'd, the little heart begins to beat;
 Secret he feeds, unknowing in the cull;
 At length, for hatching ripe, he breaks the shell,
 And struggles into breath, and cries for aid;
 Then, helpless, in his mother's lap is laid
 He creeps, he walks, and, issuing into man,
 Grudges their life, from whence his own began

Reckless of laws, affects to rule alone,
Anxious to reign, and restless on the throne -
First vegetative, then feels, and reasons last,
Each of three souls, and lives all three to waste.

Some thus; but thousands more in flower of age

For few arrive to run the latter stage
Sunk in the first, in battle some are slain,
And others whelm'd beneath the stormy main.

What makes all this, but Jupiter the king,
At whose command we perish, and we spring?

Then 'tis our best, since thus ordain'd to die,
To make a virtue of necessity.

Take what he gives, since to rebel is vain,
The bad grows better, which we well sustain,
And could we choose the time, and choose aright,

'Tis best to die, our honour at the height.
When we have done our ancestors no shame,
But serv'd our friends, and well secur'd our fame;

Then should we wish our happy life to close,
And leave no more for Fortune to dispose
So should we make our death a glad relief
From future shame, from sickness, and from grief.

Enjoying while we have the present hour,
And dying in our excellence and flower,
Then round our death-bed every friend should run,

And joys of our conquest early won
While the malicious world with envious tears
Should grudge our happy end, and wish it theirs.

Since then our Arcite is with honour dead,
Why should we mourn, that he so soon is freed,

Or call untimely what the gods decreed?
With grief as just, a friend may be deplor'd,
From a foul prison to free air restor'd.
Ought he to thank his kinsman or his wife,
Could tears recall him into wretched life?
Their sorrow hurt themselves; on him it lost,

And, worse than both, offends his happy ghost

What then remains, but, after past annoy,
To take the good vicissitude of joy?

To thank the gracious gods for what they give,

Possess our souls, and, while we live, to live?
Ordain we then two sorrows to combine,
And in one point th' extremes of grief to join;

That thence resulting joy may be renew'd,
As jarring notes in harmony conclude

Then I propose that Palamon shall be
In marriage joined with beautiful Emily;

For which already I have gain'd th' assent
Of my free people in full parliament

Long love to her has borne the faithful knight,
And well deserv'd, had Fortune done him right

'Tis time to mend her fault, since Emily
By Arcite's death from former vows is free
If you, fair sister, ratify th' accord,
And take him for your husband and your lord,

'Tis no dishonour to confer your grace
On one descended from a royal race
And wore he less, yet years of service past
From grateful souls exact reward at last -
Pity is Heaven's and yours, nor can she find
A throne so soft as in a woman's mind "

He said she blush'd; and, as o'eraw'd by might,
Seem'd to give Theseus what she gave the knight

Then turning to the Theban thus he said -
"Small arguments are needful to persuade
Your temper to comply with my command,"
And speaking thus, he gave Emilia's hand.
Smil'd Venus, to behold her own true knight
Obtain the conquest, though he lost the fight;
And bless'd with nuptial bliss the sweet laborious night

Eros, and Anteros, on either side,
One fir'd the bridegroom, and one warm'd the bride,

And long-attending Hymen, from above,
Shower'd on the bed the whole Idalian grove
All of a tenour was their after-life,
No day discolour'd with domestic strife;
No jealousy, but mutual truth believ'd,
Secure repose, and kindness undecav'd.
Thus Heaven, beyond the compass of his thought,

Sent him the blessing he so dearly bought.

So may the queen of love long duty bless,
And all true lovers find the same success

John Dryden — Born 1631, Died 1700.

660.—MAC-FLECKNOE.

All human things are subject to decay;
And, when Fate summons, monarchs must obey.

This Flecknoe found, who, like Augustus, young

Was call'd to empire, and had govern'd long;
In prose and verse was own'd, without dispute,

Through all the realms of Nonsense, absolute
This aged prince, now flourishing in peace,
And blest with issue of a large increase,
Worn out with bus'ness, did at length debate
To settle the succession of the state,
And pond'ring which of all his sons was fit
To reign, and wage immortal war with Wit,
Cried, 'Tis resolved, for Nature pleads, that he

Should only rule who most resembles me.
Shadwell, alone, my perfect image bears,
Mature in dulness from his tender years:
Shadwell, alone, of all my sons, was he
Who stands confirm'd in full stupidity.

The rest to some faint meaning make pretence,
But Shadwell never deviates into sense
Some beams of wit on other souls may fall,
Strike through, and make a lucid interval,
But Shadwell's genuine night admits no ray;
His rising fogs prevail upon the day
Besides, his goodly fabric fills the eye,
And seems design'd for thoughtless majesty;
Thoughtless as monarch oaks, that shade the
plain,

And, spread in solemn state, supinely reign.
Heywood and Shirley were but types of thee,
Thou last great prophet of Tautology!
Ev'n I, a dunce of more renown than they,
Was sent before but to prepare thy way,
And, coarsely clad in Norwich druggot, came
To teach the nations in thy greater name.
My warbling lute, the lute I whilom strung,
When to King John of Portugal I sung,
Was but the prelude to that glorious day,
When thou on silver Thames didst cut thy
way

With well-tim'd oars before the royal barge,
Swell'd with the pride of thy celestial charge,
And, big with hymn, commander of a host,
The like was ne'er in Epsom-blankets toss'd.
Methinks I see the new Arion sail,
The lute still trembling underneath thy nail.
At thy well-sharpen'd thumb, from shore to
shore,

The trebles squeak for fear, the bases roar;
About thy boat the little fishes throng,
As at the morning toast that floats along.
Sometimes, as prince of thy harmonious band,
Thou wield'st thy papers in thy thrashing
hand.

St. Andre's feet ne'er kept more equal time;
Not e'en the feet of thine own Psyche's
rhyme

Though they in number as in sense excel;
So just, so like Tautology they fall,
That, pale with envy, Singleton forswore
The lute and sword, which he in triumph
bore,

And vow'd he ne'er would act Villenus more
Here stopp'd the good old sire, and wept
for joy,

In silent raptures of the hopeful boy
All arguments, but most his plays, persuade,
That for anointed dulness he was made

Close to the walls which fair Augusta bind
(The fair Augusta, much to fears inclin'd)
An ancient fabric, raised t' inform the sight,
There stood of yore, and Barbican it hight,
A watch-tower once; but now, so fate
ordains,

Of all the pile an empty name remains; * *
Near these a nursery erects its head,
Where queens are form'd, and future heroes
bred,

Where unfledg'd actors learn to laugh and
cry,

Where infant punks their tender voices try,
And little Maximins the gods defy.
Great Fletcher never loads in buskins here,
Nor greater Jonson dares in socks appear,

But gentle Simkin just reception finds
Amidst this monument of vanish'd minds;
Pure dunces the suburban muses afford,
And Panton waging harmless war with words.
Here Flecknoe, as a place to fame well-
known,

Ambitiously design'd his Shadwell's throne
For ancient Dukker prophesied, long since,
That in this pile should reign a mighty prince,
Born for a scourge of wit, and flail of sense;
To whom true dulness should some Psyches
owe,

But worlds of misers from his pen should
flow,

Humourists and hypocrites it should produce;
Whole Raymond families, and tribes of
Bruce.

Now empress Fame had publish'd the
renown

Of Shadwell's coronation through the town.
Rous'd by report of Fame, the nations meet,
From near Bun Hill, and distant Watling
Street;

No Persian carpets spread th' imperial way,
But scatter'd limbs of mangled poets lay; * *
Bilk'd stationers for yeomen stood prepar'd,
And Herringman was captain of the guard.

The hoary prince in majesty appear'd,
High on a throne of his own labours rear'd.
At his right hand our young Ascanius sat,
Rome's other hope, and pillar of the state;
His brows thick fogs, instead of glories,
grace,

And lambent dulness play'd around his face.
As Hannibal did to the altars come,
Sworn by his sire a mortal foe to Rome,
So Shadwell swore, nor should his vow be
vain,

That he, tall death, true dulness would main-
tain,

And, in his father's right, and realm's defence,
Ne'er to have peace with Wit, nor truce with
Sense.

The king himself the sacred unction made,
As king by office, and as priest by trade.

In his smiter hand, instead of ball,
He placed a mighty mug of potent ale;

"Love's Kingdom" to his right he did
convey

At once his sceptre and his rule of sway;
Whose righteous love the prince had practis'd
young,

And from whose loins recorded Psyche sprung.
His temples last with poppies were o'erspread,
That, nodding, seem'd to consecrate his head.
Just at the point of time, if fame not lie,

On his left hand twelve reverend owls did fly.
So Romulus, 'tis sung, by Tiber's brook,
Presage of sway from twice six vultures took.

Th' admiring throng loud acclamations make,
And omens of his future empire take

The fire then shook the honours of his head,
And from his brows dampy of oblivion shed

Full on the filial dulness. Long he stood,
Repelling from his breast the raging god;

At length burst out in this prophetic mood.

"Heav'n bless my son, from Ireland let
 him reign,
 To far Barbadoes on the western main;
 Of his dominion may no end be known,
 And greater than his father's be his throne,
 Beyond Love's Kingdom let him stretch his
 pen!"

He paus'd; and all the people cried, Amen.
 Then thus continued he "My son, advance
 Still in new impudence, new ignorance,
 Success let others teach, learn thou, from
 me,

Pangs without birth, and fruitless industry
 Let Virtuosos in five years be writ;
 Yet not one thought accuse thy toil of wit
 Let gentle George in triumph tread the
 stage,

Make Dixmant betray, and Lovest rage;
 Let Cully, Cockwood, Fopling, charm the pit,
 And, in their folly, show the writer's wit
 Yet still thy fools shall stand in thy defence,
 And justify their author's want of sense.
 Let 'em be all by thy own model made
 Of dulness, and desire no foreign aid,
 That they to future ages may be known,
 Not copies drawn, but issue of thy own
 Nay, let thy men of wit, too, be the same,
 All full of thee, and differing but in name
 But let no alien Sordley interpose,
 To lard with wit thy hungry Epsom prose
 And, when false flowers of rhetoric thou
 wouldst cull,

Trust nature, do not labour to be dull,
 But write thy best, and top; and, in each
 line,

Sir Formal's oratory will be thine
 Sir Formal, though unsought, attends thy
 quill,

And does thy northern dedications fill.
 Nor let false friends seduce thy mind to
 fame,

By arrogating Jonson's hostile name.
 Let father Flecknoe fire thy mind with praise,
 And uncle Ogleby thy envy raise.
 Thou art my blood, where Jonson has no
 part.

What share have we in nature or in art?
 Where did his wit on learning fix a brand,
 And rail at arts he did not understand?
 Where made he love in Prince Alexander's vein,
 Or swept the dust in Psyche's humble strain?
 When did his muse from Fletcher scenes
 purloin,
 As thou whole Etherage dost transfuse to
 thine?

But so transfus'd as oil and waters flow;
 His always floats above, thine sinks below.
 This is thy province, this thy wondrous way,
 Now humours to invent for each new play.
 This is that boasted bias of thy mind,
 By which one way to dulness 'tis inclin'd,
 Which makes thy writings lean on one side
 still,

And, in all changes, that way bends thy will
 Nor let thy mountain-belly make pretence
 Of likeness; thine's a tympany of sense

A tun of man in thy large bulk is writ;
 But sure thou'rt but a kilderkin of wit
 Like mine, thy gentle numbers feebly creep
 Thy tragic muse gives smiles; thy comic,
 sleep

With whate'er gall thou sett'st thyself to
 write,

Thy inoffensive satires never bite.
 In thy felonious heart, thou venom lies,
 It does but touch thy Irish pen, and dies.
 Thy genius calls thee not to purchase fame
 In keen Iambics, but mild Anagram.

Leave writing plays, and choose for thy
 command

Some peaceful province in Acrostic land.
 There thou may'st wings display, and sitars
 raise,

And torture one poor word ten thousand
 ways

Or, if thou wouldst thy different talents suit,
 Set thy own songs, and sing them to thy
 lute"

He said but his last words were scarcely
 heard,

For Bruce and Longvil had a trap prepar'd;
 And down they sent the yet declaiming bard.
 Sinking, he left his drugged robe behind,
 Borne upwards by a subterranean wind,
 The mantle fell to the young prophet's part,
 With double portion of his father's art.

John Dryden — Born 1631, Died 1700.

661.—ALEXANDER'S FEAST.

'Twas at the royal feast for Persia won
 By Philip's warlike son;

Aloft in awful state

The godlike hero sat

On his imperial throne:

His valiant peers were plac'd around;
 Their brows with roses and with myrtles
 bound.

(So should desert in arms be crown'd)
 The lovely Thais, by his side,
 Sat, like a blooming eastern bride,
 In flower of youth and beauty's pride

Happy, happy, happy pair!

None but the brave,

None but the brave,

None but the brave deserves the fair.

CHORUS.

Happy, happy, happy pair!

None but the brave,

None but the brave,

None but the brave deserves the fair.

Timotheus, plac'd on high
 Amid the tuneful quire,
 With flying fingers touch'd the lyre:

The trembling notes ascend the sky,
And heavenly joys inspire

The song began from Jove,
Who left his blissful seats above
(Such is the power of mighty love)
A dragon's fiery form bely'd the god
Sublime on radiant spires he rode,

When he to fair Olympia press'd.

And while he sought her snowy breast
Then, round her slender waist he curl'd,
And stamp'd an image of himself, a sovereign
of the world.

The listening crowd admire the lofty sound,
A present deity, they shout around
A present deity the vaulted roofs rebound.

With ravish'd ears

The monarch hears,

Assumes the god,

Affects to nod,

And seems to shake the spheres.

CHORUS

With ravish'd ears

The monarch hears,

Assumes the god,

Affects to nod,

And seems to shake the spheres.

The praise of Bacchus then, the sweet musician
sung.

Of Bacchus ever fair and ever young

The jolly god in triumph comes,

Sound the trumpets, beat the drums,

Flush'd with a purple grace

He shows his honest face,

Now give the hautboys breath he comes, he
comes

Bacchus, ever fair and young,

Drinking joys did first ordain,

Bacchus' blessings are a treasure,

Drinking is the soldier's pleasure

Rach the treasure,

Sweet the pleasure,

Sweet is pleasure after pain.

CHORUS

Bacchus' blessings are a treasure,

Drinking is the soldier's pleasure

Rach the treasure,

Sweet the pleasure,

Sweet is pleasure after pain.

Sooth'd with the sound, the king grew vain,
Fought all his battles o'er again,
And thrice he routed all his foes, and thrice
he slow the slain.

The master saw the madness rise;

His glowing cheeks, his ardent eyes,

And, while he Heaven and Earth defy'd,

Chang'd his hand, and cheek'd his pride.

He chose a mournful Muse

Soft pity to infuse

He sung Darius great and good,

By too severe a fate,

Fallen, fallen, fallen, fallen,

Fallen from his high estate,

And weltring in his blood,

Deserted, at his utmost need,

By those his former bounty fed

On the bare earth expos'd he lies,

With not a friend to close his eyes

With downcast looks the joyous victor
sate,

Revolving in his altered soul

The various turns of Chance below,

And, now and then, a sigh he stole,

And tears began to flow

CHORUS

Revolving in his alter'd soul

The various turns of Chance below;

And, now and then, a sigh he stole,

And tears began to flow.

The mighty master smil'd, to see

That love was in the next degree:

'Twas but a kindred sound to move,

For pity melts the mind to love.

Softly sweet, in Lydian measures,

Soon he sooth'd his soul to pleasure.

War, he sung, is toil and trouble;

Honour but an empty bubble,

Never ending, still beginning,

Fighting still, and still destroying;

If the world be worth thy winning,

Think, O think, it worth enjoying.

Lovely Thais sits beside thee,

Take the good the gods provide thee

The many read the skies with loud applause;

So Love was crown'd, but Music won the
cause

The prince, unable to conceal his pain,

Gaz'd on the fair

Who caus'd his care,

And sigh'd and look'd, sigh'd and
look'd,

Sigh'd and look'd, and sigh'd again,

At length, with love and wine at once
oppress'd,

The vanquish'd victor sunk upon her breast.

CHORUS

The prince, unable to conceal his pain,

Gaz'd on the fair

Who caus'd his care,

And sigh'd and look'd, sigh'd and
look'd,

Sigh'd and look'd, and sigh'd again:

At length, with love and wine at once
oppress'd,

The vanquish'd victor sunk upon her breast.

Now strike the golden lyre again

A louder yet, and yet a louder strain.

Break his bands of sleep asunder,

And rouse him, like a rattling peal of
thunder.

Hark, hark, the horrid sound
Has rais'd up his head !
As awak'd from the dead,
And amaz'd, he stares around.
Revenge, revenge, Timotheus cries,
See the Furies arise
See the snakes that they rear,
How they hiss in their hair ;
And the sparkles that flash from their eyes !
Behold a ghastly band,
Each a torch in his hand !
Those are Grecian ghosts, that in battle were slain,

And unbury'd remain
Inglorious on the plain :
Give the vengeance due
To the valiant crew.
Behold how they toss their torches on high,
How they point to the Persian abodes,
And glittering temples of their hostile gods.
The princes applaud, with a furious joy,
And the king seiz'd a flambeau with zeal to destroy,
Thus led the way,
To light him to his prey,
And, like another Helen, fir'd another Troy

CHORUS.

And the king seiz'd a flambeau with zeal to destroy ;
Thus led the way,
To light him to his prey,
And, like another Helen, fir'd another Troy.

Thus, long ago,
Ere heaving bellows learn'd to blow,
While organs yet were mute,
Timotheus, to his breathing flute,
And sounding lyre,
Could swell the soul to rage, or kindle soft desires.

At last divine Cecilia came,
Inventress of the vocal frame ;
The sweet enthusiast, from her sacred store,
Enlarg'd the former narrow bounds,
And added length to solemn sounds,
With Nature's mother-wit, and arts unknown before.

Let old Timotheus yield the prize,
Or both divide the crown ;
He rais'd a mortal to the skies ;
She drew an angel down

GRAND CHORUS

At last divine Cecilia came,
Inventress of the vocal frame ;
The sweet enthusiast, from her sacred store,
Enlarg'd the former narrow bounds,
And added length to solemn sounds,
With Nature's mother-wit, and arts unknown before.

Let old Timotheus yield the prize,
Or both divide the crown ;
He rais'd a mortal to the skies ;
She drew an angel down.

John Dryden.—Born 1631, Died 1700.

662.—CHARACTER OF SHAFTESBURY.

Of these the false Achiophel was first,
A name to all succeeding ages curst ;
For close designs and crooked counsels fit ;
Sagacious, bold, and turbulent of wit,
Restless, unfix'd in principles and place ;
In power unpleas'd, impatient of disgrace :
A fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er-inform'd the tenement of clay.
A daring pilot in extremity ;
Pleas'd with the danger when the waves went high,
He sought the storms, but, for a calm unfit,
Would steer too high the sands to boast his wit

Great wits are sure to madness near allied,
And thin partitions do their bounds divide ;
Else why should he, with wealth and honour blost,

Refuse his age the needful hours of rest ?
Punish a body which he could not please ;
Bankrupt of life, yet prodigal of ease ?
And all to leave what with his toil he won,
To that unfeather'd two-legg'd thing, a son,
Got, while his soul did huddled notions try,
And born a shapeless lump, like anarchy.
In friendship false, unplaceable in hate,
Resolv'd to run or to rule the state
To compass this, the triple bond he broke,
The pillars of the public safety shook,
And fitted Israel for a foreign yoke
Then seized with fear, yet still affecting fame,
Usurp'd a patriot's all-atoning name.
So easy still it proves, in factious times,
With public zeal to cancel private crimes,
How safe is treason, and how sacred ill
Where none can sin against the people's will !
Where crowds can wink, and no offence be known,

Since in another's guilt they find their own !
Yet fame deserv'd no enemy can grudge,
The statesman we abhor, but praise the judge.
In Israel's courts ne'er sat an Abethdun
With more discerning eyes, or hands more clean,

Unbrib'd, unsought, the wretched to redress,
Swift of despatch, and easy of access
Oh ! had he been content to serve the crown
With virtues only proper for the gown,
Or had the rankness of the soil been freed
From cockle, that oppress'd the noble seed,
David for him his tuneful harp had strung,
And heaven had wanted one immortal song.

But wild ambition loves to slide, not stand,
And fortune's ice prefers to virtue's land.
Achtophel, grown weary to possess
A lawful fame, and lazy happiness,
Disdain'd the golden fruit to gather free,
And lent the crowd his arm to shake the tree.

John Dryden.—Born 1631, Died 1700.

663.—CHARACTER OF VILLIERS, DUKE
OF BUCKINGHAM.

Some of their chiefs were princes of the land:
In the first rank of these did Zumri stand,
A man so various that he seem'd to be,
Not one, but all mankind's epitome
Stiff in opinions, always in the wrong,
Was ev'rything by starts, and nothing long;
But, in the course of one revolving moon,
Was chemist, fiddler, statesman, and buffoon;
Then all for women, panting, rhyming,
drinking,
Besides ten thousand freaks that died in
thinking.

Blest madman! who could ev'ry hour employ
With something new to wish, or to enjoy.
Realing and praising were his usual themes;
And both, to show his judgment, in extremes;
So over-violent, or over-civil,
That ev'ry man with him was God or devil.
In squandering wealth was his peculiar art;
Nothing went unrewarded but desert.
Beggard by fools, whom still he found too
late,
He had his jest, and they had his estate;
He laugh'd himself from court, then sought
relief
By forming parties, but could ne'er be chief;
For, spite of him, the weight of business fell
On Absalom and wise Achtophel
Thus, wicked but in will, of means bereft,
He left not faction, but of that was left

John Dryden.—Born 1631, Died 1700.

664.—THEODORE AND HONORIA.

Of all the cities in Romanian lands,
The chief, and most renown'd, Ravenna
stands,
Adorn'd in ancient times with arms and arts,
And rich inhabitants, with generous hearts;
But Theodore the brave, above the rest,
With gifts of fortune and of nature bless'd,
The foremost place for wealth and honour
held,
And all in feats of chivalry excell'd.
This noble youth to madness lov'd a dame
Of high degree, Honoria was her name:

Fair as the fairest, but of haughty mind,
And fiercer than became so soft a hand,
Proud of her birth (for equal she had none),
The rest she scorn'd, but hated him alone
His gifts, his constant courtship, nothing
gamm'd;

For she, the more he lov'd, the more disdain'd.
He liv'd with all the pomp he could devise,
At tilts and tournaments obtain'd the prize,
But found no favour in his lady's eyes.
Relentless as a rock, the lofty maid
Turn'd all to poison that he did or said;
Nor prayers, nor tears, nor offer'd vows, could
move;

The work went backward, and the more he
strove
To advance his suit, the farther from her
love.

Wearied at length, and wanting remedy,
He doubted oft, and oft resolv'd to die;
But pride stood ready to prevent the blow:
For who would dare to gratify a foe?
His generous mind disdain'd so mean a fate;
That pass'd, his next endeavour was to hate.
But vainer that relief than all the rest.
The less he hop'd, with more desire possess'd;
Love stood the siege, and would not yield his
breast.

Change was the next, but change deceiv'd his
care.
He sought a fairer, but found none so fair.
He would have worn her out by slow degrees,
As men by fasting starve th' untam'd disease:
But present love requir'd a present ease.
Looking, he feeds alone his famish'd eyes,
Feeds lingering death, but looking not, he
dies

Yet still he chose the longest way to fate,
Wasting at once his life and his estate

His friends beheld and pined him in vain:
For what advice can ease a lover's pain?
Absence, the best expedient they could find,
Might save the fortune, if not cure the mind:
Thus means they long propos'd, but little
gamm'd;

Yet, after much pursuit, at length obtain'd.

Hard you may think it was to give consent,
But struggling with his own desires he went,
With large expense, and with a pompous
train,

Provided as to visit France and Spain,
Or for some distant voyage o'er the main.

But love had clipp'd his wings, and cut him
short;

Confin'd within the purlieus of the court,
Three miles he went, no farther could retreat;
His travels ended at his country-seat:
To Chassis' pleasing plains he took his way,
There pitch'd his tents, and there resolv'd to
stay.

The spring was in the prime; the neighbour-
ing grove
Supplied with birds, the choristers of love;
Music unbought, that minister'd delight
To morning walks, and lull'd his cares by
night.

There he discharg'd his friends, but not th' expense

Of frequent treats and proud magnificence
He liv'd as kings retire, though more at large

From public business, yet with equal charge,
With house and heart still open to receive;
As well content as love would give him leave

He would have liv'd more free; but many a guest,
Who could forsake the friend, pursu'd the feast.

It hap't one morning, as his fancy led,
Before his usual hour he left his bed,
To walk within a lonely lawn, that stood
On every side surrounded by a wood.
Alone he walk'd, to please his pensive mind,
And sought the deepest solitude to find.
'Twas in a grove of spreading pines he stray'd,

The winds within the quivering branches play'd,

And dancing trees a mournful music made.
The place itself was suiting to his care,
Uncouth and savage, as the cruel fair.

He wander'd on, unknowing where he went,
Lost in the wood, and all on love intent,
The day already half his race had run,
And summon'd him to due repent at noon,
But love could feel no hunger but his own.

Whilst listening to the murmuring leaves he stood

More than a mile immers'd within the wood,
At once the wind was laid; the whispering sound

Was dumb; a rising earthquake rock'd the ground;

With deeper brown the grove was overspread;

A sudden horror seiz'd his giddy head,
And his ears tinkled, and his colour fled;
Nature was in alarm, some danger nigh
Seem'd threaten'd, though unseen to mortal eye.

Unus'd to fear, he summon'd all his soul,
And stood collected in himself, and whole;
Not long - for soon a whirlwind rose around,
And from afar he heard a screaming sound,
As of a dame distress'd, who cried for aid,
And fill'd with loud laments the secret shade.

A thicket close beside the grove there stood,

With briars and brambles chok'd, and dwarfish wood;

From thence the noise, which now, approaching near,

With more distinguish'd notes invades his ear;
He rais'd his head, and saw a beauteous maid,

With hair dishevell'd, issuing through the shade;

Stripp'd of her clothes, and ev'n those parts reveal'd

Which modest nature keeps from sight conceal'd.

Her face, her hands, her naked limbs were torn,

With passing through the brakes and prickly thorn,

Two mastsuffs gaunt and grim her fight pursu'd,

And oft their fasten'd fangs in blood imbrud;
Oft they came up, and pinch'd her tender side.

Mercy, O mercy, heaven! she ran and cried.
When heaven was nam'd, they loos'd their hold again,

Then sprang she forth, they follow'd her amain

Not far behind, a knight of swarthy face,
High on a coal-black steed, pursu'd the chase;
With flashing flames his ardent eyes were fill'd,

And in his hand a naked sword he held;
He cheer'd the dogs to follow her who fled,
And vow'd revenge on her devoted head.

As Theodore was born of noble kind,
The brutal action rous'd his manly mind;
Mov'd with unworthy usage of the maid,
He, though unarm'd, resolv'd to give her aid.
A sapling pine he wrench'd from out the ground,

The readiest weapon that his fury found.
Thus furnish'd for offence, he cross'd the way
Betwixt the graceless villain and his prey,

The knight came thundering on, but, from afar,

Thus in imperious tone forbade the war:
Cease, Theodore, to proffer vain relief,
Nor stop the vengeance of so just a grief,
But give me leave to seize my dostan'd prey,
And let eternal justice take the way:
I but revenge my fate, disdain'd, betray'd,
And suffering death for this ungrateful maid.

He said, at once dismounting from the steed;

For now the hell-hounds with superior speed
Had reach'd the dame, and, fastening on her side,

The ground with issuing streams of purple dyed,

Stood Theodore, surpris'd in deadly fright,
With chattering teeth, and bristling hair upright;

Yet arm'd with inborn worth, Whate'er, said he,

Thou art, who know'st me better than I thee,
Or prove thy rightful cause, or be defied!
The spectre, fiercely staring, thus replied:

Know, Theodore, thy ancestry I claim,
And Guido Cavalcanti was my name.

One common sire our fathers did beget;
My name and story some remember yet

Thee, then a boy, within my arms I laid,
When for my sins I lov'd this haughty maid;

Not less ador'd in life, nor serv'd by me,
Than proud Honoria now is lov'd by thee.

What did I not her stubborn heart to gain?
But all my vows were answer'd with disdain:

She scorn'd my sorrows and despis'd my pain.

Long time I dragg'd my days in fruitless
care,
Then, loathing life, and plung'd in deep
despair,

To finish my unhappy life, I fell
On this sharp sword, and now am damn'd in
hell

Short was her joy, for soon th' insulting
maid
By heaven's decree in this cold grave was
laid.

And as in unrepented sin she died,
Doom'd to the same bad place, as punish'd for
her pride,

Because she deem'd I well deserv'd to die,
And made a merit of her cruelty.
There, then, we met, both tried, and both
were cast,

And this irrevocable sentence pass'd
That she, whom I so long pursued in vain,
Should suffer from my hands a lingering pain:
Renew'd to life, that she might daily die,
I daily doom'd to follow, she to fly;
No more a lover, but a mortal foe,
I seek her life (for love is none below);
As often as my dogs with better speed
Arrest her flight, as she to death decreed,
Then with this fatal sword, on which I died,
I pierce her open back or tender side,
And tear that harden'd heart from out her
breast,

Which, with her entrails, makes my hungry
hounds a feast

Nor lies she long, but, as her fates ordain,
Springs up to life, and fresh to second pain,
Is sav'd to-day, to-morrow to be slain

This, vers'd in death, th' infernal knight
relates,

And then for proof fulfill'd the common fates;
Her heart and bowels through her back he
drew,

And fed the hounds that help'd him to
pursue;

Stern look'd the fiend, as frustrate of his
will,

Not half suffic'd, and greedy yet to kill.
And now the soul, expiring through the
wound,

Had left the body breathless on the ground,

When thus the grisly specter spoke again

Behold the fruit of ill-rewarded pain

As many months as I sustain'd her hate,

So many years is she condemn'd by fate

To daily death; and every several place,

Conscious of her disdain and my disgrace,

Must witness her just punishment and be

A scene of triumph and revenge to me!

As in this grove I took my last farewell,

As on this very spot of earth I fell,

As Friday saw me die, so she my prey

Becomes even here, on this revolving day.

Thus, while he spoke, the virgin from the
ground
Upstart fresh, already clos'd the wound,
And unconcern'd for all she felt before,
Precipitates her flight along the shore;

The hell-hounds, as ungorg'd with flesh and
blood,

Pursue their prey, and seek their wonted
food,

The fiend remounts his courser, mends his
pace,

And all the vision vanish'd from the place.

Long stood the noble youth oppress'd with
awe,

And stupid at the wondrous things he saw,

Surpassing common faith, transgressing
nature's law.

He would have been asleep, and wish'd to
wake;

But dreams, he knew, no long impression
make,

Though strong at first; if vision, to what
end

But such as must his future state portend?

His love the damsel, and himself the fiend.

But yet, reflecting that it could not be
From heaven, which cannot impious acts
decree,

Resolv'd within himself to shun the snare

Which hell for his destruction did prepare;

And, as his better genius should direct,

From an ill cause to draw a good effect.

Inspir'd from heaven, he homeward took
his way,

Nor pall'd his new design with long delay;

But of his train a trusty servant sent

To call his friends together at his tent.

They came, and, usual salutations paid,

With words premeditated thus he said

What you have often counsell'd, to remove

My vain pursuit of unregarded love,

By thrift my sinking fortune to repair,

Though late, yet is at last become my care

My heart shall be my own, my vast expense

Reduc'd to bounds by timely providence.

This only I require invite for me

Honoria, with her father's family,

Her friends, and mine, the cause I shall

display

On Friday next, for that's th' appointed day.

Well pleas'd were all his friends, the task
was light,

The father, mother, daughter, they invite;

Hardly the dame was drawn to this request,

But yet resolv'd, because it was the last.

The day was come, the guests invited came,

And with the rest th' inexorable dame.

A feast prepar'd with riotous expense,

Much cost, more care, and most magnificence.

The place ordain'd was in that haunted
grove

Where the revenging ghost pursu'd his love;

The tables in a proud pavilion spread,

With flowers below, and tissue overhead;

The rest in rank, Honoria chief in place,

Was artfully contriv'd to set her face

To front the thickets, and behold the chase.

The feast was serv'd, the time so well fore-
cast,

That just when the dessert and fruits were
plac'd,

The fiend's alarm began · the hollow sound
Sung in the leaves, the forest shook around,
Air blacken'd, roll'd the thunder, groan'd the
ground.

Nor long before the loud laments arise
Of one distress'd, and mastiffs' mungled
cries,

And first the dame came rushing through the
wood,

And next the famish'd hounds that sought
their food,

And gap'd her flanks, and oft essay'd their
jaws in blood

Last came the felon on his sable steed,
Arm'd with his naked sword, and urg'd his
dogs to speed

She ran, and cried, her flight directly bent
(A guest unbidden) to the fatal tent,
The scene of death, and place ordain'd for
punishment

Lord was the noise, aghast was every guest,
The women shriek'd, the men forsook the
feast,

The hounds at nearer distance hoarsely
bay'd,

The hunter close pursu'd the visionary maid,
She rent the heaven with loud laments,
imploping aid

The gallants, to protect the lady's right,
Their falchions brandish'd at the grisly
sprite

High on his stirrups he provok'd the fight,
Then on the crowd he cast a furious look,
And wither'd all their strength before he
spoke

Back, on your lives! Let he, said he, my
prey,

And let my vengeance take the destined
way;

Vain are your arms, and vainer your defence,
Against th' eternal doom of Providence:

Mine is th' ungrateful maid by heaven
design'd;

Mercy she would not give, nor mercy shall
she find.

At this the former tale again he told
With thundering tone, and dreadful to
behold

Sunk were their hearts with horror of the
crime,

Nor needed to be warn'd a second time,
But bore each other back; some knew the
face,

And all had heard the much lamented case
Of him who fell for love, and this the fatal
place.

And now th' infernal minister advanc'd,
Seiz'd the due victim, and with fury launch'd
Her back, and, piercing through her inmost
heart,

Drew backward, as before, th' offending part,
The rocking entrails next he tore away,
And to his mongre mastiffs made a prey
The pale assistants on each other star'd,
With gaping mouths for issuing words pre-
par'd,

The still-born sounds upon the palate hung,
And died imperfect on the faltering tongue.
The fight was general, but the female band
(A helpless train) in more confusion stand.
With horror shuddering, on a heap they run,
Sick at the sight of hateful justice done,
For conscience rung th' alarm, and made the
case their own

So, spread upon a lake with upward eye,
A plump of fowl behold their foe on high
They close their trembling troop, and all
attend

On whom the sousing eagle will descend
But most the proud Honora fear'd th'
event,

And thought to her alone the vision sent
Her guilt presents to her distracted mind
Heaven's justice, Theodore's revengeful kind,
And the same fate to the same sin assign'd,
Already sees herself the monster's prey,
And feels her heart and entrails torn away
'Twas a mute scene of sorrow mix'd with
fear,

Still on the table lay th' unfinished cheer,
The knight and hungry mastiffs stood around,
The mangled dame lay breathless on the
ground:

When on a sudden, re-inspir'd with breath,
Again she rose, again to suffer death,
Nor staid the hell-hounds, nor the hunter
staid,

But follow'd, as before, the flying maid;
Th' avenger took from earth th' avenging
sword,

And mounting light as air, his sable steed he
spur'd.

The clouds dispell'd, the sky resum'd her
light,

And nature stood recover'd of her fright
But fear, the last of ills, remain'd behind,
And horror heavy sat on every mind.

Nor Theodore encourag'd more the feast,
But sternly look'd, as hatching in his breast
Some deep designs, which, when Honora
view'd,

The fresh impulse her former fright renew'd,
She thought herself the trembling dame who
fled,

And him the grisly ghost that spur'd th'
infernal steed,

The more dismay'd for when the guests with-
drew,

Their courteous host, saluting all the crew,
Regardless pass'd her o'er, nor grac'd with
kind adieu,

That sting infix'd within her haughty mind,
The downfall of her empire she divin'd,
And her proud heart with secret sorrow pin'd
Home as they went, the sad discourse
renew'd

Of the relentless dame to death pursu'd,
And of the sight obscene so lately view'd.

None dost arraign the righteous doom she
bore,

Ev'n they who pitied most, yet blam'd her
more,

The parallel they needed not to name,
But in the dead they damn'd the living
dame.

At every little noise she look'd behind,
For still the knight was present to her mind,
And anxious oft she started on the way,
And thought the horseman ghost came thund-
ering for his prey.

Return'd, she took her bed with little rest,
But in short slumbers dreamt the funeral
feast,

Awak'd, she turn'd her side, and slept again;
The same black vapours mounted in her
brain,

And the same dreams return'd with double
pain.

Now forc'd to wake, because afraid to
sleep,

Her blood all fever'd, with a furious leap
She sprang from bed, distracted in her mind,
And fear'd, at every step, a twitching sprite
behind.

Darkling and desperate, with a staggering
pace,

Of death afraid, and conscious of disgrace,
Fear, pride, remorse, at once her heart
assail'd,

Pride put remorse to flight, but fear prevail'd.
Friday, the fatal day, when next it came,
Her soul forethought the fiend would change
his game,

And her pursue, or Theodore be slain,
And two ghosts join their packs to hunt her
o'er the plain.

This dreadful image so possess'd her mind,
That, desperate any succour else to find,
She ceas'd all farther hope, and now began
To make reflection on th' unhappy man.

Ruch, brave, and young, who past expression
lov'd,

Proof to disdain, and not to be remov'd,
Of all the men respected and admir'd,
Of all the dames, except herself, desir'd
Why not of her? prefer'd above the rest
By him with knightly deeds, and open love
profess'd?

So had another been, where he his vows
address'd

This quell'd her pride, yet other doubts
remain'd,

That, once disdain, she might be disdain'd.
The fear was just, but greater fear prevail'd
Fear of her life by hellish hounds assail'd.
He took a lowering leave; but who can tell
What outward hate might inward love
conceal?

Her sex's arts she knew and why not, then,
Might deep dissembling have a place in
men?

Here hope began to dawn; resolv'd to try,
She fix'd on this her utmost remedy
Death was behind, but hard it was to die;
'Twas time enough at last on death to call,
The precipice in sight, a shrub was all
That kindly stood betwixt to break the fatal
fall.

One maid she had, belov'd above the rest
Secure of her, the secret who confess'd,
And now the cheerful light her fears dispell'd,
She with no winding turns the truth con-
ceal'd,

But put the woman off, and stood reveal'd
With faults confess'd commission'd her to
go,

If pity yet had place, and reconcile her foe,
The welcome message made, was soon re-
ceiv'd,

'Twas to be wish'd, and hop'd, but scarce
belov'd,

Fate seem'd a fair occasion to present,
He knew the sex, and fear'd she might
repent,

Should he delay the moment of consent.
There yet remain'd to gain her friends (a
care

The modesty of maidens well might spare);
But she with such a zeal the cause embrac'd
(As women, where they will, are all in haste),
The father, mother, and the kin beside,

Were overcome by fury of the tide;
With full consent of all she chang'd her state;
Resistless in her love, as in her hate.

By her example warn'd, the rest beware;
More easy, less impetuous, were the fair,
And that one hunting, which the devil
design'd

For one fair female, lost him half the kind

John Dryden.—Born 1631, Died 1700.

665 —ENJOYMENT OF THE PRESENT HOUR RECOMMENDED

Enjoy the present smiling hour,
And put it out of Fortune's pow'r
The tide of business, like the running stream,
Is sometimes high, and sometimes low,
And always in extreme.

Now with a noiseless, gentle course
It keeps within the middle bed,
Anon it lifts aloft the head,
And bears down all before it with impetuous
force.

And trunks of trees come rolling down;
Sheep and their folds together down.
Both house and homestead into ruins are
borne,

And rocks are from their old foundations
torn,
And woods, made thin with winds, their
scatter'd honours mourn.

Happy the man, and happy he alone,
He who can call to-day his own
He who, secure within, can say,
To-morrow do thy worst, for I have liv'd
to-day.

Be fair or foul, or rain or shine,
The joys I have possess'd, in spite of fate, are
mine.

Not heaven itself upon the past has power,
But what has been, has been, and I have had
my hour

Fortune, that with malicious joy
Does man, her slave, oppress,
Proud of her office to destroy,
Is seldom pleas'd to bless
Still various, and inconstant still,
But with an inclination to be ill,
Promotes, degrades, delights in strife,
And makes a lottery of life
I can enjoy her while she's kind,
But when she dances in the wind,
And shakes her wings, and will not stay,
I puff the prostitute away
The little or the much she gave is quietly
resign'd
Content with poverty, my soul I arm;
And virtue, though in rags, will keep me
warm

What is 't to me,
Who never sail in her unfaithful sea,
If storms arise, and clouds grow black;
If the mast split, and threaten wreck?
Then let the groovy merchant fear
For his ill-gotten gain,
And pray to gods that will not hear,
While the debating winds and billows bear
Him wealth into the main.
For me, secure from Fortune's blows,
Secure of what I cannot lose,
In my small pinnace I can sail,
Contemning all the blustering roar;
And running with a merry gale,
With friendly stars my safety hook,
Within some little winding creek,
And see the storm ashore.

John Dryden — Born 1631, Died 1700

666.—THE SPLENDID SHILLING

" . . . Sing, heavenly Muse!
Things unattempted yet, in prose or rhyme,"
A shilling, breeches, and chimeras dire

Happy the man, who, void of cares and strife,
In silken or in leathern purse retains
A Splendid Shilling · he nor hears with pain
New oysters cry'd, nor sighs for cheerful ale;
But with his friends, when nightly musts
arise,
To Juniper's Magpie, or Town-hall repairs ·
Where, mindful of the nymph, whose wanton
eye
Transf'r'd his soul, and kindled amorous
flames,

Chloe, or Phillis, he each circling glass
Wisheth her health, and joy, and equal love
Meanwhile, he smokes, and laughs at merry
tale,

Or pun ambiguous, or conundrum quaint.
But I, whom griping Penury surrounds,
And Hunger, sure attendant upon Want,
With scanty offals, and small acid tiff,
(Wretched repast!) my meagre corpse sustain:
Then solitary walk, or doze at home
In garret vile, and with a warming puff
Regale chill'd fingers · or from tube as black
As winter chimney, or well-polish'd jet,
Exhale mundungus, ill-perfuming scent
Not blacker tube, nor of a shorter size,
Smokes Cambro-Briton (vers'd in pedigree
Sprung from Cadwallador and Arthur, kings
Full famous in romantic tale) when he
O'er many a craggy hill and barren cliff,
Upon a cargo of fam'd Cestrian cheese,
High over-shadowing ridges, with a design
To vend his wares, or at th' Arvoman mart,
Or Maridunum, or the ancient town
Yelep'd Brechinia, or where Vaga's stream
Encircles Ariconium, fruitful soil!
Whence flow nectarous wines, that well may

With Massic, Setan, or renown'd Falern.
Thus while my joyless minutes tedious
flow,
With looks demure, and silent pace, a Dun,
Horrible monster! hated by gods and men,
To my aerial citadel ascends,
With vocal heel thrice thundering at my gate,
With hideous accent thrice he calls, I know
The voice ill-boding, and the solemn sound
What should I do? or whither turn?

Amaz'd,
Confounded, to the dark recess I fly
Of wood-hole; straight my bristling hairs
erect
Through sudden fear; a chilly sweat bedews
My shuddering limbs, and (wonderful to
tell!)

My tongue forgets her faculty of speech;
So horrible he seems! His faded brow,
Entrench'd with many a frown, and conic
beard,
And spreading band, admir'd by modern
saints,
Disastrous acts forebode; in his right hand
Long scrolls of paper solemnly he waves,
With characters and figures dire inscrib'd,
Grievous to mortal eyes (ye gods, avert
Such plagues from righteous men!) Behind
him stalks

Another monster, not unlike himself,
Sullen of aspect by the vulgar call'd
A catchpole, whose polluted hands the gods,
With force incredible, and magic charms,
First have endued · if he has ample palm
Should haply on ill-fated shoulder lay
Of debtor, straight his body, to the touch
Obsequious (as whilom knights were wont),
To some enchanted castle is convey'd,
Where gates impregnable, and coercive chains

In durance strict detain him, till, in form
Of money, Pallas sets the captive free

Beware, ye debtors ! when ye walk, beware,
Be circumspect oft with insidious ken
The catiff eyes your steps aloof, and oft
Lies perdue in a nook or gloomy cave,
Prompt to enchant some inadvertent wretch
With his unhallow'd touch. So (poets sing)
Grimalkin, to domestic vormin sworn
An everlasting foe, with watchful eye,
Lies nightly brooding o'er a chunky gap,
Pretending her fell claws, to thoughtless
mice

Sure run So her disembowell'd web
Arachne, in a hall or kitchen, spreads
Obvious to vagrant flies she secret stands
Within her woven cell the humming prey,
Regardless of their fate, rush on the toils
Inextricable, nor will aught avail
Their arts, or arms, or shapes of lovely huc,
The wasp insidious, and the buzzing drone,
And butterfly, proud of expanded wings,
Distinct with gold, entangled in her snares,
Useless resistance make, with eager strides,
She towering flies to her expected spoils,
Then, with venom'd jaws, the vital blood
Drinks of reluctant foes, and to her cave
Their bulky carcasses triumphant drags

So pass my days But when nocturnal
shades

This world envelop, and th' inclement air
Persuades men to repel benumbing frosts
With pleasant wines, and crackling blaze of
wood,

Me, lonely sitting, nor the glimmering light
Of make-up candle, nor the joyous talk
Of loving friend, delights · distress'd, forlorn,
Amidst the horrors of the tedious night,
Dankling I sigh, and feed with dismal
thoughts

My anxious mind · or sometimes mournful
verse

Indite, and sing of groves and myrtle shades,
Or desperate lady near a purling stream,
Or lover pendant on a willow-tree.

Meanwhile I labour with eternal drought,
And restless wish, and rave, my parched
throat

Finds no relief, nor heavy eyes repose
But if a slumber haply does invade
My weary limbs, my fancy's still awake,
Thoughtful of drink, and eager, in a dream,
Tipples imaginary pots of ale,
In vain, awake I find the settled thirst
Still gnawing, and the pleasant phantom
course

Thus do I live, from pleasure quite
debar'd,
Nor taste the fruits that the Sun's genial
rays

Mature, john-apple, nor the downy peach,
Nor walnut in rough-furrow'd coat secure,
Nor medlar, fruit delicious in decay,
Afflictions great ! yet greater still remain
My gallgaskins, that have long withstood
The winter's fury, and encroaching frosts,

By time subdued (what will not time subdue?)
A horrid chasm dwell'd with office
Wide, discontinuous, at which the winds
Eurus and Austere, and the dreadful force
Of Boreas, that congeals the Cronian waves,
Tumultuous enter with dire chilling blasts,
Portending agues. Thus a well-fraight ship,
Long sail'd secure, or through th' Aegean
deep,

Or the Ionian, till cruising near
The Lalybean shore, with hideous crash
On Scylla or Charybdis (dangerous rocks !)
She strikes rebounding, whence the shatter'd
oak,

So fierce a shock unable to withstand,
Admits the sea · in at the gaping side
The crowding waves gush with impetuous
rage,

Resistless, overwhelming ; horrors seize
The mariners ; Death in their eyes appears,
They stare, they lave, they pump, they swear,
they pray ·

(Vain efforts !) still the battering waves rush
in,

Implacable, till, delug'd by the foam,
The ship sinks foundering in the vast abyss.

John Philips.—Born 1676, Died 1708.

667.—TO A VERY YOUNG LADY.

Ah, Chloris ! that I now could sit
As unconcern'd, as when
Your infant beauty could boget
No pleasure, nor no pain.

When I the dawn used to admire,
And praised the coming day,
I little thought the growing fire
Must take my rest away

Your charms in harmless childhood lay,
Like metals in the mine,
Age from no face took more away,
Than youth conceal'd in thine

But as your charms insensibly
To their perfection past,
Fond Love, as unperceived did fly,
And in my bosom rest

My passion with your beauty grew,
And Cupid at my heart,
Still as his mother favour'd you,
Threw a new flaming dart

Each gloried in their wanton part.
To make a lover, he
Employ'd the utmost of his art,
To make a Beauty, she.

Though now I slowly bend to love
Uncertain of my fate,
If your fair self my charms approve,
I shall my freedom hate.

Lovers, like dying men, may well
At first disorder'd be,
Since none alive can truly tell
What fortune they must see.

Sir Charles Sedley.—Born 1639, Died 1701.

668.—SONG.

Love still has something of the sea,
From whence his mother rose,
No tame his slaves from doubt can free,
Nor give their thoughts repose.

They are becalm'd in clearest days,
And in rough weather toss'd;
They wither under cold delays,
Or are in tempests lost.

One while they seem to touch the port,
Then straight into the main
Some angry wind, in cruel sport,
The vessel drives again.

At first Dindain and Pride they fear,
Which if they chance to 'scape,
Rivals and falsehood soon appear,
In a more cruel shape.

By such degrees to joy they come,
And are so long withstood;
So slowly they receive the sun,
It hardly does them good.

'Tis cruel to prolong a pain;
And to defer a joy,
Believe me, gentle Colemene,
Offends the winged boy.

An hundred thousand oaths your fears,
Perhaps, would not remove,
And if I gazed a thousand years,
I could not deeper love.

Sir Charles Sedley.—Born 1639, Died 1701.

669.—COSMELIA'S CHARMS.

Cosmelia's charms inspire my lays,
Who, fair in Nature's scorn,
Blooms in the winter of her days,
Like Glastenbury thorn.

Cosmelia's cruel at threescore;
Like bards in modern plays,
Four acts of life pass guiltless o'er,
But in the fifth she slays.

If e'er, in eager hopes of bliss,
Within her arms you fall,
The plaster'd fair returns the kiss—
Like Thusebe—through a wall.

Sir Charles Sedley.—Born 1639, Died 1701.

670.—SONG.

Phillis, men say that all my vows
Are to thy fortune paid;
Alas! my heart he little knows,
Who thinks my love a trade.

Were I of all these woods the lord,
One berry from thy hand
More real pleasure would afford
Than all my large command.

My humble love has learned to live
On what the nicest maid,
Without a conscious blush, may give
Beneath the myrtle shade.

Sir Charles Sedley.—Born 1639, Died 1701.

671.—THE SEEDS OF LOVE.

I sowed the seeds of love, it was all in the
spring,
In April, May, and June, likewise, when small
birds they do sing,
My garden's well planted with flowers every-
where.
Yet I had not the liberty to choose for myself
the flower that I loved so dear.

My gardener he stood by, I asked him to
choose for me,
He chose me the violet, the lily, and pink, but
those I refused all three;
The violet I forsook, because it fades so soon,
The lily and the pink I did o'erlook, and I
vowed I'd stay till June.

In June there's a red rose-bud, and that's the
flower for me!
But often have I plucked at the red rose-bud
till I gained the willow-tree;
The willow-tree will twist, and the willow-tree
will twine,—
Oh! I wish I was in the dear youth's arms
that once had the heart of mine

My gardener he stood by, he told me to take
great care,
For in the middle of a red rose-bud there
grows a sharp thorn there,
I told him I'd take no care till I did feel the
smart,
And often I plucked at the red rose-bud till I
pierced it to the heart.

I'll make me a posy of hyssop,—no other I
can touch,—
That all the world may plainly see I love one
flower too much,
My garden is run wild! where shall I plant
anew—
For my bed, that once was covered with
thyme, is all overrun with rue?

Mrs. Fleetwood Habbergham.—About 1689.

672.—FOR THOUGHTS

Thoughts! what are they?
They are my constant friends;
Who, when harsh fate its dull brow bonds,
Uncloud me with a smiling ray,
And in the depth of midnight force a day

When I retire and flee
The busy throngs of company,
To hug myself in privacy,
O the discourse, the pleasant talk
'Twixt us, my thoughts, along a lonely walk!

You like the stupifying wine,
The dying malefactors sip,
With shivering lip,
T' abate the rigour of their doom
By a less troublous cut to their long home,
Make me slight crosses though they piled up
lie,
All by th' enchantments of an ecstasy

Do I desire to see
The throne and majesty
Of that proud one,
Brother and uncle to the stars and sun,
Those can conduct me where such joys reside,
And waft me cross the main, sans wind and
tide

Would I descry
Those radiant mansions 'bove the sky,
Invisible by mortal eye,
My thoughts, my thoughts can lay
A shining track there to,
And nimbly fleeting go;
Through all the clever orbs can shove away,
These too like Jacob's ladder are,
A most angelic thoroughfare.

The wealth that shines
In the Oriental mines,
Those sparkling gems which nature keeps
Within her cabinet the deeps,

The verdant fields,
The riantes the rich world yields,
Rare structures, whose each gilded spire,
Glimmers like lightning, which while men
admire

They deem the neigh'ring sky on fire
Those can I gaze upon, and glut mine eyes
With myriads of varieties,
As on the front of Pisgah I
Can th' Holy Land through these my optics
spy.

Contemn we then
The peevish rage of men,
Whose violence ne'er can divorce
Our mutual amity,
Or lay so damn'd a curse
As non-addresses 'twixt my thoughts and me,
For though I sigh in iron, they
Use their old freedom, readily obey,
And when my bosom friends desert me stay.

Come then, my darlings, I'll embrace
My privilege make known
The high prerogative I own
By making all allurements give you place,
Whose sweet society to me
A sanctuary and a shield shall be
'Gainst the full quivers of my destiny.

Thomas Flatman.—Born 1635, Died 1688.

673.—DYING

When on my sick-bed I languish,
Full of sorrow, full of anguish,
Fainting, gasping, trembling, crying,
Panting, groaning, speechless, dying—
Methinks I hear some gentle spirit say—
"Be not fearful, come away!"

Thomas Flatman.—Born 1635, Died 1688.

674.—THE THOUGHT OF DEATH.

Oh! the sad day
When friends shall shake their heads, and
say—

"Oh, miserable me!"
Hark! how he groans, look how he pants for
breath,
See how he struggles with the pangs of
Death!

When they shall say of those poor eyes,
How hollow and how dim they be;
Mark how his breast doth swell and rise
Against his potent enemy!
When some old friend shall slip to my bed-
side,
Touch my chill face, and thence shall gently
slide;

And when his next companions say—
 "How doth he do? What hopes? shall turn
 away,
 Answering only with a lift-up hand—
 "Who can his fate withstand?"
 Then shall a gasp or two do more
 Than e'er my rhetoric could before,
 Persuade the peevish world to trouble me no
 more

Thomas Flatman — Born 1635, Died 1688.

675 —AN EVENING HYMN.

Sleep, downy sleep, come close my eyes,
 Tired with beholding vanities,
 Welcome, sweet sleep, that drives away
 The toils and follies of the day

On thy soft bosom will I lie,
 Forget the world and learn to die
 O Israel's watchful Shepherd, spread
 Thine angel tents around my bed.
 Clouds and thick darkness veil thy throne,
 Its awful glories all unknown
 Oh! dart from thence one cheering ray,
 And turn my midnight into day.

Thus, when the morn, in crimson dress,
 Breaks from the chambers of the east,
 My grateful songs of praise shall rise
 Like fragrant incense to the skies

Thomas Flatman. — Born 1635, Died 1688.

676.—HYMN TO THE ALMIGHTY.

Great God, whose sceptre rules the earth,
 Dwell Thy fear into my heart,
 That being wrapt with holy mirth,
 I may proclaim how good Thou art:
 Open my lips, that I may sing
 Full praises to my God, my King.

Great God, Thy garden is defaced,
 The weeds thrive there, Thy flowers decay;
 O call to mind Thy promise past,
 Restore Thou them, cut those away.
 Till then let not the weeds have power
 To starve or stunt the poorest flower

In all extremes, Lord, Thou art still
 The mount whereto my hopes do flee;
 O make my soul detest all ill,
 Because so much abhorred by Thee:
 'Lord, let Thy gracious trials show
 That I am just, or make me so.

Shall mountain, desert, beast, and tree,
 Yield to that heavenly voice of Thine;
 And shall that voice not startle me,
 Nor stir this stone—this heart of mine?
 No, Lord, till Thou new bore mine ear,
 Thy voice is lost, I cannot hear.

Fountain of Light, and living breath,
 Whose mercies never fail nor fade,
 Fill me with life that hath no death,
 Fill me with life that hath no shade,
 Appoint the remnant of my days,
 To see Thy power, and sing Thy praise.

Lord, God of Gods, before whose throne
 Stand storms and fire, O what shall we
 Return to heaven, that is our own,
 When all the world belongs to Thee?
 We have no offering to impart,
 But praises and a wounded heart

O Thou, that sitt'st in heaven, and see'st
 My doeds without, my thoughts within,
 Be Thou my prince, be Thou my priest,—
 Command my soul, and cure my sin.
 How bitter my afflictions be
 I care not, so I rise to Thee.

What I possess, or what I crave,
 Brings no content, great God, to me,
 If what I would, or what I have,
 Be not possessed and blest in Thee.
 What I enjoy, oh, make it mine,
 In making me—that have it—Thine.

Where winter fortunes cloud the brows
 Of summer friends—when eyes grow
 strange,
 When plighted faith forgets its vows—
 When earth and all things in it change
 O Lord, Thy mercies fail me never,—
 When once Thou lov'st, Thou lov'st for ever

Great God, whose kingdom hath no end,
 Into whose secrets none can dive.
 Whose mercy none can apprehend,
 Whose justice none can feel, and live.
 What my dull heart cannot aspire
 To know, Lord, teach me to admire.

John Quarles. — Born —, Died 1665.

677 —CUSTOM

Custom, the world's great idol, we adore,
 And knowing this, we seek to know no
 more,
 What education did at first receive,
 Our ripen'd age confirms us to believe.
 The careful nurse, and priest, are all we
 need.

To learn opinions, and our country's creed.
 The parent's precepts early are instill'd,
 And spoil'd the man, while they instruct the
 child

To what hard fate is human kind betray'd,
 When thus implicit fate a virtue made;
 When education more than truth prevails,
 And nought is current but what custom seals!

Thus, from the time we first began to know,
We live and learn, but not the wiser grow.

We seldom use our liberty aright,
Nor judge of things by universal light
Our prepossessions and affections blind
The soul in chains, and loid it o'er the
mind,

And if self-interest be but in the case,
Our unexamined principles may pass '
Good Heavens ' that man should thus himself
deceive,

To learn on credit, and on trust believe '
Better the mind no notions had retain'd,
But still a fair, unwritten blank remain'd
For now, who truth from falsehood would
discern,

Must first disrobe the mind, and all unlearn.
Errors, contracted in unmindful youth,
When once removed will smoothe the way to
truth;

To dispossess the child the mortal lives,
But death approaches ere the man arrives
Those who would learning's glorious king-
dom find,

The dear-bought purchase of the trading
mind,

From many dangers must themselves acquit,
And more than Scylla and Charybdis meet.
Oh ' what an ocean must be voyaged o'er,
To gain a prospect of the shining shore!
Reeking rocks oppose th' inquiring soul,
And adverse waves retard it as they roll.

Does not that foolish deference we pay
To men that lived long since, our passage
stay?

What odd, preposterous paths at first we
tread,
And learn to walk by stumbling on the
dead!

First we a blessing from the grave implore,
Worship old urns, and monuments adore '
The reverend sage with vast esteem we
prize.

He lived long since, and must be wondrous
wise!

Thus are we debtors to the famous dead,
For all those errors which their fancies
bred;

Errors, indeed ' for real knowledge staid
With those first fumes, not farther was con-
vey'd

While light opinions are much lower brought,
For on the waves of ignorance they float
But solid truth scarce ever gains the shore,
So soon it sinks, and ne'er emerges more.

Suppose those many dreadful dangers past,
Will knowledge dawn, and bless the mind at
last?

Ah! no, 'tis now environ'd from our eyes,
Hides all its charms, and undiscover'd lies '
Truth, like a single point, escapes the sight,
And claims attention to perceive it right!
But what resembles truth is soon desordred,
Spreads like a surface, and expanded wide '
The first man rarely, very rarely finds
The tedious search of long inquiring minds :

But yet what 's worse, we know not what we
err;

What mark does truth, what bright distinction
bear?

How do we know that what we know is
true?

How shall we falsehood fly, and truth
pursue?

Let none then here his certain knowledge
boast,

'Tis all but probability at most

Thus is the easy purchase of the mind,
The vulgar's treasure, which we soon may
find!

The truth lies hid, and ere we can explore
The glittering gem, our fleeting life is o'er.

John Pomfret.—Born 1667, Died 1703.

678—THE WISH.

If Heaven the grateful liberty would give
That I might choose my method how to live;
And all those hours propitious fate should lend,
In blissful ease and satisfaction spend
Near some fair town I'd have a private seat,
Built uniform, not little, nor too great,
Better, if on a rising ground it stood,
On this side fields, on that a neighbouring
wood.

It should within no other things contain
But what are useful, necessary, plain,
Methinks 'tis nauseous, and I'd ne'er endure,
The needless pomp of gaudy furniture
A little garden grateful to the eye,
And a cool rivulet run murmuring by,
On whose delicious banks a stately row
Of shady limes or sycamores should grow;
At th' end of which a silent study placed,
Should be with all the noblest authors graced
Horace and Virgil, in whose mighty lines
Immortal wit and solid learning shines;
Sharp Juvenal, and amorous Ovid too,
Who all the turns of love's soft passion knew;
He that with judgment reads his charming
lines,

In which strong art with stronger nature joins,
Must grant his fancy does the best excel.
His thoughts so tender, and express'd so well;
With all those moderns, men of steady sense,
Esteem'd for learning and for eloquence.
In some of these, as fancy should advise,
I'd always take my morning exercise;
For sure no minutes bring us more content
Than those in pleasing useful studies spent.

I'd have a clear and competent estate,
That I might live gently, but not great;
As much as I could moderately spend,
A little more sometimes, t'oblige a friend.
Nor should the sons of poverty repine
Too much at fortune, they should taste of
mine,

And all that objects of true pity were,
Should be relieved with what my wants could
spare ;

For that our Maker has too largely given
Should be return'd in gratitude to Heaven.
A frugal plenty should my table spread ,
With healthy, not luxurious, dishes spread ;
Enough to satisfy, and something more,
To feed the stranger and the neighbouring poor
Strong meat indulges vice, and pampering food
Creates diseases, and inflames the blood.
But what 's sufficient to make nature strong,
And the bright lamp of life continue long,
I'd freely take ; and, as I did possess,
The bounteous Author of my plenty bless

John Pomfret — Born 1667, Died 1708.

679 — SONG.

Wine, wine in a morning,
Makes us frolic and gay,
That like eagles we soar,
In the pride of the day ;
Gouty sots of the night
Only find a decay.

'Tis the sun ripens the grape,
And to drinking gives light
We imitate him,
When by noon we're at height ;
They steal wine, who take it
When he 's out of sight

Boy, fill all the glasses,
I'll then up now he shines ,
The higher he rises
The more he refines,
For wine and wit fall
As their maker declines.

Thomas Brown. — Born —, Died, 1704.

680. — SONG.

To all you ladies now at land,
We men at sea indite ;
But first would have you understand
How hard it is to write
The Muses now, and Neptune too,
We must implore to write to you,
With a fa, la, la, la, la.

For though the Muses should prove kind,
And fill our empty brain ,
Yet if rough Neptune rouse the wind,
To wave the azure main,
Our paper, pen, and ink, and we,
Roll up and down our ships at sea.
With a fa, &c.

Then if we write not by each post,
Think not we are unkind ,
Nor yet conclude our ships are lost,
By Dutchmen, or by wind

Our tears we'll send a speedier way,
The tide shall bring them twice a-day.
With a fa, &c.

The king, with wonder and surprise,
Will swear the seas grow bold ;
Because the tides will higher rise,
Than e'er they used of old :
But let him know, it is our tears
Bring floods of grief to Whitehall stairs.
With a fa, &c

Should foggy Opdam chance to know
Our sad and dismal story ,
The Dutch would scorn so weak a foe,
And quit their fort at Goree
For what resistance can they find
From men who 've left their hearts behind ?
With a fa, &c.

Let wind and weather do its worst,
Be you to us but kind ,
Let Dutchmen vapour, Spaniards curse,
No sorrow we shall find
'Tis then no matter how things go,
Or who 's our friend, or who 's our foe
With a fa, &c

To pass our tedious hours away,
We throw a merry man ;
Or else at serious ombre play ,
But why should we in vain
Each other's ruin thus pursue ?
We were undone when we left you.
With a fa, &c

But now our fears tempestuous grow,
And cast our hopes away
Whilst you, regardless of our woe,
Sit careless at a play
Perhaps, permit some happier man
To kiss your hand, or flut your fan.
With a fa, &c.

When any mournful tune you hear,
That dies in every note ;
As if it sigh'd with each man's care,
For being so remote ;
Think how often love we 've made
To you, when all those tunes were play'd.
With a fa, &c.

In justice you cannot refuse
To think of our distress,
When we for hopes of honour lose
Our certain happiness,
All those designs are but to prove
Ourselves more worthy of your love.
With a fa, &c.

And now we 've told you all our loves,
And likewise all our fears,
In hopes this declaration moves
Some pity from your tears ,
Let 's hear of no inconstancy,
We have too much of that at sea
With a fa, &c.

Earl of Dorset — Born 1637, Died 1706

681.—HOMER AND VIRGIL

By painful steps at last we labour up
Parnassus' hill, on whose bright airy top
The epic poets so divinely show,
And with just pride behold the rest below.
Heroic poems have just a pretence
To be the utmost stretch of human sense,
A work of such inestimable worth,
There are but two the world has yet brought
forth—

Homer and Virgil; with what sacred awe
Do those mere sounds the world's attention
draw!

Just as a changeling seems below the rest
Of men, or rather as a two-legg'd beast,
So these gigantic souls, amaz'd we find
As much above the rest of human kind!
Nature's whole strength united! endless fame,
And universal shouts attend their name!
Read Homer once, and you can read no more,
For all books else appear so mean, so poor,
Verse will seem prose, but still peruse to read,
And Homer will be all the books you need
Had Bossu never writ, the world had still,
Like Indians, view'd this wondrous piece of
skill,

As something of divine the work admir'd,
Not hope to be instructed, but inspir'd;
But he, disclosing sacred mysteries,
Has shown where all their mighty magic lies,
Describ'd the seeds, and in what order sown,
That have to such a vast proportion grown.
Sure from some angel he the secret knew,
Who through this labyrinth has lent the clue.

But what, alas! avails it, poor mankind,
To see this promis'd land, yet stay behind?
The way is shown, but who has strength to go?
Who can all sciences profoundly know?
Whose fancy flies beyond weak reason's sight,
And yet has judgment to direct it right?
Whose just discernment, Virgil-like, is such,
Never to say too little or too much?
Let such a man begin without delay;
But he must do beyond what I can say,
Must above Tasso's lofty heights prevail,
Succeed when Spenser, and ev'n Milton fail.

*Duke of Buckinghamshire.—Born 1649, Died
1721.*

682.—TO THE EVENING STAR.

Bright star! by Venus fix'd above,
To rule the happy realms of Love,
Who in the dewy rear of day,
Advancing thy distinguish'd ray,
Dost other lights as far outshine
As Cynthia's silver glories thine;
Known by superior beauty there,
As much as Pastorella here.
Exert, bright Star, thy friendly light,
And guide me through the dusky night!

Defrauded of her beams, the Moon
Shines dim, and will be vanish'd soon.
I would not rob the shepherd's fold,
I seek no miser's hoarded gold,
To find a nymph I'm forced to stay,
Who lately stole my heart away.

George Sturgeon.—Born 1663, Died 1707.

683.—SONG.

Of all the torments, all the cares,
With which our lives are curst,
Of all the plagues a lover bears,
Sure rivals are the worst.

By partners in each other kind
Afflictions easier grow,
In love alone we hate to find
Companions of our woe.

Sylvia, for all the pangs you see
Are lab'ring in my breast,
I beg not you would favour me,
Would you but slight the rest

How great so'er your rigours are,
With them alone I'll cope;
I can endure my own despair,
But not another's hope

William Walsh.—Born 1663, Died 1709.

684.—SONG.

Fair and soft, and gay and young,
All charm—she play'd, she danced, she sung:
There was no way to 'scape the dart,
No care could guard the lover's heart.
"Ah, why," cried I, and dropp'd a tear,
Adoring, yet despairing o'er
To have her to myself alone,
"Why was such sweetness made for one?"

But, growing bolder, in her ear
I in soft numbers told my care:
She heard, and raised me from her feet,
And seem'd to glow with equal heat.
Like heaven's, too mighty to express,
My joys could but be known by guess;
"Ay, fool," said I, "what have I done,
To wish her made for more than one!"

But long she had not been in view,
Before her eyes their beams withdrew;
Ere I had reckon'd half her charms,
She sunk into another's arms.
But she that once could faithless be,
Will favour him no more than me:
He, too, will find he is undone,
And that she was not made for one.

Robert Gould.—About 1689.

685.—SONG.

Celia is cruel Sylvia, thou,
I must confess, art kind,
But in her cruelty, I vow,
I more repose can find
For, oh ! thy fancy at all games does fly,
Fond of address, and willing to comply.

Thus he that loves must be undone,
Each way on rocks we fall,
Either you will be kind to none,
Or worse, be kind to all.
Vain are our hopes, and endless is our care,
We must be jealous, or we must despair

Robert Gould—About 1689

686.—THE OLD MAN'S WISH

If I live to grow old, for I find I go down,
Let this be my fate. in a country town,
May I have a warm house, with a stone at
the gate,
And a cleanly young girl to rub my bald pate
May I govern my passion with an
absolute sway,
And grow wiser and better, as my
strength wears away,
Without gout or stone, by a gentle
decay.

Near a shady grove, and a murmuring brook,
With the ocean at distance, whereon I may
look;
With a spacious plain, without hedge or stile,
And an easy pad-nag to ride out a mile.
May I govern, &c.

With Horace and Petrarch, and two or three
more
Of the best wits that reign'd in the ages
before;
With roast mutton, rather than ven'son or
teal,
And clean, though coarse linen, at every
meal.
May I govern, &c.

With a pudding on Sundays, with stout hum-
ming liquor,
And remnants of Latin to welcome the vicar,
With Monte Fiascone or Burgundy wine,
To drink the king's health as oft as I dine.
May I govern, &c.

With a courage undaunted may I face my last
day,
And when I am dead may the better sort
say—
"In the morning when sober, in the evening
when mellow,
He 's gone, and [has] left not behind him his
fellow

For he govern'd his passion with an
absolute sway,
And grew wiser and better, as his
strength wore away,
Without gout or stone, by a gentle
decay."

Dr. Walter Pope.—About 1689.

687.—A BLESSING

Then hear me, bounteous Heaven,
Pour down your blessings on this beauteous
head,
Where everlasting sweets are always springing,
With a continual giving hand let peace,
Honour, and safety always hover round her
Feed her with plenty ; let her eyes ne'er see
A sight of sorrow, nor her heart know mourn-
ing ;
Crown all her days with joy, her nights with
rest,
Harmless as her own thoughts, and prop her
virtue,
To bear the loss of one that too much loved ;
And comfort her with patience in our parting.

Thomas Otway—Born 1651, Died 1685.

688.—PARTING.

Where am I ? Sure I wander 'midst enchant-
ment,
And never more shall find the way to rest.
But O Monimia ! art thou indeed resolved
To punish me with everlasting absence ?
Why turn'st thou from me ? I'm alone already !
Methinks I stand upon a naked beach
Sighing to winds and to the seas complaining ;
Whilst afar off the vessel sails away,
Where all the treasure of my soul's embark'd !
Wilt thou not turn ? O could those eyes but
speak !
I should know all, for love is pregnant in
them !
They swell, they press their beams upon me
still !
Wilt thou not speak ? If we must part for
ever,
Give me but one kind word to think upon,
And please myself with, while my heart is
breaking.

Thomas Otway.—Born 1651, Died 1685.

689.—PICTURE OF A WITCH.

Through a close lane as I pursued my journey,
And meditating on the last night's vision,
I spied a wrinkled hag, with age grown
double,

Picking dry sticks, and mumbling to herself;
 Her eyes with scalding rhoum were gall'd and
 red,
 And palsy shook her head, her hands seemed
 wither'd,
 And on her crooked shoulder had she wrapp'd
 The tatter'd remnant of an old staped
 hanging,
 Which served to keep her carcass from the
 cold.
 So there was nothing of a piece about her.
 Her lower weeds were all o'er coarsely
 patched
 With different coloured rags—black, red,
 white, yellow,
 And seem'd to speak variety of wretchedness.
 I ask'd her of the way, which she informed
 me;
 Then craved my charity, and bade me hasten
 To save a sister.

Thomas Otway.—Born 1651, Died 1685.

690.—SONG

Come, all ye youths whose hearts e'er bled
 By cruel beauty's pride,
 Bring each a garland on his head,
 Let none his sorrows hide
 But hand in hand around me move,
 Singing the saddest tales of love;
 And see, when your complaints ye join,
 If all your wrongs can equal mine.

The happiest mortal once was I,
 My heart no sorrow knew,
 Pity the pain with which I die,
 But ask not whence it grew;
 Yet if a tempting fair you find,
 That's very lovely, very kind,
 Though bright as heaven whose stamp she
 bears.

Think on my fate and shun her snares.

Thomas Otway.—Born 1651, Died 1685

691.—DESCRIPTION OF MORNING.

Wish'd Morning's come, and now upon the
 plains,
 And distant mountains, where they feed their
 flocks,
 The happy shepherds leave their homely huts,
 And with their pipes proclaim the new-born
 day.
 The lusty swain comes with his well-fill'd
 scap
 Of healthful viands, which, when hunger
 calls,
 With much content and appetite he eats,
 To follow in the field his daily toil,
 And dress the grateful globe that yields him
 fruits

The beasts that under the warm hedges slept,
 And weather'd out the cold bleak night, are
 up;
 And, looking towards the neighbouring
 pastures, raise
 Their voice, and bid their fellow-brutes good
 morrow.
 The cheerful birds, too, on the tops of trees,
 Assemble all in chorus, and with their notes
 Salute and welcome up the rising sun.

Thomas Otway.—About 1689.

692.—SPEECH.

Speech is morning to the mind;
 It spreads the beauteous images abroad,
 Which else lie furled and clouded in the soul.

Nathaniel Lee.—About 1689.

693.—LOVE.

I disdain
 All pomp when thou art by. far be the
 noise
 Of kings and courts from us, whose gentle
 souls
 Our kinder stars have steer'd another way.
 Free as the forest-birds we'll pair together,
 Fly to the arbours, grots, and flowery meads,
 And, in soft murmurs, interchange our souls
 Together drink the crystal of the stream,
 Or taste the yellow fruit which autumn yields,
 And when the golden evening calls us home,
 Wing to our downy nest, and sleep till morn.

Nathaniel Lee.—About 1689.

694.—SELF-MURDER.

What torments are allotted those sad spirits,
 Who, groaning with the burden of despair,
 No longer will endure the arrow of life,
 But boldly set themselves at liberty,
 Through the dark caves of death to wander
 on,
 Like wilder'd travellers, without a guide;
 Eternal rovers in the gloomy maze,
 Where scarce the twilight of an infant morn,
 By a faint glimmer cheek'ring through the
 trees,
 Reflects to dismal view the walking ghosts,
 That never hope to reach the blessed field's.

Nathaniel Lee.—About 1689.

695.—WISHES FOR OBSCURITY.

How miserable a thing is a great man,
Take noisy vexing greatness they that please;
Give me obscure and safe and silent ease
Acquaintance and commerce let me have
none

With any powerful thing but Time alone.
My rest let Time be fearful to offend,
And creep by me as by a slumbering friend,
Till, with ease gluttied, to my bed I steal,
As men to sleep after a plenteous meal.
Oh, wretched he who, call'd abroad by power,
To know himself can never find an hour
Strange to himself, but to all others known,
Lends every one his life, but uses none;
So, e'er he tasted life, to death he goes,
And himself loses ere himself he knows

John Crowne.—About 1665

696.—PASSIONS.

We oft by lightning read in darkest nights;
And by your passions I read all your natures,
Though you at other times can keep them
dark.

John Crowne.—About 1665

697.—LOVE IN WOMEN.

These are great maxims, sir, it is confess'd;
Too stately for a woman's narrow breast
Poor love is lost in men's capacious minds;
In ours, it fills up all the room it finds.

John Crowne.—About 1665.

698.—INCONSTANCY OF THE
MULTITUDE.

I'll not such favour to rebellion show,
To wear a crown the people do bestow;
Who, when their giddy violence is past,
Shall from the king, the Adored, revolt at
last;
And then the throne they gave they shall
invade,
And scorn the idol which themselves have
made.

John Crowne.—About 1665.

699.—WARRIORS.

I hate these potent madmen, who keep all
Mankind awake, while they, by their great
deeds,
Are drumming hard upon this hollow world,
Only to make a sound to last for ages.

John Crowne.—About 1665.

700.—INCONSTANCY OF LOVE.

How long must women wish in vain
A constant love to find?
No art can fickle man retain,
Or fix a roving mind.

Yet fondly we ourselves deceive,
And empty hopes pursue.
Though false to others, we believe
They will to us prove true.

But oh! the torment to discern
A perjured lover gone,
And yet by sad experience learn
That we must still love on

How strangely are we fool'd by fate,
Who tread the maze of love,
When most desirous to retreat,
We know not how to move.

Thomas Shadwell.—Born 1640, Died 1692.

701.—SONG.

Ladies, though to your conquering eyes
Love owes his chiefest victories,
And borrows those bright arms from you
With which he does the world subdue,
Yet you yourselves are not above
The empire nor the griefs of love.

Then rack not lovers with disdain,
Lest love on you revenge their pain;
You are not free because you're fair,
The boy did not his mother spare.
Though beauty be a killing dart,
It is no armour for the heart.

Sir Geo. Etherege.—Born 1636, Died 1694.

702.—SONG.

See, how fair Oorinna lies,
Kindly calling with her eyes:
In the tender minute prove her;
Shepherd, why so dull a lover?
Prithee, why so dull a lover?

In her blushes see your shame,—
Anger they with love proclaim,
You too coldly entertain her
Lay your pipe a little by;
If no other charms you try,
You will never, never gain her.

While the happy minute is,
Court her, you may get a kiss,
May be, favours that are greater:
Leave your piping, to her fly,
When the nymph for love is nigh,
Is it with a tune you treat her?

Dull Amuntor 'tis, O 'tis
Now your Shepherdess is nigh
Can you pass your time no better?

Sir Geo. Etherege — Born 1636, Died 1694.

703.—SONG.

When Phillis watch'd her harmless sheep,
Not one poor lamb was made a prey;
Yet she had cause enough to weep,
Her silly heart did go astray:
Then flying to the neighbouring grove,
She left the tender flock to rove,
And to the winds did breathe her love.
She sought in vain
To ease her pain;
The heedless winds did fan her fire;
Venting her grief
Gave no relief,
But rather did increase desire.
Then sitting with her arms across,
Her sorrows streaming from each eye,
She fix'd her thoughts upon her loss,
And in despair resolved to die.

Sir Geo. Etherege. — Born 1636, Died 1694.

704.—SONG.

A curse upon that faithless maid
Who first her sex's liberty betray'd;
Born free as man to love and range,
Till nobler nature did to custom change;
Custom, that dull excuse for fools,
Who think all virtue to consist in rules.

From love our fetters never sprung,
That smiling god, all wanton, gay, and young,
Shows by his wings he cannot be
Confined to artless slavery,
But here and there at random roves,
Not fix'd to glittering courts or shady groves.

Then she that constancy profess'd
Was but a well dissembler at the best,
And that imaginary sway
She seem'd to give in feigning to obey,
Was but the height of prudent art
To deal with greater liberty her heart.

Aphra Behn. — Born 1630, Died 1689.

705.—SONG.

Love in fantastic triumph sat,
Whilst bleeding hearts around him flow'd,
For whom fresh pains he did create,
And strange tyrannic power he show'd.

From thy bright eyes he took his fire,
Which round about in sport he hurl'd,
But 'twas from mine he took desires
Enough to undo the amorous world.

From me he took his sighs and tears,
From thee his pride and cruelty,
From me his languishment and fears,
And every killing dart from thee
Thus thou and I the god have arm'd,
And set him up a duty,
But my poor heart alone is harm'd,
While thine the victor is, and free

Aphra Behn — Born 1630, Died 1689.

706.—FROM A POEM ENTITLED
"AMANDA."

I have an eye for her that's fair,
An ear for her that sings;
Yet don't I care for golden hair,
I scorn the portion lock'ry brings
To bawdy Beauty. I'm a churl,
And hate, though a melodious girl,
Her that is nought but air

I have a heart for her that's kind,
A lip for her that smiles;
But if her mind be like the wind,
I'd rather foot it twenty miles.

* * *

Is thy voice mellow, is it sweet?
Art Venus for thy beauty?
If kind, and tart, and chaste thou art,
I'm bound to do thee duty.
Though, pretty Mall, or bonny Kate,
Hast thou one hair adulterate,
I'm blind, and deaf, and out of heart.

Amanda, thou art kind, well-bred,
Harmonious, sweetly kind,
If thou wilt wed my virgin bed,
And taste my love, thou'rt to my mind,
Take hands, lips, heart, and eyes,
Are all too mean a sacrifice.

N. Hook — About 1658.

707.—TO THE NIGHTINGALE.

Why, little charmer of the air,
Dost thou in music spend the morn,
While I thus languish in despair,
Oppress'd by Cynthia's hate and scorn?
Why dost thou sing and hear me cry?
Tell, wanton songster, tell me why

* * *

Great to the ear, though small to sight,
The happy lover's dear delight.
Fly to the bowers where such are laid,
And there bestow thy serenade
Haste thee from sorrow, haste away,
Alas, there's danger in thy stay,
Lost hearing me so oft complain
Should make thee change thy cheerful strain.

* * * *

Then cease, thou charmer of the air,
No more in music spend the morn
With me that languish in despair,
Oppress'd by Cynthia's hate and scorn,
And do not thus poor boon deny,
I ask but silence while I die

Philip Ayres.—About 1689.

708.—ON THE SIGHT OF HIS MISTRESS'S HOUSE.

To view those walls each night I come alone,
And pay my adoration to the stone;
Whence joy and peace are influenced on me,
For 'tis the temple of my duty.

As nights and days an anxious wretch by
snealth
Creeps out to view the place which hoards his
wealth,
So to this house, that keeps from me my
heart,
I come, look, traverse, weep, and then depart.

Philip Ayres.—About 1689.

709.—THE YOUNG MAN'S WISH.

If I could but attain my wish,
I'd have each day one wholesome dish,
Of plain meat, or fowl, or fish

A glass of port, with good old beer.
In winter time a fire burnt clear,
Tobacco, pipes, an easy chair.

In some clean town a snug retreat,
A little garden 'fore my gate,
With thousand pounds a year estate.

After my house expense was clear,
Whatever I could have to spare,
The neighbouring poor should freely share

To keep content and peace through life,
I'd have a prudent cleanly wife,
Stranger to noise, and eke to strife.

Then I, when blest with such estate,
With such a house, and such a mate,
Would envy not the worldly great.

Let them for noisy honours try,
Let them seek worldly praise, while I
Unnoticed would live and die

But since dame Fortune's not thought fit
To place me in affluence, yet
I'll be content with what I get.

He's happiest far whose humble mind,
Is unto Providence resigned,
And thinketh Fortune always kind

Then I will strive to bound my wish,
And take, instead of fowl and fish,
Whatever is thrown into my dish.

Instead of wealth and fortune great,
Garden and house and loving mate,
I'll rest content in servile state.

I'll from each folly strive to fly,
Each virtue to attain I'll try,
And live as I would wish to die.

Anonymous.—Before 1689

710.—THE MIDNIGHT MESSENGER.

DEATH.

Thou wealthy man of large possessions here,
Amounting to some thousand pounds a year,
Extorted by oppression from the poor,
The time is come that thou shalt be no more,
Thy house therefore in order set with speed,
And call to mind how you your life do lead.
Let true repentance be thy chiefest care,
And for another world now, *now* prepare.
For notwithstanding all your heaps of gold,
Your lands and lofty buildings manifold,
Take notice you must die this very day;
And therefore lass your bags and come away.

RICH MAN.

(He started straight and turned his head
aside,
Where seeing pale-faced Death, aloud he
cried),
Lean famished slave! why do you threaten
so,
Whence come you, pray, and whither must
I go?

DEATH.

I come from ranging round the universe,
Through courts and kingdoms far and near I
pass,
Where rich and poor, distressed, bond and
free,
Fall soon or late a sacrifice to me
From crowned kings, to captives bound in
chains
My power reaches, sir; the longest reigns
That ever were, I put a period to,
And now I'm come in fine to conquer you

RICH MAN

I can't nor won't believe that you, pale
 Death,
 Were sent this day to stop my vital breath,
 By reason I in perfect health remain,
 Free from diseases, sorrow, grief, and pain ;
 No heavy heart, nor fainting fits have I,
 And do you say that I am drawing nigh
 The latter minute ? sure it cannot be,
 Depart, therefore, you are not sent for me !

DEATH.

Yes, yes, I am, for did you never know,
 The tender grass and pleasant flowers that
 grow
 Perhaps one minute, are the next cut down ?
 And so is man, though famed with high
 renown
 Have you not heard the doleful passing bell
 Rang out for those that were alive and well
 The other day, in health and pleasure too,
 And had as little thoughts of death as you ?
 For let me tell you, when my warrant's
 sealed,
 The sweetest beauty that the earth doth
 yield
 At my approach shall turn as pale as lead,
 'Tis I that lay them on their dying bed
 I kill with dropsy, phthisic, stone, and gout ;
 But when my raging fevers fly about,
 I strike the man, perhaps, but over-night,
 Who hardly lives to see the morning light,
 I'm sent each hour like to a nimble page,
 To infants, hoary heads, and middle age,
 Time after time I sweep the world quite
 through ;
 Then it's in vain to think I'll favour you.

RICH MAN.

Proud Death, you see what awful sway I bear,
 For when I frown none of my servants dare
 Approach my presence, but in corners lude
 Until I am appeased and pacified
 Nay, men of greater rank I keep in awe
 Nor did I ever fear the force of law,
 But ever did my enemies subdue,
 And must I after all submit to you ?

DEATH.

'Tis very true, for why, thy daring soul,
 Which never could endure the least control,
 I'll thrust thee from this earthly tenement,
 And thou shalt to another world be sent

RICH MAN

What ! must I die and leave a vast estate,
 Which, with my gold, I purchased but of late ?
 Besides what I had many years ago —
 What ! must my wealth and I be parted so ?
 If you your darts and arrows must let fly,
 Go search the jails, where mourning debtors
 lie ;
 Release them from their sorrow, grief, and
 woe,
 For I am rich and therefore loth to go.

DEATH

I'll search no jails, but the right mark I'll
 hit,
 And though you are unwilling to submit,
 Yet die you must, no other friend can do,—
 Prepare yourself to go, I'm come for you
 If you had all the world and ten times more,
 Yet die you must,—there's millions gone
 before,
 The greatest kings on earth yield and obey,
 And at my feet their crowns and sceptres lay—
 If crowned heads and right renowned peers
 Die in the prime and blossoms of their years,
 Can you suppose to gain a longer space ?
 No ! I will send you to another place.

RICH MAN.

Oh ! stay thy hand and be not so severe,
 I have a hopeful son and daughter dear,
 All that I beg is but to let me live
 That I may them in lawful marriage give.
 They being young when I am laid in the
 grave,
 I fear they will be wronged of what they
 have
 Although of me you will no pity take,
 Yet spare me for my little infants' sake.

DEATH.

If such a vain excuse as this might do,
 It would be long ere mortals would go
 through
 The shades of death, for every man would find
 Something to say that he might stay behind.
 Yet, if ten thousand arguments they'd use,
 The destiny of dying to excuse,
 They'll find it is in vain with me to strive,
 For why, I part the dearest friends alive ;
 Poor parents die, and leave their children
 small
 With nothing to support them here withal,
 But the kind hand of gracious Providence,
 Who is their father, friend, and sole defence.
 Though I have held you long in disrepute,
 Yet after all here with a sharp salute
 I'll put a period to your days and years,
 Causing your eyes to flow with dying tears.

RICH MAN.

[Then with a groan he made this sad com-
 plaint].
 My heart is dying, and my spirits faint ;
 To my close chamber let me be conveyed ;
 Farewell, false world, for thou hast me be-
 trayed.
 Would I had never wronged the fatherless,
 Nor mourning widows when in sad distress ;
 Would I had ne'er been guilty of that sin,
 Would I had never known what gold had
 been,
 For by the same my heart was drawn away
 To search for gold— but now this very day
 I find it is but like a slender reed,
 Which fails me most when most I stand in
 need ;

For, woe is me! the time is come at last,
 Now I am on a bed of sorrow cast,
 Where in lamenting tears I weeping lie,
 Because my sins make me afraid to die.
 Oh! Death, be pleased to spare me yet awhile,
 That I to God myself may reconcile,
 For true repentance some small time allow,
 I never feared a future state till now!
 My bags of gold and land I'd freely give,
 For to obtain the favour here to live,
 Until I have a sure foundation laid
 Let me not die before my peace be made!

DEATH.

Thou hast not many minutes here to stay,
 Lift up your heart to God without delay,
 Implore his pardon now for what is past,
 Who knows but He may save your soul at
 last?

RICH MAN

I'll water now with tears my dying bed,
 Before the Lord my sad complaint I'll spread,
 And if He will vouchsafe to pardon me,
 To die and leave this world I could be free
 False world! false world, farewell! farewell!
 adieu!

I find, I find, there is no trust in you!
 For when upon a dying bed we lie,
 Your gilded baits are naught but misery.
 My youthful son and loving daughter dear,
 Take warning by your dying father here,
 Let not the world deceive you at this rate,
 For fear a sad repentance comes too late
 Sweet babes, I little thought the other day,
 I should so suddenly be snatched away
 By Death, and leave you weeping here behind,
 But life 's a most uncertain thing, I find.
 When in the grave my head is lain full low,
 Pray let not folly prove your overthrow;
 Serve ye the Lord, obey his holy will,
 That He may have a blessing for you still.
 [Having saluted them, he turned aside,
 These were the very words before he died]

A painful life I ready am to leave,
 Wherefore, in mercy, Lord, my soul
 receive.

Anonymous.—Before 1689

711.—SMOKING SPIRITUALIZED.

PART I.

This Indian wood, now withered quite,
 Though green at noon, cut down at night,
 Shows thy decay,
 All flesh is hay
 Thus think, and smoke tobacco.

The pipe, so lily-like and weak,
 Does thus thy mortal state bespeak;
 Thou art e'en such,—
 Gone with a touch.
 Thus think, and smoke tobacco.

And when the smoke ascends on high,
 Then thou behold'st the vanity
 Of worldly stuff,
 Gone with a puff—
 Thus think, and smoke tobacco.

And when the pipe grows foul within,
 Think on thy soul defiled with sin,
 For then the fire
 It does require
 Thus think, and smoke tobacco.

And seest the ashes cast away,
 Then to thyself thou mayest say,
 That to the dust
 Return thou must
 Thus think, and smoke tobacco.

Anonymous —Before 1689.

PART II.

Was this small plant for thee cut down?
 So was the plant of great renown,
 Which Mercy sends
 For nobler ends.
 Thus think, and smoke tobacco.

Doth juice medicinal proceed
 From such a naughty foreign wood?
 Then what's the power
 Of Josse's flower?
 Thus think, and smoke tobacco.

The promise, like the pipe, allays,
 And by the mouth of faith conveys,
 What virtue flows
 From Sharon's rose
 Thus think, and smoke tobacco.

In vain the unlighted pipe you blow,
 Your pains in outward means are so,
 Till heavenly fire
 Your heart inspire
 Thus think, and smoke tobacco.

Thus smoke, like burning incense, towers,
 So should a praying heart of yours,
 With ardent cries,
 Surmount the skies
 Thus think, and smoke tobacco.

Ralph Erskine —About 1750.

712 —THE CATHOLICK.

I hold as faith	What <i>England's</i> church allows
What <i>Rome's</i> church	My conscience dis- avows
Where the <i>King's</i> head	That <i>church</i> can have no shame
The flock 's misled	That holds the <i>Pope</i> supreme.

Where the altar's There's service scarce
drost divine
The people's blest With table, bread, and
wine
He's but an asse Who the communion
flies
Who shuns the masse Is catholick and wise
Anonymous.—1655.

713—THE THREE KNIGHTS

There did three knights come from the west,
With the high and the hly oh'
And these three knights courted one ladye,
As the rose was so sweetly blown.

The first knight came was all in white,
And asked of her if she'd be his delight.

The next knight came was all in green,
And asked of her if she'd be his queen.

The third knight came was all in red,
And asked of her if she would wed.

"Then have you asked of my father dear?
Likewise of her who did me bear?"

And have you asked of my brother John?
And also of my sister Anne?"

"Yes, I've asked of your father dear,
Likewise of her who did you bear.

And I've asked of your sister Anne,
But I have not asked of your brother John."

Far on the road as they rode along,
There did they meet with her brother John.

She stooped low to kiss him sweet,
He to her heart did a dagger meet.

"Ride on, ride on," cried the servingman,
"Methinks your bride she looks wondrous
wan."

"I wish I were on yonder stile,
For there I would sit and bleed awhile.

I wish I were on yonder hill,
There I'd alight and make my will."

"What would you give to your father dear?"
"The gallant steed which doth me bear"

"What would you give to your mother
dear?"

"My wedding shift which I do wear,

But she must wash it very clean,
For my heart's blood sticks in every seam"

"What would you give to your sister Anne?"
"My gay gold ring, and my feathered fan."

"What would you give to your brother
John?"

"A rope, and a gallows to hang him on."

"What would you give to your brother John's
wife?"

"A widow's weeds, and a quiet life"

Anonymous.—Before 1680.

714.—THE BLIND BEGGAR OF
BEDNALL GREEN.

PART I.

This song's of a beggar who long lost his
sight,
And had a fair daughter, most pleasant and
bright,
And many a gallant brave suitor had she,
And none was so comely as pretty Bessee.

And though she was of complexion most fair,
And seeing she was but a beggar him heir,
Of ancient housekeepers despised was she,
Whose sons came as suitors to pretty Bessee.

Wherefore in great sorrow fair Bessee did
say:

"Good father and mother, let me now go
away,

To seek out my fortune, whatever it be."
This suit then was granted to pretty Bessee.

This Bessee, that was of a beauty most bright,
They clad in grey russet, and late in the
night

From father and mother alone parted she,
Who sighed and sobbed for pretty Bessee.

She went till she came to Stratford-at-Bow,
Then she knew not whither or which way
to go,

With tears she lamented her sad destiny,
So sad and so heavy was pretty Bessee.

She kept on her journey until it was day,
And went unto Runford, along the highway;
And at the King's Arms entertained was
she,
So fair and well-favoured was pretty Bessee.

She had not been there one month at an end,
But master and mistress and all was her
friend.

And every brave gallant that once did her
see,
Was straightway in love with pretty Bessee.

Great gifts they did send her of silver and
gold,
And in their songs daily her love they ex-
toll'd:

Her beauty was blazed in every degree,
So fair and so comely was pretty Bessee.

The young men of Rumford in her had their
joy,
She showed herself courteous, but never too
coy,
And at their commandment still she would
be,
So fair and so comely was pretty Bessee.

Four suitors at once unto her did go,
They craved her favour, but still she said no ;
"I would not have gentlemen marry with
me !"

Yet ever they honoured pretty Bessee

Now one of them was a gallant young knight,
And he came unto her disguised in the night ;
The second, a gentleman of high degree,
Who wooed and sued for pretty Bessee

A merchant of London, whose wealth was not
small,
Was then the third suitor, and proper withal ;
Her master's own son the fourth man must
be,
Who swore he would do for pretty Bessee.

"If that thou wilt marry with me," quoth the
knight,
"I'll make thee a lady with joy and delight,
My heart is enthralled in thy fair beauty,
Then grant me thy favour, my pretty Bessee."

The gentleman said, "Come, marry with me,
In silks and in velvet my Bessee shall be,
My heart lies distracted, oh ! hear me," quoth
he,

"And grant me thy love, my dear pretty
Bessee."

"Let me be thy husband," the merchant did
say,
"Thou shalt live in London most gallant and
gay,
My ships shall bring home rich jewels for
thee,
And I will for ever love pretty Bessee."

Then Bessee she sighed and thus she did say
"My father and mother I mean to obey,
First get their good will, and be faithful to
me,
And you shall enjoy your dear pretty Bessee"

To every one of them that answer she made,
Therefore unto her they joyfully said
"This thing to fulfil we all now agree,
But where dwells thy father, my pretty
Bessee ?"

"My father," quoth she, "is soon to be seen .
The silly blind beggar of Bednall Green,
That daily sits begging for charity,
He is the kind father of pretty Bessee

His marks and his token are knownen full
well,

He always is led by a dog and a bell,
A poor silly old man, God knoweth is he,
Yet he's the true father of pretty Bessee."

"Nay, nay," quoth the merchant, "thou art
not for me."

"She," quoth the innholder, "my wife shall
not be"

"I loathe," said the gentleman, "a beggar's
degree,

Therefore, now farewell, my pretty Bessee."

"Why, then," quoth the knight, "hap better
or worse,

I weigh not true love by the weight of the
purse,

And beauty is beauty in every degree,
Then welcome to me, my dear pretty Bessee."

With thee to thy father forthwith I will
go"

"Nay, forbear," quoth his kinsman, "it must
not be so .

A poor beggar's daughter a lady shan't be,
Then take thy adieu of thy pretty Bessee."

As soon then as it was break of the day,
The knight had from Rumford stole Bessee
away ;

The young men of Rumford, so sick as may
be,

Rode after to fetch again pretty Bessee.

As swift as the wind to ride they were seen,
Until they came near unto Bednall Green,
And as the knight lighted most courteously,
They fought against him for pretty Bessee

But rescue came presently over the plain,
Or else the knight there for his love had been
slain ,

The fray being ended, they straightway did
see

His kinsman come railing at pretty Bessee.

Then bespoke the blind beggar, "Although I
be poor,

Rail not against my child at my own door,
Though she be not decked in velvet and pearl,
Yet I will drop angels with thee for my girl ;

And then if my gold should better her
birth,

And equal the gold you lay on the earth,
Then neither rail you, nor grudge you to see,
The blind beggar's daughter a lady to be

But first, I will hear, and have it well
known,

The gold that you drop it shall be all your
own"

With that they replied, "Contented we be !"
"Then here's," quoth the beggar, "for pretty
Bessee !"

With that an angel he dropped on the ground,
And droppèd, in angels, full three thousand
pound ,

And oftentimes it proved most plain,
For the gentleman's one, the beggar droppèd
twain ,

So that the whole place wherein they did sit,
With gold was cover'd every whet
The gentleman having dropped all his store,
Said, "Beggars! your hand hold, for I have no
more."

"Thou hast fulfill'd thy promise aright,
Then marry my girl," quoth he to the
knight,
"And then," quoth he, "I will throw you
down,
An hundred pounds more to buy her a gown"

The gentlemen all, who his treasure had seen,
Admired the beggar of Bednall Green,
And those that had been her suitors before,
Their tender flesh for anger they tore

Thus was the fair Bessee match'd to a
knight,
And made a lady in others' despite
A fairer lady there never was seen
Than the blind beggar's daughter of Bednall
Green.

But of her sumptuous marriage and feast,
And what fine lords and ladies there prest,
The second part shall set forth to your sight,
With marvellous pleasure and wish'd-for
delight

Of a blind beggar's daughter so bright,
That late was betroth'd to a young knight,
All the whole discourse therefore you may
see
But now comes the wedding of pretty Bessee

PART II.

It was in a gallant palace most brave,
Adorn'd with all the cost they could have,
This wedding it was kept most sumptuously,
And all for the love of pretty Bessee

And all kind of dainties and delicacies sweet,
Was brought to their banquet, as it was
thought meet,
Partridge, and plover, and venison most free,
Against the brave wedding of pretty Bessee

The wedding through England was spread by
report,

So that a great number thereto did resort
Of nobles and gentles of every degree,
And all for the fame of pretty Bessee.

To church then away went this gallant young
knight,
His bride followed after, an angel most
bright,
With troops of ladies, the like was ne'er
seen,
As went with sweet Bessee of Bednall Green

This wedding being solemnized then,
With music perform'd by skilfullest men,
The nobles and gentlemen down at the side,
Each one beholding the beautiful bride.

But after the sumptuous dinner was done,
To talk and to reason a number begun,
And of the blind beggar's daughter most
bright,
And what with his daughter he gave to the
knight

Then spoke the nobles, "Much marvel have
we
This jolly blind beggar we cannot yet see"
"My lords," quoth the bride, "my father so
base
Is loth with his presence those states to
disgrace"

"The praise of a woman in question to bring,
Before her own face is a flattering thing;
But we think thy father's baseness," quoth
they,
"Might by thy beauty be clean put away"

They no sooner this pleasant word spoke,
But in comes the beggar in a silken cloak,
A velvet cap and a feather had he,
And now a musician, forsooth, he would be.

And being led in from catching of harm,
He had a dainty lute under his arm,
Said, "Please you to hear any music of me,
A song I will sing you of pretty Bessee"

With that his lute he twang'd straightway,
And thereon began most sweetly to play,
And after a lesson was played two or three,
He strann'd out this song most delicately —

"A beggar's daughter did dwell on a green,
Who for her beauty may well be a queen,
A blithe bonny lass, and dainty was she,
And many one call'd her pretty Bessee

Her father he had no goods nor no lands,
But begged for a penny all day with his hands,
And yet for her marriage gave thousands
three,
Yet still he hath somewhat for pretty Bessee.

And here if any one do her disdain,
Her father is ready with night and with morn
To prove she is come of noble degree,
Therefore let none flout at my pretty Bessee."

With that the lords and the company round
With a hearty laughter were rowly to mownd,
At last said the lords, "Full well we may see,
The bride and the bridegroom's beholden to
thee."

With that the fair bride all blushing did rise,
With crystal water all in her bright eyes,
"Pardon my father, brave nobles," quoth she,
"That through blind affection thus doubts
upon me"

"If thus be thy father," the nobles did say,
"Well may he be proud of this happy day,
Yet by his countenance well may we see,
His birth with his fortune could never agree;

And therefore, blind beggar, we pray thee
bowiay,

And look to us then the truth thou dost say,
Thy birth and thy parentage what it may be,
E'en for the love thou bearest pretty Bessee."

"Then give me leave, ye gentles each one,
A song more to sing and then I'll begone,
And if that I do not win good report,
Then do not give me one groat for my sport —

When first our king his fame did advance,
And sought his title in delicate France,
In many places great perils passed he,
But then was not born my pretty Bessee

And at those wars went over to fight
Many a brave duke, a lord, and a knight,
And with them young Monford of courage so
free,

But then was not born my pretty Bessee

And there did young Monford with a blow on
the face

Loss both his eyes in a very short space,
His life had been gone away with his sight,
Had not a young woman come forth in the
night.

Among the said men, her fancy did move,
To search and to seek for her own true love,
Who seeing young Monford there gasping to
die,

She saved his life through her charity.

And then all our victuals in beggar's attire,
At the hands of good people we then did
require;

At last into England, as now it is seen,
We came, and remained in Bednall Green

And thus we have lived in Fortune's despite,
Though poor, yet contented with humble
delight,

And in my old years, a comfort to me,
(God sent me a daughter called pretty Bessee

And thus, ye nobles, my song I do end,
Hoping by the same no man to offend,
Full forty long winters thus I have been
A silly blind beggar of Bednall Green "

Now when the company, every one,
Did hear the strange tale he told in his song,
They were amazed, as well they might be,
Both at the blind beggar and pretty Bessee.

With that the fair bride they all did embrace,
Saying, "You are come of an honourable race,
Thy father likewise is of high degree,
And thou art right worthy a lady to be "

Thus was the feast ended with joy and
delight,

A happy bridegroom was made the young
knight,

Who lived in great joy and felicity
With his fair lady, dear pretty Bessee

Anonymous — Before 1689.

715 — LORD DELAWARE.

In the Parliament House, a great rout has
been there,

Botwixt our good King and the Lord
Delaware

Says Lord Delaware to his Majesty full soon,
"Will it please you, my liege, to grant me a
boon?"

"What's your boon," says the King, "now
let me understand?"

"It's, give me all the poor men we've starving
in this land,

And without delay I'll hie me to Lincolnshire,
To sow hemp-seed and flax-seed, and hang
them all there

For with hempen cord it's better to stop each
poor man's breath,

Than with famine you should see your subjects
starve to death "

Up starts a Dutch Lord, who to Delaware did
say,

"Thou deserves to be stabbed! ' then he
turned himself away,

"Thou deserves to be stabbed, and the dogs
have thine ears,

For insulting our King in this Parliament of
peers "

Up sprang a Welsh Lord, the brave Duke of
Devonshire,

"In young Delaware's defence, I'll fight this
Dutch Lord, my sure,

For he is in the right, and I'll make it so
appear -

Him I dare to single combat, for insulting
Delaware."

A stage was soon erected, and to combat they
went,

For to kill, or to be killed, it was either's full
intent.

But the very first flourish, when the heralds
gave command,

The sword of brave Devonshire bent backward
on his hand,

In suspense he paused awhile, scanned his foe
before he strake,

Then against the King's armour, his bon
sword he brake

Then he sprang from the stage, to a soldier in
the ring,

Saying, "Lend your sword, that to an end
this tragedy we bring -

Though he's fighting me in armour, while I
am fighting bare,

Even more than this I'd venture for young
Lord Delaware "

Leaping back on the stage, sword to buckler
now resounds,

Till he left the Dutch Lord a bleeding in his
wounds

This seeing, cries the King to his guards
without delay,
"Call Devonshire down,—take the dead man
away!"

"No," says brave Devonshire, "I've fought
him as a man,
Since he's dead, I will keep the trophies I have
won,
For he fought me in your armour, while I
fought him bare,
And the same you must win back, my liege,
if ever you them wear."

God bless the Church of England, may it
prosper on each hand,
And also every poor man now starving in this
land;
And while I pray success may crown our
King upon his throne,
I'll wish that every poor man may long enjoy
his own.

Anonymous.—Before 1689.

716 —THE GOLDEN GLOVE

A wealthy young squire of Tamworth, we
hear,
He courted a nobleman's daughter so fair;
And for to marry her it was his intent,
All friends and relations gave their consent

The time was appointed for the wedding-day,
A young farmer chosen to give her away;
As soon as the farmer the young lady did spy,
He inflamed her heart, "O, my heart!" she
did cry.

She turned from the squire, but nothing she
said,
Instead of being married she took to her bed,
The thought of the farmer soon run in her
mind,
A way for to have him she quickly did find

Coat, waistcoat, and breeches she then did
put on,
And a hunting she went with her dog and her
gun;
She hunted all round where the farmer did
dwell,
Because in her heart she did love him full
well.

She oftentimes fired, but nothing she killed,
At length the young farmer came into the
field;
And to discourse with him it was her intent,
With her dog and her gun to meet him she
went.

"I thought you had been at the wedding,"
she cried
"To wait on the squire, and give him his
bride"

"No, sir," said the farmer, "if the truth I
may tell,
I'll not give her away, for I love her too well"

"Suppose that the lady should grant you her
love,
You know that the squire your rival will
prove"

"Why, then," says the farmer, "I'll take
sword in hand,
By honour I'll grieve her when she shall
command."

It pleased the lady to find him so bold,
She gave him a glove that was flowered with
gold,
And told him she found it when coming along,
As she was a hunting with her dog and gun

The lady went home with a heart full of love,
And gave out a notice that she'd lost a glove,
And said, "Who has found it, and brings it
to me,
Whoever he is, he my husband shall be"

The farmer was pleased when he heard of the
news,
With heart full of joy to the lady he goes
"Dear honoured lady, I've picked up your
glove,
And hope you'll be pleased to grant me your
love."

"It's already granted, I will be your bride;
I love the sweet brough of a farmer," she
cried
"I'll be mistress of my dairy, and milking my
cow,
While my jolly brisk farmer is whistling at
plough"

And when she was married she told of her fun,
How she went a hunting with her dog and
gun
"And now I've got him so fast in my snare,
I'll enjoy him for ever, I vow and declare!"

Anonymous.—Before 1689.

717 —KING JAMES I. AND THE TINKLETS.

And now, to be brief, let's pass over the rest,
Who seldom or never were given to jest,
And come to King James, the first of our
throne,
A pleasanter monarch sure never was known.

As he was a hunting the swift fallow-deer,
He dropped all his nobles, and when he got
clear,
In hope of some pastime away he did ride,
Till he came to an alehouse, hard by a wood-
side.

And there with a tankler he happedon to moot,
And him in kind sort he so freely did greet
"Pray thee, good fellow, what hast in thy jug,
Which under thy arm thou dost lovingly
kug?"

"By the mass!" quoth the tankler, "it's
nappy brown ale,
And for to drink to thee, friend, I will not
fail,
For although thy jacket looks gallant and fine,
I think that my twopence as good is as thine."

"By my soul! honest fellow, the truth thou
hast spoke,"
And straight he sat down with the tankler to
joke,
They drank to the King, and they pledged to
each other,
Who'd seen 'em had thought they were brother
and brother.

As they were a-drinking the King pleased to
say,
"What news, honest fellow? come tell me, I
pray."

"There's nothing of news, beyond that I hear
The King's on the border a-chasing the deer"

And truly I wish I so happy may be,
Whilst he is a-hunting, the King I might see;
For although I've travelled the land many
ways,
I never have yet seen a King in my days."

The King, with a hearty brisk laughter,
rephod,

"I tell thee, good fellow, if thou canst but
ride,
Thou shalt get up behind me, and I will thee
bring
To the presence of Janne, thy sovereign
King."

"But he'll be surrounded with nobles so gay,
And how shall we tell him from them, sir, I
pray?"

"Thon't easily ken him when once thou art
there;
The King will be covered, his nobles all bare"

He got up behind him, and likewise his sack,
His budget of leather, and tools at his back,
They rode till they came to the merry green-
wood,
His nobles came round him, bareheaded they
stood

The tankler then seeing so many appear,
He slyly did whisper the King in his ear
Saying, "They're all clothed so gloriously gay,
But which amongst them is the King, sir, I
pray?"

The King did with hearty good laughter, reply,
"By my soul! my good fellow, it's thou or
it's I!"

The rest are bareheaded, uncovered all
round."—
With his bag and his budget he fell to the
ground,

Like one that was frightened quite out of his
wits,
Then on his knees he instantly gets,
Beseeching for mercy; the King to him said,
"Thou art a good fellow, so be not afraid.

Come tell thy name?" "I am John of the
Dale,
A mender of kettles, a lover of ale."
"Rise up, Sir John, I will honour thee here,—
I make thee a knight of three thousand a
year!"

This was a good thing for the tankler indeed,
Then unto the court he was sent for with
speed,
Where great store of pleasure and pastime
was seen,
In the royal presence of King and of Queen

Sir John of the Dale he has land, he has fee,
At the court of the king who so happy as he?
Yet still in his hall hangs the tankler's old
sack,
And the budget of tools which he bore at his
back.

Anonymous.—Before 1689.

718—THE KEACH O' THE CREEL.

A fair young May went up the street,
Some white fish for to buy,
And a bonny clerk's fa'n I' love wi' her,
And he's followed her by and by, by,
And he's followed her by and by.

"O! where hve ye my bonny lass,
I pray thee tell to me,
For gin the nicht were ever sae mirk,
I wad come and visit thee, thee,
I wad come and visit thee"

"O! my father he aye locks the door,
My mither keeps the key,
And gin ye were over ae a wily wicht,
Ye canna win in to me, me,
Ye canna win in to me"

But the clerk he had ae true brother,
And a wily wicht was he,
And he has made a lang ladder,
Was thirty steps and three, three,
Was thirty steps and three

He has made a cleek but and a creel—
A creel but and a pin,
And he's away to the chimney-top,
And he's letten the bonny clark in, in,
And he's letten the bonny clerk in

The auld wife, being not asleep,
 Tho' late, late was the hour,
 "I'll lay my life," quo' the silly auld wife,
 "There's a man i' our dochter's bower,
 bower,
 There's a man i' our dochter's bower "

The auld man he gat owre the bed,
 To see if the thing was true,
 But she's ta'en the bonny clerk in her arms,
 And covered him owre wi' blue, blue,
 And covered him owre wi' blue

"O' where are ye gaun now, father?"
 she says,
 "And where are ye gaun sae late?"
 Ye've disturbed me in my evening prayers,
 And O' but they were sweet, sweet,
 And O' but they were sweet."

"O' ill betide ye, silly auld wife.
 And an ill death may ye dee;
 She has the muckle buik in her arms,
 And she's prayin' for you and me, me;
 And she's prayin' for you and me "

The auld wife being not asleep,
 Then something mair was said,
 "I'll lay my life," quo' the silly auld wife,
 "There's a man by our dochter's bed,
 bed,
 There's a man by our dochter's bed "

The auld wife she gat owre the bed,
 To see if the thing was true;
 But what the wrack took the auld wife's fit?
 For into the creel she flew, flew,
 For into the creel she flew

The man that was at the chumley-top,
 Finding the creel was fu',
 He wrappit the rope round his left shoulder,
 And fast to him he drow, drow,
 And fast to him he drow

"O, help! O, help! O, hunny, noo, help!
 O, help! O, hunny, do!"
 For *him* that ye aye wished me at,
 He's carryin' me off just noo, noo,
 He's carryin' me off just noo."

"O' if the foul thief's gotten ye,
 I wish he may keep his hand,
 For a' the lee lang winter nicht,
 Ye'll never lie in your bed, bed,
 Ye'll never lie in your bed "

He's towed her up, he's towed her down,
 He's towed her through an' through,
 "O, Gude! assist," quo' the silly auld wife,
 "For I'm just departin' noo, noo,
 For I'm just departin' noo "

He's towed her up, he's towed her down,
 He's gaen her a richt down fu',
 Till every rib i' the auld wife's side,
 Played nick nack on the wa', wa';
 Played nick nack on the wa'.

O' the blue, the bonny, bonny blue,
 And I wish the blue may do weel,
 And every auld wife that's sae jealous o'
 her dochter,
 May she get a good keach i' the creel,
 creel,
 May she get a good keach i' the creel "

Anonymous — Before 1649

719—SIR JOHN BARLEYCORN.

There came three men out of the West,
 Their victory to try;
 And they have taken a solemn oath,
 Poor Barleycorn should die.

They took a plough and ploughed him in,
 And harrowed clods on his head,
 And then they took a solemn oath,
 Poor Barleycorn was dead.

There he lay sleeping in the ground,
 Till rain from the sky did fall.
 Then Barleycorn sprung up his head,
 And so amazed them all

There he remained till Midsummer,
 And looked both pale and wan,
 Then Barleycorn he got a beard,
 And so became a man.

Then they sent men with scythes so sharp,
 To cut him off at knee,
 And then poor little Barleycorn,
 They served him barbarously

Then they sent men with pitchforks strong
 To pierce him through the heart;
 And like a dreadful tragedy,
 They bound him to a cart.

And then they brought him to a barn,
 A prisoner to endure,
 And so they fetched him out again,
 And laid him on the floor.

Then they set men with holly clubs,
 To beat the flesh from his bones;
 But the miller he served him worse than
 that,
 For he ground him betwixt two stones.

O' Barleycorn is the choicest grain
 That ever was sown on land,
 It will do more than any grain,
 By the turning of your hand

It will make a boy into a man,
 And a man into an udder;
 It will change your gold into silver,
 And your silver into brass.

It will make the huntsman hunt the fox,
 That never wound his horn;
 It will bring the tinker to the stocks,
 That people may him scorn.

It will put sack into a glass,
And claret in the can,
And it will cause a man to drink
Till he neither can go nor stand

Anonymous—Before 1649.

720.—THE NOBLEMAN'S GENEROUS KINDNESS.

A nobleman lived in a village of late,
Hard by a poor thrasher, whose charge it was
great;
For he had seven children, and most of them
small,
And nought but his labour to support them
withal.

He never was given to idle and lurk,
For this nobleman saw him go daily to work,
With his flail and his bag, and his bottle of
beer,
As cheerful as those that have hundreds a
year.

Thus careful, and constant, each morning he
went,
Unto his daily labour with joy and content,
So jocular and jolly he'd whistle and sing,
As blithe and as brisk as the birds in the
spring.

One morning, this nobleman taking a walk,
He met this poor man, and he freely did talk,
He asked him [at first] many questions at
large,
And then began talking concerning his charge

"Thou hast many children, I very well know,
Thy labour is hard, and thy wages are low,
And yet thou art cheerful; I pray tell me
true,
How can you maintain them as well as you
do?"

"I carefully carry home what I do earn,
My daily expenses by this I do learn,
And find it is possible, though we be poor,
To still keep the ravenous wolf from the door

"I reap and I mow, and I harrow and sow,
Sometimes a hedging and ditching I go;
No work comes amiss, for I thrash, and I
plough,
Thus my bread I do earn by the sweat of my
brow

"My wife she is willing to pull in a yoke,
We live like two lambs, nor each other
provoke,
We both of us strive, like the labouring ant,
And do our endeavours to keep us from want

"And when I come home from my labour at
night,
To my wife and my children, in whom I
delight;

To see them come round me with prattling
noise,—
Now these are the riches a poor man enjoys.

"Though I am as weary as weary may be,
The youngest I commonly dance on my knee;
I find that content is a moderate feast,
I never repine at my lot in the least"

Now the nobleman hearing what he did say,
Was pleased, and invited him home the next
day;

His wife and his children he charged him to
bring,
In token of favour he gave him a ring.

He thanked his honour, and taking his leave,
He went to his wife, who would hardly
believe
But this same story himself he might raise,
Yet seeing the ring she was [lost] in amaze

Sometimes in the morning the good wife she
arose,
And made them all fine, in the best of their
clothes,
The good man with his good wife, and children
small,
They all went to dine at the nobleman's hall

But when they came there, as truth does
report,
All things were prepared in a plentiful sort;
And they at the nobleman's table did dine,
With all kinds of dainties, and plenty of wine

The feast being over, he soon let them know,
That he then intended on them to bestow
A farm-house, with thirty good acres of land;
And gave them the writings then, with his
own hand.

"Because thou art careful, and good to thy
wife,
I'll make thy days happy the rest of thy life,
It shall be for ever, for thee and thy heirs,
Because I beheld thy industrious cares."

No tongue then is able in full to express
The depth of their joy, and true thankful-
ness;

With many a curtesy, and bow to the
ground,—
Such noblemen there are but few to be found.

Anonymous.—Before 1649.

721.—THE BRAVE EARL BRAND AND THE KING OF ENGLAND'S DAUGHTER

O did you ever hear of the brave Earl Brand,
Hey lillie, ho lillie lallie;
He's courted the king's daughter o' fair
England,
I' the brave nights so early!

She was scarcely fifteen years that tide,
When sae boldly she came to his bed-side.

"O, Earl Brand, how fain wad I see
A pack of hounds let loose on the lea."

"O, lady fair, I have no steed but one,
But thou shalt ride and I will run."

"O, Earl Brand, but my father has two,
And thou shalt have the best of tho'."

Now they have ridden o'er moss and moor,
And they have met neither rich nor poor ;

Till at last they met with old Carl Hood,
He's aye for ill, and never for good.

"Now Earl Brand, an ye love me,
Slay this old Carl and gar him dee."

"O, lady fair, but that would be sair,
To slay an auld Carl that wears grey hair.

My own lady fair, I'll not do that,
I'll pay him his fee"

"O, where have ye ridden this lee lang day,
And where have ye stown this fair lady
away?"

"I have not ridden this lee lang day,
Nor yet have I stown this lady away ;

For she is, I trow, my sick sister,
Whom I have been bringing fra' Winchester."

"If she's been sick, and nigh to dead,
What makes her wear the ribbon so red ?

If she's been sick, and like to die,
What makes her wear the gold sash hugh ?"

When came the Carl to the lady's yett,
He rudely, rudely rapped thereat.

"Now where is the lady of this hall ?"

"She's out with her maids a playing at the
ball."

"Ha, ha, ha' ye are all mista'en,
Ye may count your maidens owre again.

I met her far beyond the lee
With the young Earl Brand his leman to be."

Her father of his best men armed fifteen,
And they're ridden after them bidene

The lady looked owre her left shoulder then,
Says "O Earl Brand we are both of us ta'en"

"If they come on me one by one,
You may stand by till the fights be done ;

But if they come on me one and all,
You may stand by and see me fall"

They came upon him one by one,
Till fourteen battles he has won ,

And fourteen men he has them slain,
Each after each upon the plain.

But the fifteenth man behind stole round,
And dealt him a deep and a deadly wound.

Though he was wounded to the deid,
He set his lady on her steed.

They rode till they came to the river Doune,
And there they lighted to wash his wound.

"O, Earl Brand, I see your heart's blood !"
"It's nothing but the glent and my scarlet
hood"

They rode till they came to his mother's yett,
So faint and feebly he rapped thereat.

"O, my son's slain, he is falling to swoon,
And it's all for the sake of an English loon"

"O, say not so, my dearest mother,
But marry her to my youngest brother—

"To a maiden true he'll give his hand,
Hey lillie, ho lillie lallie ;
To the king's daughter o' fair England,
To a prize that was won by a slain brother's
brand,
I' the brave nights so early !"

Anonymous.—Before 1640.

722—THE JOVIAL HUNTER OF BROMSGROVE

Old Sir Robert Bolton had three sons,
Wind well thy horn, good hunter ;
And one of them was Sir Rynalan,
For he was a jovial hunter.

He ranged all round down by the wood side,
Wind well thy horn, good hunter,
Till in a tree-top a gay lady he spied,
For he was a jovial hunter.

"Oh, what dost thee mean, fair lady," said he,
Wind well thy horn, good hunter ;
"The wild boar's killed my lord, and has
thirty men gored,
And thou beest a jovial hunter."

"Oh, what shall I do this wild boar for to
see ?"
Wind well thy horn, good hunter ;
"Oh, thee blow a blast and he'll come unto
thee,
As thou beest a jovial hunter."

Then he blowed a blast, full north, east, west,
and south,
Wind well thy horn, good hunter ;
And the wild boar then heard him fall in his
den,
As he was a jovial hunter

Then he made the best of his speed unto him,
Wind well thy horn, good hunter,
[Swift flew the boar, with his tusks smeared
with gore],
To Sir Ryalas, the jovial hunter.

Then the wild boar, being so stout and so
strong,
Wind well thy horn, good hunter,
Thrashed down the trees as he ramped him
along,
To Sir Ryalas, the jovial hunter.

"Oh, what dost thou want of me?" wild
boar, said he,
Wind well thy horn, good hunter;
"Oh, I think in my heart I can do enough for
thee,
For I am the jovial hunter."

Then they fought four hours in a long summer
day,
Wind well thy horn, good hunter,
Till the wild boar fawn would have got him
away
From Sir Ryalas, the jovial hunter

Then Sir Ryalas drew his broadsword with
might,
Wind well thy horn, good hunter,
And he fairly cut the boar's head off quite,
For he was a jovial hunter

Then out of the wood the wild woman flew,
Wind well thy horn, good hunter,
"Oh, my pretty spotted pig thou hast slow,
For thou beest a jovial hunter.

"There are three things, I demand them of
thee,"
Wind well thy horn, good hunter,
"It's thy horn, and thy hound, and thy gay
haly,
As thou beest a jovial hunter."

"If those three things thou dost ask of me,"
Wind well thy horn, good hunter;
"It's just as my sword and thy neck can
agree,
For I am a jovial hunter."

Then into his long locks the wild woman flew,
Wind well thy horn, good hunter;
Till she thought in her heart to tear him
through,
Though he was a jovial hunter.

Then Sir Ryalas drew his broadsword again,
Wind well thy horn, good hunter,
And he fairly split her head into twain,
For he was a jovial hunter.

In Bromsgrove church, the knight he doth lie,
Wind well thy horn, good hunter,
And the wild boar's head is pictured thereby,
Sir Ryalas, the jovial hunter.

Anonymous.—Before 1649.

723—LADY ALICE.

Lady Alice was sitting in her bower window,
At midnight mending her quouif,
And there she saw as fine a corpse
As ever she saw in her life.

"What bear ye, what bear ye, ye six men
tall?"

"What bear ye on your shoulders?"
"We bear the corpse of Giles Collins,
An old and true lover of yours."

"O lay him down gently, ye six men tall,
All on the grass so green,
And to-morrow when the sun goes down,
Lady Alice a corpse shall be seen

"And bury me in Saint Mary's Church,
All for my love so true;
And make me a garland of marjoram,
And of lemon thyme, and rue"

Giles Collins was buried all in the east,
Lady Alice all in the west;
And the roses that grew on Giles Collins's
grave,
They reached Lady Alice's breast.

The priest of the parish he chanced to pass,
And he severed those roses in twain.
Sure never were seen such true lovers before,
Nor o'er will there be again

Anonymous.—Before 1689.

724—THE USEFUL PLOW.

A country life is sweet!
In moderate cold and heat,
To walk in the air, how pleasant and fair!
In every field of wheat,
The fairest of flowers adorning the bowers,
And every meadow's brow,
To that I say, no courtier may
Compare with they who clothe in grey,
And follow the useful plow

They rise with the morning lark,
And labour till almost dark;
Then folding their sheep, they hasten to
sleep;

While every pleasant park
Next morning is ringing with birds that are
singing,

On each green, tender bough
With what content, and merriment,
Their days are spent, whose minds are bent
To follow the useful plow

The gallant that dresses fine,
And drinks his bottles of wine,
Were he to be tried, his feathers of pride,
Which deck and adorn his back,
Are tailors' and mercers', and other men
dressers,

For which they do dun them now
 But Ralph and Will no compters fill
 For tailor's bill, or garments stall,
 But follow the useful plow

Their hundreds, without remorse,
 Some spend to keep dogs and horse,
 Who never would give, as long as they live,
 Not two-pence to help the poor;
 Their wives are neglected, and harlots
 respected,
 This grieves the nation now,
 But 'tis not so with us that go
 Where pleasures flow, to reap and mow,
 And follow the useful plow.

Anonymous.—Before 1689.

725 —THE FARMER'S BOY.

The sun had set behind yon hills,
 Across yon dreary moor,
 Weary and lame, a boy there came
 Up to a farmer's door
 "Can you tell me if any there be
 That will give me employ,
 To plow and sow, and reap and mow,
 And be a farmer's boy?"

"My father is dead, and mother is left
 With five children, great and small;
 And what is worse for mother stall,
 I'm the oldest of them all.
 Though little, I'll work as hard as a Turk,
 If you'll give me employ,
 To plow and sow, and reap and mow,
 And be a farmer's boy."

"And if that you won't me employ,
 One favour I've to ask,—
 Will you shelter me till break of day,
 From this cold winter's blast?
 At break of day, I'll trudge away
 Elsewhere to seek employ,
 To plow and sow, and reap and mow,
 And be a farmer's boy."

"Come, try the lad," the mistress said,
 "Let him no further seek."
 "O, do, dear father!" the daughter cried,
 While tears ran down her cheek.
 "He'd work if he could, so 'tis hard to want
 food,
 And wander for employ;
 Don't turn him away, but let him stay,
 And be a farmer's boy."

And when the lad became a man,
 The good old farmer died,
 And left the lad the farm he had,
 And his daughter for his bride.
 The lad that was, the farm now has,
 Oft smiles and thinks with joy
 Of the lucky day he came that way,
 To be a farmer's boy.

Anonymous.—Before 1689.

726 —THE MOW.

Now our work 's done, thus we feast,
 After labour comes our rest,
 Joy shall reign in every broust,
 And right welcome is each guest.
 After harvest merrily,
 Merrily, merrily, will we sing now,
 After the harvest that heap up the mow.

Now the plowman he shall plow,
 And shall whistle as he go,
 Whether it be fair or blow,
 For another barley mow,
 O'er the furrow merrily:
 Merrily, merrily, will we sing now,
 After the harvest, the fruit of the plow.

Toil and plenty, toil and ease,
 Still the husbandman he sees;
 Whether when the winter freeze,
 Or in summer's gentle breeze;
 Still he labours merrily,
 Merrily, merrily, after the plow,
 He looks to the harvest, that gives us the
 mow

Anonymous.—Before 1689.

727.—THE HITCHIN MAY-DAY SONG.

Remember us poor Mayers all!
 And thus do we begin
 To lead our lives in righteousness,
 Or else we die in sin
 We have been rambling all the night,
 And almost all the day;
 And now returned back again,
 We have brought you a branch of May.

A branch of May we have brought you,
 And at your door it stands
 It is but a sprout,
 But it's well budded out
 By the work of our Lord's hands.

The hedges and trees they are so green,
 As green as any leek;
 Our heavenly Father he watered them
 With his heavenly dew so sweet.

The heavenly gates are open wide,
 Our paths are beaten plain;
 And if a man be not too far gone,
 He may return again.

The life of man is but a span,
 It flourishes like a flower;
 We are here to-day, and gone to-morrow,
 And we are dead in an hour.

The moon shines bright, and the stars give a
 light,
 A little before it is day;
 So God bless you all, both great and small,
 And send you a joyful May!

Anonymous.—Before 1689.

728.—THE HAYMAKER'S SONG,

In the merry month of June,
In the prime time of the year ;
Down in yonder meadows
There runs a river clear :
And many a little fish
Doth in that river play ;
And many a lad, and many a lass,
Go abroad a-making hay

In come the jolly mowers,
To mow the meadows down ,
With budget and with bottle
Of ale, both stout and brown
All labouring men of courage bold
Come here their strength to try ;
They sweat and blow, and cut and mow,
For the grass cuts very dry

Here's nimble Ben and Tom,
With pitchfork, and with rake ;
Here's Molly, Liz, and Susan,
Come here their hay to make.
While sweet, jug, jug, jug !
The nightingale doth sing,
From morning unto even-song,
As they are hay-making.

And when that bright day faded,
And the sun was going down,
There was a merry piper
Approach'd from the town
He pulled out his pipe and tabor,
So sweetly he did play,
Which made all lay down their rakes,
And leave off making hay.

Then joining in a dance,
They jug it o'er the green,
Though tired with their labour,
No one less was seen.
But sporting like some faunes,
Their dance they did pursue,
In leaping up, and casting off,
Till morning was in view.

And when that bright daylight,
The morning it was come,
They lay down and rested
Till the rising of the sun
Till the rising of the sun,
When the merry larks do sing,
And each lad did rise and take his lass,
And away to hay-making.

Anonymous.—Before 1689.

729.—THE GARDEN-GATE.

The day was spent, the moon shone bright,
The village clock struck eight,
Young Mary hastened with delight,
Unto the garden-gate :
But what was there that made her sad ?—
The gate was there, but not the lad,
Which made poor Mary say and sigh,
“ Was ever poor girl so sad as I ? ”

She traced the garden here and there,
The village clock struck nine ;
Which made poor Mary sigh, and say,
“ You shan't, you shan't be mine !
You promised to meet at the gate at eight,
You ne'er shall keep me, nor make me wait,
For I'll let all such creatures see
They ne'er shall make a fool of me ! ”

She traced the garden here and there,
The village clock struck ten ,
Young William caught her in his arms,
No more to part again
For he'd been to buy the ring that day,
And O' he had been a long, long way,—
Then, how could Mary cruel prove,
To banish the lad she so dearly did love ?

Up with the morning sun they rose,
To church they went away,
And all the village joyful were,
Upon their wedding-day :
Now in a cot, by a river side,
William and Mary both reside ;
And she blesses the night that she did wait
For her absent swain, at the garden-gate.

Anonymous.—Before 1689.

730.—THE NEW-MOWN HAY.

As I walked forth one summer's morn,
Hard by a river's side,
Where yellow cowslips did adorn
The blushing field with pride,
I spied a damsel on the grass,
More blooming than the may ;
Her looks the Queen of Love surpassed,
Among the new-mown hay.

I said, “ Good morning, pretty maid,
How came you here so soon ? ”
“ To keep my father's sheep,” she said,
“ The thing that must be done :
While they are feeding 'mong the dew,
To pass the time away,
I sit me down to knit or sew,
Among the new-mown hay.”

Delighted with her simple tale,
I sat down by her side ;
With vows of love I did prevail
On her to be my bride
In strains of simple melody,
She sung a rural lay ;
The little lambs stood listening by,
Among the new-mown hay

Then to the church they went with speed,
And Hymn joined them there ;
No more her ewes and lambs to feed,
For she's a lady fair
A lord he was that married her,
To town they came straightway
She may bless the day he spied her there,
Among the new-mown hay

Anonymous —Before 1689

731.—BEGONE DULL CARE.

Begone dull care !
 I prithe thee begone from me
 Begone dull care !
 Thou and I can never agree.
 Long while thou hast been tarrying here,
 And fain thou wouldst me kill,
 But i' faith, dull care,
 Thou never shalt have thy will.

Too much care
 Will make a young man grey,
 Too much care
 Will turn an old man to clay
 My wife shall dance, and I will sing,
 So merrily pass the day,
 For I hold it is the wisest thing,
 To drive dull care away.

Hence, dull care,
 I'll none of thy company;
 Hence, dull care,
 Thou art no pair for me
 We'll hunt the wild boar through the wold,
 So merrily pass the day,
 And then at night, o'er a cheerful bow
 We'll drive dull care away

Anonymous.—Before 1689

732.—WHEN THE KING COMES HOME
IN PEACE AGAIN

Oxford and Cambridge shall agree,
 With honour crown'd, and dignity,
 For learned men shall then take place,
 And bad be silenced with disgrace
 They'll know it to be but a casualty
 That hath so long disturb'd their brain,
 For I can surely tell that all things will go
 well

When the King comes home in peace again

Church government shall settled be,
 And then I hope we shall agree
 Without their help, whose high-brain'd zeal
 Hath long disturb'd the common weal;
 Greed out of date, and cobblers that do prate
 Of wars that still disturb their brain,
 The which you will see, when the time it shall
 be

That the King comes home in peace again

Though many now are much in debt,
 And many shops are to be let,
 A golden time is drawing near,
 Men shops shall take to hold their ware,
 And then all our trade shall flourishing be
 made,

To which ere long we shall attain;
 For still I can tell all things will be well
 When the King comes home in peace again.

Maidens shall enjoy their mates,
 And honest men their lost estates,
 Women shall have what they do lack,
 Their husbands, who are coming back.
 When the wars have an end, then I and my
 friend
 All subjects' freedom shall obtain;
 By which I can tell all things will be well
 When we enjoy sweet peace again

Though people now walk in great fear
 Along the country everywhere,
 Thieves shall then tremble at the law,
 And justice shall keep them in awe
 The Frenchies shall flee with their treachery,
 And the foes of the King ashamed remain
 The which you shall see, when the time it
 shall be

That the King comes home in peace again.

The Parliament must willing be,
 That all the world may plainly see
 How they do labour still for peace,
 That now these bloody wars may cease;
 For they will gladly spend their lives to
 defend

The King in all his right to reign
 So then I can tell all things will be well
 When we enjoy sweet peace again.

When all these things to pass shall come
 Then farewell musket, pike, and drum.
 The lamb shall with the lion feed,
 Which were a happy time indeed.
 O let us pray we may all see the day
 That peace may govern in his name,
 For then I can tell all things will be well
 When the King comes home in peace again

Anonymous.—Between 1642 and 1684

733.—I LOVE MY KING AND COUNTRY
WELL

I love my King and country well,
 Religion and the laws;
 Which I'm mad at the heart that e'er we did
 sell

To buy the good old cause.
 These unnatural wars
 And brotherly jars
 Are no delight or joy to me,
 But it is my desire
 That the wars should expire,
 And the King and his realms agree.

I never yet did take up arms,
 And yet I dare to dye;
 But I'll not be seduced by phantastical charms
 Till I know a reason why.
 Why the King and the state
 Should fall to debate
 I ne'er could yet a reason see,
 But I find many one
 Why the wars should be done,
 And the King and his realms agree.

I love the King and the Parhament,
 But I love them both together
 And when they by division asunder are rent,
 I know 'tis good for neither.
 Whichsoever of those
 Be victorious,
 I'm sure for us no good 'twill be,
 For our plagues will increase
 Unless we have peace,
 And the King and his realms agree.

The King without them can't long stand,
 Nor they without the King;
 'Tis they must advise, and 'tis he must
 command,
 For their power from his must spring.
 'Tis a comfortless way
 When none will obey,
 If the King han't his right, which way
 shall we?
 They may vote and make laws,
 But no good they will cause
 Till the King and his realms agree

A pure religion I would have,
 Not mixt with human wit,
 And I cannot endure that each ignorant
 knave
 Should dare to meddle with it.
 The tricks of the law
 I would fain withdraw,
 That it may be alike to each degree.
 And I fain would have such
 As do meddle so much,
 When the King and the Church agree

We have pray'd and pray'd that the wars
 might cease,
 And we be free men made;
 I would fight, if my fighting would bring any
 peace,
 But war is become a trade.
 Our servants did ride
 With swords by their side,
 And made their masters footmen be;
 But we'll be no more slaves
 To the beggars and knaves
 Now the King and the realms do agree.

Anonymous — Between 1642 and 1684.

734 — THE TUB-PREACHER

With face and fashion to be known,
 With eyes all white, and many a groan,
 With neck awry and snivelling tone,
 And handkerchief from nose now-blown,
 And loving cant to master Joan;
 'Tis a new teacher about the town,
 Oh! the town's new teacher!

With cozening laugh, and hollow cheek,
 To get new gatherings every week,

With paltry sense as man can speak,
 With some small Hebrew, and no Greek,
 With hums and haws when stuff's to seek,
 'Tis a new teacher, &c.

With hair cut shorter than the brow,
 With little band, as you know how,
 With cloak like Paul, no coat I throw,
 With surplice none, nor girdle now,
 With hands to thump, nor knees to bow;
 'Tis a new teacher, &c.

With shop-board breeding and intrusion,
 By some outlandish institution,
 With Calvin's method and conclusion,
 To bring all things into confusion,
 And far-stretched sighs for more illusion;
 'Tis a new teacher, &c.

With threats of absolute damnation,
 But certainty of some salvation
 To his new sect, not every nation,
 With election and reprobation,
 And with some use of consolation,
 'Tis a new teacher, &c.

With troops expecting him at door
 To hear a sermon and no more,
 And women follow him good store,
 And with great Bibles to turn o'er,
 Whilst Tom writes notes, as bar-boys score,
 'Tis a new teacher, &c.

With double cap to put his head in,
 That looks like a black pot tapp'd with tin;
 While with antic gestures he doth gape and
 grin;
 The sisters admire, and he wheedles them in,
 Who to cheat their husbands think no sin,
 'Tis a new teacher, &c.

With great pretended spiritual motions,
 And many fine whimsical notions,
 With blind zeal and large devotions,
 With broaching rebellion and raising com-
 motions,
 And poisoning the people with Geneva
 potions;
 'Tis a new teacher, &c.

Samuel Butler — Between 1642 and 1684.

735.—THE NEW LITANY.

From an extempore prayer and a godly duty,
 From the churlish government of a city,
 From the power of a country committee,
 Libera nos, Domine

From the Turk, the Pope, and 'the Scottish
 nation,
 From being govern'd by proclamation,
 And from an old Protestant, quite out of
 fashion,

Libera, &c.

From meddling with those that are out of our
reaches,
From a fighting priest, and a soldier that
preaches,
From an ignoramus that writes, and a woman
that teaches,
Liberate, &c.

From the doctrine of deposing of a king,
From the *Directory*, or any such thing,
From a fine new marriage without a ring,
Liberate, &c.

From a city that yields at the first summons,
From plundering goods, either man or
woman's,
Or having to do with the House of Commons,
Liberate, &c.

From a stumbling horse that tumbles o'er and
o'er,
From ushering a lady, or walking before,
From an English-Irish rebel, newly come o'er,
Liberate, &c.

From compounding, or hanging in a silken
altar,
From oaths and covenants, and being pounded
in a mortar,
From contributions, or free-quarter,
Liberate, &c.

From mouldy bread, and musty beer,
From a holiday's fast, and a Friday's cheer,
From a brother-hood, and a she-cavalier,
Liberate, &c.

From Nick Nutter, for you, and for you,
From Thomas Turn-coat, that will never prove
true,
From a reverend Rabbi that's worse than a
Jew,
Liberate, &c.

From a country justice that still looks big,
From swallowing up the Italian fig,
Or learning of the Scottish jig,
Liberate, &c.

From being taken in a disguise,
From believing of the printed lies,
From the Devil and from the Excise,
Liberate, &c.

From a broken pate with a pint pot,
From fighting for I know not what,
And from a friend as false as a Scot,
Liberate, &c.

From one that speaks no sense, yet talks all
that he can,
From an old woman and a Parliament man,
From an Anabaptist and a Presbyterian man,
Liberate, &c.

From Irish rebels and Welsh hubbub-men,
From Independents and their tub-men,
From sheriffs' bailiffs, and their club-men,
Liberate, &c.

From one that cures not what he saith,
From trusting one that never payeth,
From a private preacher and a public faith,
Liberate, &c.

From a vapouring horse and a Roundhead in
buff,
From roaring Jack Cavee, with money little
enough,
From beads and such idolatrous stuff,
Liberate, &c.

From holydays, and all that's holy,
From May-poles and fiddlers, and all that's
jolly,
From Latin or learning, since that is folly,
Liberate, &c.

And now to make an end of all,
I wish the Roundheads had a fall,
Or else were hanged in Goldsmiths' Hall
Amen. Benedicite Dominus.

Anonymous.—Between 1642 and 1684.

736—THE OLD PROTESTANT'S LITANY.

That thou wilt be pleased to grant our
requests,
And quite destroy all the vipers' nests,
That England and her true religion molest,
Te rogamus, audi nos.

That thou wilt be pleased to censure with pity
The present estate of our once famous city,
Let her still be govern'd by men just and
witty,
Te rogamus, &c.

That thou wilt be pleased to consider the
Tower,
And all other prisons in the Parliament's
power,
Where King Charles his friends find their
welcome but hour,
Te rogamus, &c.

That thou wilt be pleased to look on the grief
Of the King's old servants, and send them
relief,
Restore to the yeomen o' th' Guard chains of
beef,
Te rogamus, &c.

That thou wilt be pleased very quickly to bring,
Unto his just rights our so much-wrong'd
King,
That he may be happy in everything,
Te rogamus, &c.

That Whitehall may shine in its pristine lustre,
That the Parliament may make a general
muster,
That knaves may be punish'd by men who are
juster,
Te rogamus, &c.

That now the dog-days are fully expired,
That those cursed curs, which our patience
have tired,
May suffer what is by true justice required,
Te rogamus, &c

That thou wilt be pleased to incline conqu'ring
Thomas
(Who now hath both city and Tower gotten
from us),
That he may be just in performing his pro-
mise,

Te rogamus, &c.

That our hopeful Prince and our gracious
Queen
(Whom we here in England long time have
not seen)
May soon be restored to what they have
been,

Te rogamus, &c.

That the rest of the royal issue may be
From their Parliamentary guardians set free,
And be kept according to their high degree,
Te rogamus, &c.

That our ancient Liturgy may be restored,
That the organs (by sectaries so much ab-
horr'd)
May sound divine praises, according to the
word,

Te rogamus, &c

That the ring in marriage, the cross at the
font,
Which the Devil and the Roundheads so much
affront,
May be used again, as before they were wont,
Te rogamus, &c.

That Episcopacy, used in its right kind,
In England once more entertainment may
find,

That Sects and lewd factions may go down
the wind,

Te rogamus, &c.

That thou wilt be pleased again to restore
All things in due order, as they were before,
That the Church and the State may be vex'd
no more,

Te rogamus, &c.

That all the King's friends may enjoy their
estates,
And not be kept, as they have been, at low
rates,
That the poor may find comfort again at their
gates,

Te rogamus, &c.

That thou wilt all our oppressions remove,
And grant us firm faith and hope, join'd with
true love,
Convert or confound all which virtue reprove,
Te rogamus, &c.

That all peevish sects that would live un-
controll'd,
And will not be govern'd, as all subjects
should,
To New England may pack, or live quiet i' th'
Old,

Te rogamus, &c.

That gracious King Charles, with his children
and wife,
Who long time have suffer'd through this civil
strife,
May end with high honour their natural life,
Te rogamus, &c

That they who have seized on honest men's
treasure,
Only for their loyalty to God and to Caesar,
May in time convenient find measure for
measure,

Te rogamus, &c.

That thou all these blessings upon us wilt
send,
We are no *Independents*, on Thee we depend,
And as we believe, from all harm us defend,
Te rogamus, &c.

Anonymous.—Between 1642 and 1684.

737 —HEY, THEN, UP GO WE

Know this, my brethren, heaven is clear,
And all the clouds are gone,
The righteous man shall flourish now,
Good days are coming on
Then come, my brethren, and be glad,
And eke rejoice with me;
Lawn sleeves and rochets shall go down,
And hey, then, up go we

We'll break the windows which the whore
Of Babylon hath painted,
And when the Popish saints are down
Thou Barrow shall be saunted;
There's neither cross nor crucifix
Shall stand for men to see,
Rome's trash and trumpery shall go down,
And hey, then, up go we.

Whate'er the Popish hands have built
Our hammers shall undo;
We'll break their pipes and burn their copes,
And pull down churches too,
We'll exercise within the groves,
And teach beneath a tree;
We'll make a pulpit of a cask,
And hey, then, up go we.

We'll put down universities,
Where learning is profest,
Because they practise and maintain
The language of the Beast,
We'll drive the doctors out of dooms,
And all that learned be;
We'll cry all arts and learning down,
And hey, then, up go we.

We'll down with deans and prebends too,
And I rejoyce to tell ye
We then shall get our fill of pig,
And capons for the belly
We'll burn the Father's' weighty tomes,
And make the School-men flee.
We'll down with all that smells of wit,
And hey, then, up go we

If once the Antichristian crew
Be crush'd and overthrown,
We'll teach the nobles how to stoop,
And keep the gentry down
Good manners have an ill report,
And turn to pride, we see,
We'll therefore put good manners down,
And hey, then, up go we.

The name of lords shall be abhorr'd,
For every man 's a brother,
No reason why in Church and State
One man should rule another;
But when the change of government
Shall set our fingers free,
We'll make these wanton sisters stoop,
And hey, then, up go we

What though the King and Parliament
Do not accord together,
We have more cause to be content,
This is our sunshine weather.
For if that reason should take place,
And they should once agree,
Who would be in a Roundhead's case,
For hey, then, up go we

What should we do, then, in this case
Let's put it to a venture,
If that we hold out seven years' space
We'll sue out our indenture
A time may come to make us rue,
And time may set us free,
Except the gallows claim his due,
And hey, then, up go we

Francis Quarles—1612

738—THE CAMERONIAN CAT

There was a Cameronian cat
Was hunting for a prey,
And in the house she catch'd a mouse
Upon the Sabbath-day.

The Whig, being offended
At such an act profane,
Lay by his book, the cat he took,
And bound her in a chain

"Thou damned, thou cursed creature,
This deed so dark with thee,
Think'st thou to bring to hell below
My holy wife and me?"

Assure thyself that for the deed
Thou blood for blood shalt pay,
For killing of the Lord's own mouse
Upon the Sabbath-day "

The presbyter laid by the book,
And earnestly he pray'd
That the great sin the cat had done
Might not on him be laid

And straight to execution
Poor Pussy she was drawn,
And high hang'd up upon a tree—
The preacher sung a psalm.

And when the work was ended,
They thought the cat near dead,
She gave a paw, and then a mew,
And stretch'd out her head

"Thy name," said he, "shall certainly
A beacon still remain,
A terror unto evil ones
For evermore, Amen "

Anonymous—Between 1642 and 1684.

739.—I THANK YOU TWICE.

The hierarchy is out of date,
Our monarchy was sick of late,
But now 'tis grown an excellent state
Oh, God a-mercy, Parliament!

The teachers know not what to say,
The 'prentices have leave to play,
The people have all forgotten to pray;
Still, God a-mercy, Parliament!

The Roundhead and the Cavalier
Have fought it out almost seven year,
And yet, methinks, they are never the near
Oh, God, &c.

The gentry are sequester'd all;
Our wives you find at Goldsmith Hall,
For there they meet with the devil and all;
Still, God, &c

The Parliament are grown to that height
They care not a pin what his Majesty saith;
And they pay all their debts with the public
faith
Oh, God, &c.

Though all we have here is brought to
nought,
In Ireland we have whole lordships bought,
There we shall one day be rich, 'tis thought.
Still, God, &c.

We must forsake our father and mother,
And for the State undo our own brother,
And never leave murdering one another.
Oh, God, &c.

Now the King is caught and the devil is dead,
Fairfax must be disbanded,
Or else he may chance be Hotham-ed.
Still, God, &c

They have made King Charles a glorious king,
He was told, long ago, of such a thing,
Now he and his subjects have reason to sing,
Oh, God, &c

Anonymous — Between 1642 and 1684

740 — THE PURITAN

With face and fashion to be known,
For one of sure election,
With eyes all white, and many a groan,
With neck aside to draw in tone,
With harp in 's nose, or he is none
See a new teacher of the town,
Oh the town, oh the town's now teacher !

With pate cut shorter than the brow,
With little ruff starch'd, you know how,
With cloak like Paul, no cape I throw,
With surplice none, but lately now
With hands to thump, no knees to bow
See a new teacher, &c.

With cozz'ning cough, and hollow cheek,
To get now gatherings every week,
With paltry change of *and* to *ehc*,
With some small Hebrew, and no Greek,
To find out words, when stuff 's to seek
See a new teacher, &c

With shop-board breeding and intrusion,
With some outlandish institution,
With Ursine's catechism to muse on,
With system's method for confusion,
With grounds strong land of mere illusion
See a new teacher, &c.

With rights indifferent all damnel,
And made unlawful, if commanded,
Good works of Popery down banded,
And moral laws from him estranged,
Except the sabbath still unchanged
See a new teacher, &c.

With speech unthought, quick revelation,
With boldness in predestination,
With threats of absolute damnation,
Yet *yea* and *nay* hath some salvation
For his own tribe, not every nation
See a new teacher, &c

With after license cast a crown,
When bishop new had put him down,
With tricks call'd repetition,
And doctrine newly brought to town
Of teaching men to hang and drown
See a new teacher, &c

With flesh-provision to keep Lent,
With shelves of sweetmeats often spent,

Which new maid bought, old lady sent,
Though, to be saved, a poor present,
Yet legacies assure to event :
See a new teacher, &c.

With troops expecting him at th' door,
That would hear sermons, and no more,
With noting tools, and sighs great store,
With Bibles great to turn them o'er,
While he wrests places by the score
See a new teacher, &c

With running text, the name forsaken,
With *for* and *but*, both by sense shaken,
Cheap doctrines forced, wild uses taken,
Both sometimes one by mark mistaken,
With anything to any shapen
See a new teacher, &c

With new-wrought caps against the canon,
For taking cold, tho' sure he have none,
A sermon's end, where he began one,
A new hour long, when 's glass had run one,
New use, new points, new notes to stand on -
See a new teacher, &c.

John Cleveland — Between 1642 and 1684.

741 — THE ROUNDHEAD.

What creature 's that, with his short hairs,
His little band, and huge long ears,
That this new faith hath founded ?
The saints themselves were never such,
The prelates ne'er ruled half so much,
Oh ! such a rogue 's a Roundhead

What's he that doth the bishops hate,
And counts their calling reprobate,
'Cause by the Pope propounded,
And thinks a zealous cobbler better
Than learned Usher in ev'ry letter ?
Oh ! such a rogue 's a Roundhead.

What's he that doth *high treason* say.
As often as his *yea* and *nay*,
And wish the King confounded,
And dares maintain that Mr Pim
Is fitter for a crown than him ?
Oh ! such a rogue 's a Roundhead

What's he that if he chance to hear
A little piece of *Common Prayer*,
Doth think his conscience wounded,
Will go five miles to preach and pray,
And meet a sister by the way ?
Oh ! such a rogue 's a Roundhead.

What's he that met a holy sister,
And in a haycock gently kiss'd her ?
Oh ! then his zeal abounded
'Twas underneath a shady willow,
Her Bible served her for a pillow,
And there he got a Roundhead

Samuel Butler — Between 1642 and 1684

742—PRATTLE YOUR PLEASURE
UNDER THE ROSE.

There is an old proverb which all the world knows,
Anything may be spoke, if 't be under the rose
Then now let us speak, whilst we are in the hunt,
Of the state of the land, and th' enormities in't.

Under the rose be it spoke, there is a number
Of knaves,
More than ever were known in a State before.
But I hope that their mischiefs have digg'd
their own graves,
And we'll never trust knaves for their sakes
any more.

Under the rose be it spoken, the city's an ass
So long to the public to let their gold run,
To keep the King out; but 'tis now come to
pass,
I am sure they will lose, whosoever has won.

Under the rose be it spoken, there's a company
of men,
Trainbands they are called—a plague con-
found 'em —
And when they are waiting at Westminster
Hall,
May their wives be beguiled and begot with
child all!

Under the rose be it spoken, there's a damn'd
committee
Sits in hell (Goldsmiths' Hall), in the midst of
the city,
Only to sequester the poor Cavaliers—
The devil take their souls, and the hangman
their ears

Under the rose be it spoken, if you do not
repent
Of that horrible sin, your pure Parliament,
Pray stay till Sir Thomas doth bring in the
King,
Then Derrick may chance have 'em all in a
string.

Under the rose be it spoken, let the synod
now leave
To wrest the whole Scripture, how souls to
deceive:
For all they have spoken or taught will no'er
save 'em,
Unless they will leave that fault, hell's sure
have 'em!

Anonymous.—Between 1642 and 1684.

743—THE CAVALIER'S FAREWELL TO
HIS MISTRESS.

Fair Fidelia, tempt no more,
I may no more thy duty adore
Nor offer to thy shrine,
I serve one more divine
And far more great than you:

I must go,
Lest the foe
Gain the cause and win the day.
Let's march bravely on,
Charge ym in the van,
Our cause God's is,
Though their odds is
Ten to one.

Tempt no more, I may not yield
Altho' thine eyes
A kingdom may surprise.
Leave off thy wanton toils,
The high-born Prince of Wales
Is mounted in the field,
Where the royall gentry flocke.
Though alone
Nobly borne
Of a ne'er decaying stocke.
Cavaliers, be bold,
Bravely keep your hold,
He that loyters
Is by traitors
Bought and sold.

One kisse more, and then farewell;
Oh no, no more,
I prithee give me o'er,—
Why cloud'st thou thy beames?
I see by those extreames
A woman's heaven or hell.
Pray the King may have his owne,
And the Queen
May be seen
With her babes on England's throne,
Rally up your men,
One shall vanquish ten,
Victory, we
Come to try thee
Once agen

John Adamson —Between 1642 and 1684.

744.—THE COBBLER AND THE VICAR
OF BRAY.

In Bedfordshire there dwelt a knight,
Sir Samuel by name,
Who by his feats in civil broils
Obtain'd a mighty fame

Nor was he much less wise and stout,
But fit in both respects
To humble sturdy Cavaliers,
And to support the sects.

This worthy knight was one that swore
He would not cut his beard
Till this ungolly nation was
From kings and bishops clear'd:

Which holy vow he firmly kept,
And most devoutly wore
A grizly meteor on his face
Till they were both no more.

His worship was, in short, a man
Of such exceeding worth,
No pen or pencil can describe,
Or rhyming bard set forth.

Many and mighty things he did
Both sober and in liquor,—
Witness the mortal fray between
The Cobbler and the Vicar,

Which by his wisdom and his power
He wisely did prevent,
And both the combatants at once
In wooden durance pent

The manner how these two fell out
And quarrell'd in their ale,
I shall attempt at large to show
In the succeeding tale.

A strolling cobbler, who was wont
To trudge from town to town,
Happen'd upon his walk to meet
A vicar in his gown.

And as they forward jogg'd along,
The vicar, growing hot,
First ask'd the cobbler if he knew
Where they might take a pot?

"Yes, marry that I do," quoth he;
"Here is a house hard by,
That far exceeds all Bedfordshire
For ale and landlady."

"Thither let's go," the vicar said;
And when they thither came,
He liked the liquor wondrous well,
But better far the dame.

And she, who, like a cunning jilt,
Knew how to please her guest,
Used all her little tricks and arts
To entertain the priest.

The cobbler, too, who quickly saw
The landlady's design,
Did all that in his power was
To manage the divine.

With smutty jests and merry songs
They charm'd the vicar so,
That he determined for that night
No further he would go

And being fixt, the cobbler thought
'Twas proper to go try
If he could get a job or two
His charges to supply.

So going out into the street,
He bawls with all his might—
"If any of you tread awry
I'm here to set you right.

I can repair your leaky boots,
And underlay your soles,
Backsliders, I can underprop
And patch up all your holes."

The vicar, who unluckily
The cobbler's outcry heard,
From off the bench on which he sat
With mighty fury rear'd

Quoth he, "What priest, what holy priest
Can hear this bawling slave,
But must, in justice to his coat,
Chastise the saucy knave?"

What has this wretch to do with souls,
Or with backsliders either,
Whose business only is his awls,
His lasts, his thread, and leather?

I lose my patience to be made
This strolling varlet's sport;
Nor could I think this saucy rogue
Could serve me in such sort."

The cobbler, who had no design
The vicar to displease,
Unluckily repeats again—
"I'm come your soles to ease—

The inward and the outward too
I can repair and mend;
And all that my assistance want,
I'll use them like a friend."

The country folk no sooner heard
The honest cobbler's tongue,
But from the village far and near
They round about him throng

Some bring their boots, and some their shoes,
And some their buskins bring
The cobbler sits him down to work,
And then begins to sing.

"Death often at the cobbler's stall
Was wont to make a stand,
But found the cobbler singing still,
And on the mending hand;

Until at length he met old Time,
And then they both together
Quite tear the cobbler's aged sole
From off the upper leather

Even so a while I may old shoes
By care and art maintain,
But when the leather's rotten grown
All art and care is van."

And thus the cobbler stich'd and sung,
Not thinking any harm;
Till out the vicar angry came
With ale and passion warm.

"Dost thou not know, vile slave!" quoth he,
"How impious 'tis to jest
With sacred things, and to profane
The office of a priest?"

How dar'st thou, most audacious wretch!
Those vile expressions use,
Which make the souls of men as cheap
As soles of boots and shoes?"

Such reprobates as you betray
Our character and gown,
And would, if you had once the power,
The Church itself pull down "

The cobbler, not aware that he
Had done or said amiss,
Reply'd, "I do not understand
What you can mean by this

Tho' I but a poor cobbler be,
And stroll about for bread,
None better loves the Church than I
That ever wore a head

But since you are so good at names,
And make so loud a pother, .
I'll tell you plainly I'm afraid
You're but some cobbling brother.

Come, vicar, tho' you talk so big,
Our trades are near akin ,
I patch and cobble outward soles
As you do those within

And I'll appeal to any man
That understands the nation,
If I han't done more good than you
In my respective station

Old leather, I must needs confess,
I've sometimes used as now,
And often pared the sole so near
That I have spoil'd the shoe

You vicars, by a different way,
Have done the very same ,
For you have pared your doctrines so
You made religion lame

Your principles you've quite disown'd,
And old ones changed for now,
That no man can distinguish right
Which are the false or true

I dare be bold, you're one of those
Have took the Covenant ;
With Cavaliers are Cavalier,
And with the saints a saint "

The vicar at this sharp rebuke
Began to storm and swear ,
Quoth he, "Thou vile apostate wretch !
Dost thou with me compare "

I that have care of many souls,
And power to damn or save,
Dar'st thou thyself compare with me,
Thou vile, ungodly knave !

I wish I had thee somewhere else,
I'd quickly make thee know
What 'tis to make comparisons,
And to revile me so

Thou art an enemy to the State,
Some priest in masquerade,
That, to promote the Pope's designs,
Has learnt the cobbling trade .

Or else some spy to Cavaliers,
And art by them sent out
To carry false intelligence,
And scatter lies about "

But whilst the vicar full of ire
Was railing at this rate,
His worship, good Sir Samuel,
O'erlighted at the gate.

And asking of the landlady
Th' occasion of the stir ,
Quoth she, " If you will give me leave,
I will inform you, sir

This cobbler happening to o'ertake
The vicar in his walk,
In friendly sort they forward march,
And to each other talk

Until the parson first proposed
To stop and take a what ;
So cheek by jole they hither came
Like travellers well met.

A world of healths and jests went round,
Sometimes a merry tale ;
Till they resolved to stay all night,
So well they liked my ale.

Thus all things lovingly went on,
And who so great as they ,
Before an ugly accident
Began this mortal fray

The case I take it to be this,—
The vicar being fixt,
The cobbler chanced to cry his trade,
And in his cry he mixt

Some harmless words, which I suppose
The vicar falsely thought
Might be design'd to banter him,
And scandalize his coat "

" If that be all," quoth he, " go out
And bid them both come in :
A dozen of your nappy ale
Will set 'em right again

And if the ale should chance to fail,
For so perhaps it may,
I have it in my power to try
A more effectual way.

These vicars are a wilful tribe,
A restless, stubborn crew ,
And if they are not humbled quite,
The State they will undo

The cobbler is a cunning knave,
That goes about by stealth,
And would, instead of mending shoes,
Repar the Commonwealth.

However, bid 'em both come in,
This fray must have an end ;
Such little fends as these do oft
To greater mischiefs tend."

Without more bidding out she goes,
And told them, by her troth,
"There was a magistrate within
That needs must see 'em both

But, gentlemen, pray distance keep,
And don't too testy be,
Ill words good manners still corrupt
And spoil good company "

To this the vicar first replies,
"I fear no magistrate ,
For let 'em make what laws they will,
I'll still obey the State

Whatever I can say or do,
I'm sure not much avals ,
I shall still be Vicar of Bray
Whichever side prevails

My conscience, thanks to Heaven, is come
To such a happy pass,
That I can take the Covenant
And never hang an ass

I've took so many oaths before
That now without remorse
I take all oaths the State can make,
As merely things of course

Go therefore, dame, the justice tell
His summons I'll obey,
And further you may let him know
I Vicar am of Bray "

"I find indeed," the cobbler said,
"I am not much mistaken ,
This vicar knows the ready way
To save his reverend bacon

This is a hopeful priest indeed,
And well deserves the rope ,
Rather than lose his vicarage
He'd swear to Turk or Pope

For gain he would his God deny,
His country and his King ,
Swear and forswear, recant and lye,
Do any wicked thing "

At this the vicar set his teeth,
And to the cobbler flew ,
And with his sacerdotal fist
Gave him a box or two

The cobbler soon return'd the blows,
And with both head and heel
So manfully behaved himself,
He made the vicar reel

Great was the outcry that was made,
And in the woman ran
To tell his worship that the fight
Betwixt them was begun

"And is it so indeed?" quoth he ,
"I'll make the slaves repent "

Then up he took his basket hilt,
And out enraged he went

The country folk no sooner saw
The knight with naked blade,
But for his worship instantly
An open lane was made ,

Who with a stein and angry look
Cried out, "What knaves are these
That in the face of justice dare
Disturb the public peace "

Vile rascals ! I will make you know
I am a magistrate,
And that as such I bear about
The vengeance of the State

Go, seize them, Ralph, and bring them in,
That I may know the cause,
That first induced them to this rage,
And thus to break the laws "

Ralph, who was both his squire and clerk,
And constable withal,
I' th' name o' th' Commonwealth aloud
Did for assistance bawl

The words had hardly pass'd his mouth
But they secure them both .
And Ralph, to show his furious zeal
And hatred to the cloth,

Runs to the vicar through the crowd,
And takes him by the throat
"How ill," says he, "doth this become
Your character and coat !

Was it for this not long ago
You took the Covenant,
And in most solemn manner swore
That you'd become a saint ? "

And here he gave him such a pinch
That made the vicar shout—
"Good people, I shall murder'd be
By this ungodly lout.

He gripes my throat to that degree
I can't his talons bear ;
And if you do not hold his hands,
He'll throttle me, I fear."

At this a butcher of the town
Steps up to Ralph in ue,—
"What, will you squeeze his gullet through,
You son of blood and fire ?

You are the Devil's instrument
To execute the laws ,
What, will you murder the poor man
With your phanatick claws ? "

At which the squire quits his hold,
And lugging out his blade,
Full at the sturdy butcher's pate
A furious stroke he made

A dismal outcry then began
Among the country folk ,
Who all conclude the butcher slain
By such a mortal stroke

But here good fortune, that has still
A friendship for the brave,
I' th' neck misguides the fatal blow,
And does the butcher save.

The knight, who heard the noise within,
Runs out with might and main,
And seeing Ralph amidst the crowd
In danger to be slain,

Without regard to age or sex
Old basket-hilt so ply'd,
That in an instant three or four
Lay bleeding at his side.

And greater mischiefs in his rage
This furious knight had done,
If he had not prevented been
By Dick, the blacksmith's son,

Who catch'd his worship on the hip,
And gave him such a squelch,
That he some moments breathless lay
Ere he was heard to belch

Nor was the squire in better case,
By sturdy butcher ply'd,
Who from the shoulder to the flank
Had soundly swung his hide

Whilst things in this confusion stood,
And knight and squire disarm'd,
Up comes a neighbouring gentleman
The outcry had alarm'd;

Who riding up among the crowd,
The vicar first he spy'd,
With sleeveless gown and bloody band
And hands behind him ty'd.

"Bless me," says he, "what means all this?"
Then turning round his eyes,
In the same plight, or in a worse,
The cobbler bleeding spies.

And looking further round he saw,
Like one in doleful dump,
The knight, amidst a gaping mob,
Sit pensive on his rump

And by his side lay Ralph his squire,
Whom butcher fell had maul'd,
Who bitterly bemoan'd his fate,
And for a surgeon call'd

Surprised at first he paused awhile,
And then accosts the knight,—
"What makes you here, Sir Samuel,
In this unhappy plight?"

At this the knight gave 's breast a thump,
And stretching out his hand,—
"If you will pull me up," he cried,
"I'll try if I can stand

And then I'll let you know the cause;
But first take care of Ralph,
Who in my good or ill success
Doth always stand my half."

In short, he got his worship up
And let him in the door,
Where he at length relates the tale
As I have told before.

When he had heard the story out,
The gentleman replies,—
"It is not in my province, sir,
Your worship to advise

But were I in your worship's place,
The only thing I'd do,
Was first to reprimand the fools,
And then to let them go.

I think it first advisable
To take them from the rabble,
And let them come and both set forth
The occasion of the squabble.

This is the Vicar, sir, of Bray,
A man of no repute,
The scorn and scandal of his tribe,
A loose, ill-manner'd brute.

The cobbler 's a poor strolling wretch
That mends my servants' shoes;
And often calls as he goes by
To bring me country news."

At this his worship grip'd his beard,
And in an angry mood,
Swore by the laws of chivalry
That blood required blood.

"Besides, I'm by the Commonwealth
Entrusted to chastise
All knaves that straggle up and down
To raise such mutines

However, since 'tis your request,
They shall be call'd and heard;
But neither Ralph nor I can grant
Such rascals should be clear'd"

And so, to wind the tale up short,
They were call'd in together,
And by the gentleman were ask'd
What wind 'twas blew them thither.

"Good ale and handsome landlords
You might have nearer home;
And therefore 'tis for something more
That you so far are come."

To which the vicar answer'd first,—
"My living is so small,
That I am forced to stroll about
To try and get a call."

"And," quoth the cobbler, "I am forced
To leave my wife and dwelling,
T' escape the danger of being press'd
To go a colonelling.

There's many an honest jovial lad
Unwarily drawn in,
That I have reason to suspect
Will scarce get out again.

The proverb says, *Harm watch harm catch,*
I'll out of danger keep,
For he that sleeps in a whole skin
Doth most securely sleep.

My business is to mend bad soals
And stitch up broken quarters.
A cobbler's name would look but odd
Among a list of martyrs."

"Faith, cobbler," quoth the gentleman,
"And that shall be my case,
I will neither party join,
Let what will come to pass.

No importunities or threats
My fixt resolve shall rest,
Come here, Sir Samuel, where's his health
That loves old England best

I pity those unhappy fools
Who, ere they were aware,
Designing and ambitious men
Have drawn into a snare

But, vicar, to come to the case,—
Amidst a senseless crowd,
What urged you to such violence,
And made you talk so loud?

Passion I'm sure does ill become
Your character and cloath,
And, tho' the cause be ne'er so just,
Brings scandal upon both

Vicar, I speak it with regret,
An inadvertent priest
Renders himself ridiculous,
And everybody's jest"

The vicar to be thus rebuked
A little time stood mute;
But having gulp'd his passion down,
Replies,—“That cobbling brute

Has treated me with such contempt,
Such vile expressions used,
That I no longer could forbear
To hear myself abused

The rascal had the insolence
To give himself the lie,
And to aver h' had done more good
And saved more soals than I.

Nay, further, sir, this miscreant
To tell me was so bold,
Our trades were very near of kin,
But his was the more ill

Now, sir, I will to you appeal
On such a provocation,
If there was not sufficient cause
To use a little passion?"

"Now," quoth the cobbler, "with your leave
I'll prove it to his face,
All this is mere suggestion,
And foreign to the case

And since he calls so many names
And talks so very loud,
I will be bound to make it plain
'Twas he that raised the crowd.

Nay, further, I will make 't appear
He and the priests have done
More mischief than the cobblers far
All over Christendom.

All Europe groans beneath their yoke,
And poor Great Britain owes
To them her present miseries,
And dread of future woes.

The priests of all religions are,
And will be still the same,
And all, tho' in a different way,
Are playing the same game."

At this the gentleman stood up,—
"Cobbler, you run too fast,
By thus condemning all the tribe,
You go beyond your last

Much mischief has by priests been done,
And more is doing still;
But then to censure all alike
Must be exceeding ill.

Too many, I must needs confess,
Are mightily to blame,
Who by their wicked practices
Disgrace the very name

But, cobbler, still the major part
The muncr should conclude;
'To argue at another rate 's
Impertinent and rude."

By this time all the neighbours round
Were flock'd about the door,
And some wore on the vicar's side,
But on the cobbler's more

Among the rest a grazier, who
Had lately been at town
To sell his oxen and his sheep,
Brim-full of news came down.

Quoth he, "The priests have preach'd and
pray'd,
And made so damn'd a pother,
That all the people are run mad
To murder one another

By their contrivances and arts
They've play'd their game so long,
That no man knows which side is right,
Or which is in the wrong

I'm sure I've Smithfield market used
For more than twenty year,
But never did such murmurings
And dreadful outcries hear.

Some for a church, and some a tub,
And some for both together,
And some, perhaps the greater part,
Have no regard for either

Some for a king, and some for none,
And some have hankerings
To mend the Commonwealth, and make
An empire of all kings.

What's worse, old Noll is marching off,
And Dick, his hen-apparent,
Succeeds him in the government,
A very lame vicegerent.

He'll reign but little time, poor fool,
But sink beneath the State,
That will not fail to ride the fool
'Bove common horseman's weight

And rulers, when they lose the power,
Like horses overweigh'd,
Must either fall and break their lances,
Or else turn perfect jade."

The vicar to be twice rebuked
No longer could contain;
But thus replied,—"To knaves like you
All arguments are vain.

The Church must use her arm as well,
The other will not do.
'The clergy waste their breath and time
On miscreants like you.

You are so stubborn and so proud,
So dull and propitious,
That no instructions can prevail
How well so'er address'd.

Who would reform such reproaches,
Must drub them soundly first,
I know no other way but that
To make them wise or just."

"Fie, vicar, fie," his patron said,
"Sure that is not the way;
You should instruct your auditors
To suffer or obey

Those were the doctrines that of old
The learned fathers taught,
And 'twas by them the Church at first
Was to perfection brought.

Come, vicar, lay your feuds aside,
And calmly take your cup;
And let us try in friendly wise
To make the matter up.

That's certainly the wiser course,
And better too by far,
All men of prudence strive to quench
The sparks of civil war.

By furious heats and ill advice
Our neighbours are undone,
Then let us timely cannon take
From their destruction.

If we would turn our heads about,
And look towards forty-one,
We soon should see what little jars
Those cruel wars begun.

A one-eyed cobbler then was one
Of that rebellious crew,
That did in Charles the martyr's blood
Their wicked hands imbue.

I mention this not to deface
This cobbler's reputation,
Whom I have always honest found,
And useful in his station

But this I urge to let you see
The danger of a fight
Between a cobbler and a priest,
Though he were ne'er so right.

The vicars are a numerous tribe,
So are the cobblers too;
And if a general quarrel rise,
What must the country do "

Our outward and our inward souls
Must quickly want repair;
And all the neighbourhood around
Would the misfortune share."

"Sir," quoth the grazier, "I believe
Our outward souls indeed
May quickly want the cobbler's help
To be from leakings freed

But for our inward souls, I think
They're of a worth too great
To be committed to the cure
Of any holy cheat,

Who only serves his God for gain,
Religion is his trade;
And 'tis by such as these our Church
So scandalous is made.

Why should I trust my soul with one
That preaches, swears, and prays,
And the next moment contradicts
Himself in all he says?

His solemn oaths he looks upon
As only words of course!
Which like their wives our fathers took
For better or for worse.

But he takes oaths as some take wine,
Only to serve his ease;
And rogues and w—s, it is well known,
May part where'er they please."

At this the cobbler bolder grew,
And stoutly thus reply'd,—
"If you're so good at drubbing, sir,
Your manhood shall be try'd.

What I have said I will maintain,
And farther prove withal—
I daily do more good than you
In my respective call.

I know your character," quoth he,
"You proud insulting vicar,
Who only huff and domineer
And quarrel in your liquor."

The holdest gentleman, who saw
 'Twould come again to blows,
 Commands the cobbler to forbear,
 And to the vicar goes.

"Vicar," says he, "for shame give o'er
 And mitigate your rage;
 You scandalize your cloth too much
 A cobbler to engage.

All people's eyes are on your tribe,
 And every little ill
 They multiply and aggravate,
 And will because they will

But now let's call another cause,
 So let this health go round,
 Be peace and plenty, truth and right,
 In good old England found "

Quoth Ralph, "All this is empty talk,
 And only tends to laughter,
 If these two varlets should be spared,
 Who'd pity us hereafter ?

Your worship may do what you please,
 But I'll have satisfaction
 For drubbing and for damages
 In this ungodly action.

I think that you can do no less
 Than send them to the stocks,
 And I'll assist the constable
 In fixing in their hocks

There let 'em sit and fight it out,
 Or scold till they are friends,
 Or, what is better much than both,
 Till I am made amends."

"Ralph," quoth the knight, "that's well
 advised,
 Let them both hither go,
 And you and the sub-magistrate
 Take care that it be so.

Let them be look'd in face to face,
 Bare buttocks on the ground;
 And let them in that posture sit,
 Till they with us compound

Thus first, we'll leave them for a time,
 Whilst we with grief relate,
 How at a wake this knight and squire
 Got each a broken pate."

Anonymous.—Between 1642 and 1684

745.—A COUNTRY SONG, INTITULED THE RESTORATION.

Come, come away
 To the temple, and pray,

And sing with a pleasant strain,
 The schismatick's dead,
 The liturgy's read,
 And the King enjoys his own again

The vicar is glad,
 The clerk is not sad,
 And the parish cannot refrain
 To leap and rejoyce
 And lift up their voyce,
 That the King enjoys his own again.

The country doth bow
 To old justices now,
 That long aside have been lain,
 The bishop's restored,
 God is rightly adored,
 And the King enjoys his own again.

Committee-men fall,
 And majors generall,
 No more doe those tyrants reign;
 There's no sequestration,
 Nor new decimation,
 For the King enjoys the sword again.

The scholar doth look
 With joy on his book,
 Tom whistles and plows amain,
 Soldiers plunder no more
 As they did heretofore,
 For the King enjoys the sword again

The citizens trade,
 The merchants do lade,
 And send their ships into Spain;
 No pirates at sea
 To make them a prey,
 For the King enjoys the sword again

The old man and boy,
 The clergy and lay,
 Their joyes cannot contain,
 'Tis better than of late
 With the Church and the State,
 Now the King enjoys the sword again

Let's render our praise
 For these happy dayes
 To God and our sovereign,
 Your drinking give o'er,
 Swear not as before,
 For the King bears not the sword in vain:

Fanaticks, be quiet,
 And keep a good diet,
 To cure your crazy brain,
 Throw off your disguise,
 Go to church and be wise,
 For the King bears not the sword in vain

Let faction and pride
 Be now laid aside,
 That truth and peace may reign,
 Let every one mend,
 And there is an end,
 For the king bears not the sword in vain.

Anonymous —1661

746—THE LOYAL SOLDIER

When in the field of Mars we lie,
Amongst those martial wights,
Who, never daunted, are to dye
For King and countree's rights,
As on Belona's god I wait,
And her attendant be,
Yet, being absent from my mate,
I live in misery.

When lofty winds aloud do blow,
It snoweth, hail, or rain,
And Charon in his boat doth row,
Yet steadfast I'll remain;
And for my shelter in some barn creep,
Or under some hedge lye,
Whilst such as do now strong castles keep
Knows no such misery

When down in straw we tumbling lye,
With Morpheus' charms asleep,
My heavy, sad, and mournful eye
In security so deep,
Then do I dream within my arms
With thee I sleeping lye,
Then do I dread or fear no harms,
Nor feel no misery.

When all my joys are thus compleat
The cannons loud do play,
The drums alarum straight do beat,
Trumpet sounds, horse, away!

Awake I then, and nought can find
But death attending me,
And all my joys are vanisht quite,—
This is my misery.

When hunger oftentimes I feel,
And water cold do drink,
Yet from my colours I'll not steal,
Nor from my King will shrink;
No traytor base shall make me yield,
But for the cause I'll be
This is my love, pray Heaven to shield,
And farewell misery

Then to our arms we straight do fly,
And forthwith march away;
Few towns or cities we come nigh
Good liquor us deny;
In Lethe deep our woes we steep—
Our loves forgotten be,
Amongst the jovialst we sing,
Hang up all misery.

Propitious fate, then be more kind,
Grim death, lend me thy dart,
O sun and moon, and eke the wind,
Great Jove, take thou our part,
That of these Roundheads and these wars
An end that we may see,
And thy great name we'll all applaud,
And hang all misery.

Anonymous.—1686.

THE FIFTH PERIOD,

FROM 1689 TO 1727.

THESE thirty-eight years produced a class of writers in prose and poetry, who, during the whole of the eighteenth century, were deemed the best, or nearly the best, that the country had ever known. The central period of twelve years, which compose the reign of Anne (1702-14), was, indeed, usually styled the "Augustan Era of English Literature," on account of its supposed resemblance in intellectual opulence to the reign of the Emperor Augustus. This opinion has not been followed or confirmed in the present age. The praise due to good sense, and a correct and polished style, is allowed to the prose writers, and that due to a felicity in painting artificial life, is awarded to the poets, but modern critics seem to have agreed to pass over these qualities as of secondary moment, and to hold in greater estimation the writings of the times preceding the Restoration, and of our own day, as being more boldly original, both in style and in thought, more imaginative, and more sentimental. The "Edinburgh Review" appears to state the prevailing sentiment in the following sentences:—"Speaking generally of that generation of authors, it may be said that, as poets, they had no force or greatness of fancy, no pathos and no enthusiasm, and, as philosophers, no comprehensiveness, depth, or originality. They are sagacious, no doubt, neat, clear, and reasonable, but, for the most part, cold, timid, and superficial." The same critic represents it as their chief praise that they corrected the indecency, and polished the pleasantry and sarcasm, of the vicious school introduced at the Restoration. "Writing," he continues, "with infinite good sense, and great grace and vivacity, and, above all, writing for the first time in a tone that was peculiar to the upper ranks of society, and upon subjects that were almost exclusively interesting to them, they naturally figured as the most accomplished, fashionable, and perfect writers which the world had ever seen, and made the wild, luxuriant, and humble sweetness of our earlier authors appear rude and untutored in the comparison." While there is general truth in these remarks, it must at the same time be observed, that the age produced several writers, who, each in his own line, may be called extraordinary. Satire, expressed in forcible and copious language, was certainly carried to its utmost pitch of excellence by Swift. The poetry of elegant and artificial life was exhibited, in a perfection never since attained, by Pope. The art of describing the manners and discussing the morals of the passing age, was practised for the first time, with unrivalled felicity, by Addison. And with all the licentiousness of Congreve and Farquhar, it may be fairly said that English comedy was in their hands what it had never been before, and has scarcely in any instance been since—Chambers' "Cyclopædia of English Literature," vol. i, p. 534

BIOGRAPHICAL NOTICES.

MATTHEW PRIOR.

"Matthew Prior, a distinguished poet, was born in 1664, in London according to one account, according to another, at Wimborne, in Dorsetshire. His father dying when he was young, an uncle, who was a vintner, or tavern-keeper, at Charing Cross, took him

under his care, and sent him to Westminster School, of which Dr Busby was then master. Before he had passed through the school, his uncle took him home, for the purpose of bringing him into his own business, but the Earl of Dorset, a great patron of letters, having found him one day reading Horace, and being pleased with his conversation, determined to

gave him an university education. He was accordingly admitted of St. John's College, Cambridge, in 1682, proceeded bachelor of arts in 1686, and was soon after elected to a fellowship. After having proved his poetic talents by some college exercises, he was introduced at court by the Earl of Dorset, and was so effectually recommended, that, in 1690, he was appointed secretary to the English plenipotentiaries who attended the congress at the Hague. Being now enlisted in the service of the court, his productions were, for some years, chiefly directed to courtly topics, of which one of the most considerable was an Ode presented to King William in 1695, on the death of Queen Mary. In 1697, he was nominated secretary to the commissioners for the treaty of Ryswick, and, on his return, was made secretary to the Lord Lieutenant of Ireland. He went to France in the following year, as secretary, first to the Earl of Portland, and then to the Earl of Jersey; and being now regarded as one conversant in public affairs, he was summoned by King William to Loo, where he had a confidential audience. In the beginning of 1701 he sat in Parliament for East Grinstead.

"Prior had hitherto been promoted and acted with the Whigs, but the Tories now having become the prevalent party, he turned about, and ever after adhered to them. He even voted for the impeachment of those lords who advised that partition treaty in which he had been officially employed. Like most converts, he embraced his new friends with much zeal, and from that time almost all his social connections were confined within the limits of his party.

"The successes in the beginning of Queen Anne's reign were celebrated by the poets on both sides, and Prior sung the victories of Blenheim and Ramilies. He afterwards, however, joined in the attack of the great general who had been his theme. It will not be worth while here to take notice of all his changes in the political world, except to mention the disgraces which followed the famous congress of Utrecht, in which he was deeply engaged. For the completion of that business he was left in France, with the appointments and authority of an ambassador, though without the title, the proud Duke of Shrovesbury having refused to be joined in commission with a man so meanly born. Prior, however, publicly assumed the character till he was superseded by the Earl of Stair, on the accession of George I. The Whigs being now in power, he was welcomed, on his return, by a warrant from the House of Commons, under which he was committed to the custody of a messenger. He was examined before the Privy Council respecting his share in the peace of Utrecht, was treated with rigour, and Walpole moved an impeachment against him, on a charge of high treason, for holding clandestine conferences with the French plenipotentiary. His name

was excepted from an act of grace passed in 1717, at length, however, he was discharged, without being brought to trial, to end his days in retirement.

"We are now to consider Prior among the poetical characters of the time. In his writings is found that incongruous mixture of light and rather indecent topics with grave, and even religious ones, which was not uncommon at that period. In the faculty of telling a story with ease and vivacity, he yields only to Swift, compared to whom his humour is occasionally strained and quaint. His songs and amatory pieces are generally elegant and classical. The most popular of his serious compositions are, 'Henry and Emma, or the Nut-Brown Maid,' modernized from an antique original, and 'Solomon,' the idea of which is taken from the Book of Ecclesiastes. These are harmonious in their versification, splendid and correct in their diction, and copious in poetical imagery; but they exert no powerful effect on the feelings or the fancy, and are enfeebled by prolixity. His 'Alma,' a piece of philosophical pleasantry, was written to console himself when under confinement, and displays a considerable share of reading. As to his elaborate effusions of loyalty and patriotism, they seem to have sunk into total neglect.

"The life of Prior was cut short by a lingering illness, which closed his days at Wimpole, the seat of Lord Oxford, in September, 1721, in the fifty-eighth year of his age."—Aikin's "Select Brit. Poets," p. 239.

JOSEPH ADDISON.

"Joseph Addison was the son of the Reverend Lancelot Addison, at whose parsonage at Milston, near Ambrosbury, Wiltshire, he was born in 1672. At the age of fifteen he was entered of Queen's College, Oxford, where he distinguished himself by his proficiency in classical literature, especially in Latin poetry. He was afterwards elected a demy of Magdalen College, where he took the degrees of bachelor and master of arts. In his twenty-second year he became an author in his own language, publishing a short copy of verses addressed to the veteran poet, Dryden. Other pieces in verse and prose succeeded, and in 1695 he opened the career of his fortune as a literary man, by a complimentary poem on one of the campaigns of King William, addressed to the Lord-treasurer Somers. A pension of £300 from the crown, which his patron obtained for him, enabled him to indulge his inclination for travel, and an epistolary poem to Lord Halifax in 1701, with a prose relation of his travels, published on his return, are distinguished by the spirit of liberty which they breathe, and which,

during life, was his ruling passion. The most famous of his political poems, 'The Campaign,' appeared in 1704. It was a task kindly imposed by Lord Halifax, who intimated to him that the writer should not lose his labour. It was accordingly rewarded by an immediate appointment to the post of commissioner of appeals.

"This will be the proper place for considering the merits of Addison in his character of a writer in verse. Though Dryden and Pope had already secured the first places on the British Parnassus, and other rivals for fame were springing to view, it will scarcely be denied that Addison, by a decent mediocrity of poetic language, rising occasionally to superior efforts, has deserved that degree of praise, which, in general estimation, has been allotted to him. It cannot be doubted that playful and humorous wit was the quality in which he obtained almost univalued pre-eminence; but the reader of his 'Poem to Sir Godfrey Kneller,' will discover, in the comparison of the painter to Phidias, a very happy and elegant resemblance pointed out in his verse. His celebrated tragedy of 'Cato,' equally remarkable for a correctness of plan, and a sustained elevation of style, then unusual on the English stage, was further distinguished by the glow of its sentiments in favour of political liberty, and was equally applauded by both parties.

"A very short account will suffice for the remainder of his works. His connection with Steele engaged him in occasionally writing in the 'Tatler,' the 'Spectator,' and the 'Guardian,' in which his productions, serious and humorous, conferred upon him immortal honour, and placed him deservedly at the head of his class. Some other periodical papers, decidedly political, were traced to Addison, of which the 'Freholder' was one of the most conspicuous. In 1716 he married the Countess Dowager of Warwick, a connection which is said not to have been remarkably happy. In the following year he was raised to the office of one of the principal secretaries of state, but finding himself ill suited to the post, and in a declining state of health, he resigned it to Mr Craggs. In reality, his constitution was suffering from an habitual excess in wine, and it is a lamentable circumstance that a person so generally free from moral defects, should have given way to a fondness for the pleasures of a tavern life. Addison died in June, 1719, leaving an only daughter by the Countess of Warwick."—See Spence's "Anecdotes", Lord Macaulay; Dr. Lockier, Dean of Peterborough; Abbé Philippeaux, of Blois; Lady M. W. Montagu; Dr. Drake; Blair's "Lect. on Rhetoric and Belles-Lettres", Thackeray's "English Humourists of the Eighteenth Cent.", Professor T. B. Shaw, Dr. Young, Professor C. D. Cleveland; Dr. Hurd, Robert Chambers, Dr. Anderson, Maunder, Professor G. W.

Greene. We may say that Baskerville published a splendid edition of Addison's works in 1761, of which the genial Dibdin says: "He who hath the Baskerville edition, hath a good, and even a glorious, performance. It is pleasant, and, of course, profitable, to turn over the pages of these lovely tomes at one's Tusculum, on a day of oppression from heat, or of confinement from rain." Bohn has also published a beautiful edition. See Allibone's "Crit. Dict. of Eng. Lit."; Campbell's "Spec."; Shaw, Spalding, Angus.

JONATHAN SWIFT.

Jonathan Swift, born 1667, died 1745: "When we come to the name of Swift we feel ourselves again approaching an Alpine region. The air of a stern mountain-summit breathes chill around our temples, and we feel that if we have no amability to melt, we have altitude at least to measure, and strange profound secrets of nature, like the ravines of lofty hills, to explore. The men of the sixteenth and seventeenth centuries may be compared to Lebanon, or Snowdon, or Benlomon, towering grandly over fertile valleys, on which they smile—Swift to the tremendous Bomsdale Horn in Norway, shedding abroad, from a brow of four thousand feet high, what seems a scowl of settled indignation, as if resolved not to rejoice even over the wide-stretching deserts which, and nothing but which, it everlastingly beholds. Mountains all of them, but what a difference between such a mountain as Shakspeare and such a mountain as Swift!"

"Instead of going minutely over a path so long since trodden to mire as the life of Swift, let us expend a page or two in seeking to form some estimate of his character and genius. It is refreshing to come upon a new thing in the world, even though it be a strange or even a bad thing, and certainly, in any age and country, such a being as Swift must have appeared an anomaly, not for his transcendent goodness, nor for his utter badness, but because the elements of good and evil were mixed in him into a medley so astounding, and in proportions respectively so large, yet unequal, that the analysis of the two seemed to many competent only to the Great Chemist, Death, and that a sense of the disproportion seems to have moved the man himself to inextinguishable laughter,—a laughter which, radiating out of his own singular heart as a centre, swept over the circumference of all beings within his reach, and returned crying, 'Gave, gave,' as if he were demanding a universal sphere for the exercise of the savage scorn which dwelt within him, and as if he laughed not more 'consumedly' at others than he did at himself.

"Ere speaking of Swift as a man, let us say something about his genius. That, like his character, was intensely peculiar. It was a compound of infinite ingenuity, with very little poetical imagination, of gigantic strength, with a propensity to incessant trifling, of passionate purpose, with the clearest and coldest expression, as though a furnace were fuelled with snow. A Brobdingnagian by size, he was for ever toying with Lilliputian slings and small craft. One of the most violent of party men, and often fierce as a demoniac in temper, his favourite motto was *Vive la bayadelle*. The creator of entire new worlds, we doubt if his works contain more than two or three lines of genuine poetry. He may be compared to one of the locusts of the Apocalypse, in that he had a tail like unto a scorpion, and a sting in his tail, but his 'face is not as the face of man, his hair is not as the hair of women, and on his head there is no crown like gold.' All Swift's creations are more or less disgusting. Not one of them is beautiful. His Lilliputians are amazingly life-like, but compare them to Shakspeare's fairies, such as Peaseblossom, Cobweb, and Mustardseed; his Brobdingnagians are excrescences like enormous warts; and his Yahoos might have been spawned in the nightmare of a drunken butcher. The same coarseness characterises his poems and his 'Tale of a Tub.' He might well, however, in his old age, exclaim, in reference to the latter, 'Good God! what a genius I had when I wrote that book!' It is the wildest, withiest, wickedest, wealthiest book of its size in the English language. Thoughts and figures swarm in every corner of its pages, till you think of a disturbed nest of angry ants, for all the figures and thoughts are black and bitter. One would have imagined the book to have issued from a mind that had been gathering gall as well as sense in an antenatal state of being.

"Swift, in all his writings—sermons, political tracts, poems, and fictions—is essentially a satirist. He consisted originally of three principal parts,—sense, an intense feeling of the ludicrous, and selfish passion, and these were sure, in certain circumstances, to ferment into a spirit of satire, 'strong as death, and cruel as the grave.' Born with not very much natural benevolence, with little purely poetic feeling, with furious passions and unbounded ambition, he was entirely dependent for his peace of mind upon success. Had he become, as by his talents he was entitled to be, the prime minister of his day, he would have figured as a greater tyrant in the cabinet than even Chatham. But as he was prevented from being the first statesman, he became the first satirist of his time. From vain efforts to grasp supremacy for himself and his party, he retired growling to his Dublin den, and there, as Haman, thought scorn to lay his hand on Mordecai, but extended his murderous purpose to all the people of the Jews,—and as Nero

wished that Rome had one neck, that he might destroy it at a blow,—so Swift was stung by his personal disappointment to hurl out scorn at man and suspicion at his Maker. It was not, it must be noticed, the evil which was in man which excited his hatred and contempt, it was man himself. He was not merely, as many are, disgusted with the selfish and malignant elements which are mingled in man's nature and character, and disposed to trace them to any cause save a Divine will, but he believed man to be, as a whole, the work and child of the devil; and he told the imaginary creator and creature to their face, what he thought the truth,—'The devil is an ass.' His was the very madness of Manichæism. That heresy held that the devil was one of two aboriginal creative powers, but Swift seemed to believe at times that he was the only God. From a Yahoo man, it was difficult to avoid the inference of a demon deity. It is very laughable to find writers in *Blackwood* and elsewhere striving to prove Swift a Christian, as if, whatever were his professions, and however sincere he might be often in these, the whole tendency of his writings, his perpetual and unlimited abuse of man's body and soul, his demand of every human virtue, the filth he pours upon every phase of human nature, and the doctrines he inculcates—that man has fallen indeed, but fallen, not from the angel, but from the animal, or, rather, is just a bungled brute,—were not enough to show that either his notions were grossly erroneous and perverted, or that he himself deserved, like another Nebuchadnezzar, to be driven from men, and to have a beast's heart given unto him. Sometimes he reminds us of an impure angel, who has surprised man naked and asleep, looked at him with microscopic eyes, ignored all his peculiar marks of fallen dignity and incipient godhood, and in heartless rhymes reported accordingly.

"Swift belonged to the same school as Pope, although the feminine element which was in the latter modified and mellowed his feelings. Pope was a more successful and a happier man than Swift. He was much smaller, too, in soul as well as in body, and his gull-organ was proportionably less. Pope's feeling to humanity was a tiny malice, Swift's became, at length, a black malignity. Pope always reminds us of an injured and pouting hero of Lilliput, 'doing well to be angry' under the gourd of a pocket-flap, or squealing out his griefs from the centre of an empty snuff-box. Swift is a man, nay, monster of misanthropy. In minute and microscopic vision of human infirmities, Pope excels even Swift, but then you always conceive Swift leaning down a giant, though gnarled, stature to behold them, while Pope is on their level, and has only to look straight before him. Pope's wrath is always measured, Swift's, as in the 'Legion-Club,' is a whirlwind of 'black fire and horror,' in the breath of which no flesh can live, and against which

genius and virtue themselves furnish no shield.

"After all, Swift might, perhaps, have put in the plea of Byron—

'All my faults perchance thou knowest,
All my madness none can know.'

There was a black spot of madness in his brain, and another black spot in his heart, and the two at last met, and closed up his destiny in night. Let human nature forgive its most determined and systematic reviler, for the sake of the wretchedness in which he was involved all his life long. He was born (in 1667) a posthumous child, he was brought up an object of charity, he spent much of his youth in dependence, he had to leave his Irish college without a degree, he was flattered with hopes from King William and the Whigs, which were not fulfilled, he was condemned to spend a great part of his life in Ireland, a country he detested, he was involved—partly, no doubt, through his own blame—in a succession of fruitless and miserable intrigues, alike of love and politics; he was soured by want of success in England, and spoiled by enormous popularity in Ireland, he was tried by a kind of religious doubts, which would not go out to prayer or fasting; he was haunted by the fear of the dreadful calamity which at last befell him, his senses and his soul left him one by one, he became first giddy, then deaf, and then mad; his madness was of the most terrible sort—it was a 'silent rage,' for a year or two he lay dumb, and at last, on the 19th of October, 1745,

'Swift expired, a driveller and a show,'

leaving his money to found a lunatic asylum, and his works as a many-volumed legacy of curse to mankind"—Gilfillan's "Less-known Brit. Poets," iii. 43-47. See Aikin's "Select Brit. Poets", Shaw's "Hist. Eng. Lit."

ALEXANDER POPE.

"Alexander Pope, an English poet of great eminence, was born in London in 1688. His father, who appears to have acquired wealth by trade, was a Roman Catholic, and being disaffected to the politics of King William, he retired to Binfield, in Windsor Forest, where he purchased a small house, with some acres of land, and lived frugally upon the fortune he had saved. Alexander, who was from infancy of a delicate habit of body, after learning to read and write at home, was placed about his eighth year under the care of a Romish priest, who taught him the rudiments of Latin and Greek. His natural fondness for books was

indulged about this period by Ogilby's translation of 'Homer,' and Sandys's of Ovid's 'Metamorphoses,' which gave him so much delight, that they may be said to have made him a poet. He pursued his studies under different priests, to whom he was consigned. At length he became the director of his own pursuits, the variety of which proved that he was by no means deficient in industry, though his reading was rather excursive than methodical. From his early years poetry was adopted by him as a profession, for his poetical reading was always accompanied with attempts at imitation or translation, and it may be affirmed that he rose at once almost to perfection in this walk. His manners and conversation were equally beyond his years, and it does not appear that he ever cultivated friendship with any one of his own age or condition.

"Pope's 'Pastorals' were first printed in a volume of Tonson's 'Miscellanies' in 1709, and were generally admired for the sweetness of the versification and the lustre of the diction, though they betrayed a want of original observation and an artificial cast of sentiment. In fact, they were anything rather than real pastorals. In the mean time he was exercising himself in compositions of a higher class, and by his 'Essay on Criticism,' published two years afterwards, he obtained a great accession of reputation, merited by the comprehension of thought, the general good sense, and the frequent beauty of illustration which it presents, though it displays many of the inaccuracies of a juvenile author. In 1712, his 'Rape of the Lock,' a mock heroic, made its first appearance, and conferred upon him the best title he possesses to the merit of invention. The machinery of the 'Sylphs' was afterwards added, an exquisite fancy-piece, wrought with unrivalled skill and beauty. The 'Temple of Fame,' altered from Chaucer, though partaking of the embarrassment of the original plan, has many passages which may rank with his happiest efforts.

"In the year 1713, Pope issued proposals for publishing a translation of Homer's 'Iliad,' the success of which soon removed all doubt of its making an accession to his reputation, whilst it afforded an ample remuneration for his labour. This noble work was published in separate volumes, each containing four books; and the produce of the subscription enabled him to take that house at Twickenham which he made so famous by his residence and decorations. He brought hither his father and mother; of whom the first parent died two years afterwards. The second long survived, to be comforted by the truly filial attentions of her son. About this period he probably wrote his 'Epistle from Elousa to Abelard,' partly founded upon the extant letters of these distinguished persons. He has rendered this one of the most impressive poems of which love is the subject; as it is likewise the most finished of all his works of

equal length, in point of language and versification. The exaggeration, however, which he has given to the most impassioned expressions of Eloisa, and his deviations from the true story, have been pointed out by Mr Derrington in his 'Lives of the Two Lovers.'

"During the years in which he was chiefly engaged with the 'Iliad,' he published several occasional works, to which he usually prefixed very elegant prefaces; but the desire of farther emolument induced him to extend his translation to the 'Odyssey,' in which task he engaged two inferior hands, whom he paid out of the produce of a new subscription. He himself, however, translated twelve books out of the twenty-four, with a happiness not inferior to his 'Iliad,' and the transaction, conducted in a truly mercantile spirit, was the source of considerable profit to him. After the appearance of the 'Odyssey,' Pope almost solely made himself known as a satirist and moralist. In 1738 he published the three first books of the 'Dunciad,' a kind of mock heroic, the object of which was to overwhelm with indelible ridicule all his antagonists, together with some other authors whom spleen or party led him to rank among the dunces, though they had given him no personal offence. Notwithstanding that the diction and versification of this poem are laboured with the greatest care, we shall borrow nothing from it. Its imagery is often extremely gross and offensive; and irritability, ill-nature, and partiality, are so prominent through the whole, that whatever he gains as a poet, he loses as a man. He has, indeed, a claim to the character of a satirist in this production, but none at all to that of a moralist.

"The other selected pieces, though not entirely free from the same defects, may yet be tolerated, and his noble work, called the 'Essay on Man,' which may stand in the first class of ethical poems, does not deviate from the style proper to its topic. This piece gave an example of the poet's extraordinary power of managing argumentation in verse, and of compressing his thoughts into clauses of the most energetic brevity, as well as of expanding them into passages distinguished by every poetic ornament. The origin of this essay is, however, generally ascribed to Lord Bolingbroke, who was adopted by the author as his 'guide, philosopher, and friend,' and there is little doubt that, with respect to mankind in general, Pope adopted, without always fully understanding, the system of Bolingbroke.

"On his works in prose, among which a collection of letters appears conspicuous, it is unnecessary here to remark. His life was not prolonged to the period of old age; an oppressive asthma indicated an early decline, and accumulated infirmities incapacitated him from pursuing the plan he had formed for new works. After having complied, through the instigation of a Catholic friend, with the cere-

monies of that religion, he quietly expired on May 30th, 1744, at the age of fifty-six. He was interred at Twickenham, where a monument was erected to his memory by the commentator and legatee of his writings, Bishop Warburton.

"Regarded as a poet, while it is allowed that Pope was deficient in invention, his other qualifications will scarcely be disputed; and it will generally be admitted that no English writer has carried to a greater degree correctness of versification, strength and splendour of diction, and the truly poetical power of vivifying and adorning every subject that he touched. The popularity of his productions has been proved by their constituting a school of English poetry, which in part continues to the present time"—Aikin's "Select Brit. Poets," pp. 345, 346.

THOMAS TICKELL.

This poet is now "chiefly remembered from his connection with Addison. He was born at Bridenark, near Carlisle. In April, 1701, he became a member of Queen's College, Oxford. In 1708, he was made M.A., and two years after was chosen Fellow. He held his Fellowship till 1726, when, marrying in Dublin, he necessarily vacated it. He attracted Addison's attention first by some elegant lines in praise of Rosamond, and then by the 'Prospect of Peace,' a poem in which Tickell, although called by Swift Whiggismus, for once took the Tory side. This poem Addison, in spite of its politics, praised highly in the *Spectator*, which led to a lifelong friendship between them. Tickell commenced contributing to the *Spectator*, among other things publishing there a poem entitled the 'Royal Progress.' Some time after, he produced a translation of the first book of the *Iliad*, which Addison declared to be superior to Pope's. This led the latter to imagine that it was Addison's own, although it is now, we believe, certain, from the MS., which still exists, that it was a veritable production of Tickell's. When Addison went to Ireland, as secretary to Lord Sunderland, Tickell accompanied him, and was employed in public business. When Addison became Secretary of State, he made Tickell Under-Secretary; and when he died, he left him the charge of publishing his works, with an earnest recommendation to the care of Craggs. Tickell faithfully performed the task, prefixing to them an elegy on his departed friend, which is now his own chief title to fame. In 1725, he was made secretary to the Lords-Justices of Ireland, a place of great trust and honour, and which he retained to his death. This event happened at Bath, in the year 1740.

"His genius was not strong, but elegant and refined, and appears, as we have just stated, to best advantage in his lines on Addison's death, which are warm with genuine love, tumultuous with sincere sorrow, and shone with a sober splendour, such as Addison's own exquisite taste would have approved."—Giffillan's "Less-known Brit Poets," vol. iii., pp 29, 30.

SIR SAMUEL GARTH

Sir Samuel Garth, died 1718—1719. He was a native of Yorkshire, educated at Peter House, Cambridge, took the degree of M.D. in 1691, and was admitted fellow, June 26, 1693. In 1687 he commenced a dispute between the physicians and apothecaries, the apothecaries opposing the design of the physicians to furnish the poor with advice gratis, and medicines at prime cost. To hold the apothecaries up to public reprobation and ridicule, Garth published, in 1699, 4to, his satirical poem of the "Dispensary," which pleased the town so much, that it went through three editions in a few months. See Allibone's "Crit. Dict. Eng. Lit.", Dr. Johnson's "Lives of the Poets", Giffillan's "Less-known Brit Poets."

BISHOP KEN

Bishop Ken, born 1637, died 1710. He was educated at Winchester School, whence he removed to New College, Oxford, where he was elected fellow. About 1680 he was appointed chaplain to the Princess of Orange, whom he accompanied to Holland. He afterwards went with Lord Dartmouth to Tangiers, and on his return, was made chaplain to Charles II., whom he attended in his last illness, but was hindered from exercising the duties of his function by the Romish priests. The king, who had a great regard for him, nominated him to the bishopric of Bath and Wells, which was confirmed by James II. Ken was one of the seven bishops sent to the Tower for resisting the tyranny of his sovereign. He however refused to take the oaths at the Revolution, for which he was deprived. Queen Anne granted him a pension of £200 per annum, and he was universally esteemed for his amiable manners, childlike simplicity, and unaffected piety. A meeker and a braver man never lived, and by his pure and holy life he has thrown a lustre on the bench of bishops. He published several works of piety, and wrote some exquisite hymns, and also an epic poem, entitled "Edmund." He was born at Berkhamstead, Hert's, and died in Wiltshire. See Beeton's "Dict. Univer. Biog."

NAHUM TATE

Nahum Tate, an Irish poet, he was appointed Laureate in 1692. He wrote "Parnassus," a poem on tea, ten dramatic pieces, a number of poems on various subjects, and, in conjunction with Brady, translated the Psalms into metre. Born at Dublin, 1652; died in London, 1715. See Beeton's "Dict. Univ. Biog."

SIR RICHARD BLACKMORE.

Sir Richard Blackmore, born 1658 (?), died 1729. He was a physician, had an extensive practice, knighted by William III., and wrote several epic poems, of which the "Creation" has been admitted into the collections of the British Poets. Johnson remarks, that "Blackmore, by the unremitted enmity of the wits, whom he provoked more by his virtue than his dulness, has been exposed to worse treatment than he deserved," and he adds that "the poem on 'Creation' wants neither harmony of numbers, accuracy of thought, nor elegance of diction." Shaw's "Hist. Eng. Lit."; Allibone's "Crit. Dict. Eng. Lit."

AMBROSE PHILIPS

Ambrose Philips, born 1675, died 1749. "Educated at St John's College, Cambridge, was a friend of Addison and Steele, but was violently attacked by Pope. He wrote three tragedies and some Pastorals, which were much admired at the time, but are now deservedly forgotten. 'The pieces of Philips that please best,' observes Johnson, 'are those which, from Pope and Pope's adherents, procured him the name of 'Namby Pamby,' the poems of short lines, by which he paid his court to all ages and characters, from Walpole, the 'steerer of the realm,' to Miss Pultoney in the nursery. The numbers are smooth and sprightly, and the diction is seldom faulty. They are not much loaded with thought, yet, if they had been written by Addison, they would have had admirers.'" —Shaw's "Hist. Eng. Lit.," p 312.

JOHN GAY

John Gay, born 1688, died 1732. "Gay was the second son of John Gay, Esq., of Frithelstock, near Great Torrington, Devonshire. His parents died during his infancy, and after receiving his education at Barnstaple, the

poet was placed apprentice to a silk-mercier in London. The Duchess of Monmouth in 1712 (by which time Gay had appeared as a poet) made him her private secretary, and he attracted the notice and friendship of Pope and the other leading literary men of the time. 'Gay was the general favourite of the whole association of wits, but they regarded him as a playfellow rather than as a partner.' His connections with the Tory party excluded him from the patronage of the house of Brunswick, but after the loss of an illusory wealth in the wreck of the South Sea Scheme in 1720, the compelled industry of the luxurious and indolent poet realized for him a tolerable competency. Sheltered in the last years of his life under the hospitable roof of his noble patrons, the Duke and Duchess of Queensbury, and in the enjoyment of an affectionate correspondence with his friends, Pope and Swift, he suddenly died of fever in 1732. The death of this single-hearted man was deeply lamented.

"Gay is best known by his Fables and his 'Beggars' Opera.' The former bear the first rank in the language of their class of writing, the latter, though the applications of its political satire are obsolete, and its morality not especially commendable, still, by the vigour and liveliness of its portraiture, retains its place on the stage. It banished the affectations of the Italian Opera, as his Pastorals, written in ridicule of those of Ambrose Philips, effectually suppressed the false taste in that species of composition.

"The style of Gay is fluent, lively, and natural. His genius is not of a high order, but is eminently adapted to the subjects it has selected. He may be termed the inventor of the English Ballad Opera. The most popular of his ballads is 'Black-eyed Susan.' —Scrymgeour's "Poetry and Poets of Britain," pp 296-7. See Campbell's "Spec", Allibone's "Crit. Dic Eng Lit", Dr Johnson's "Life of Gay"; Hazlitt's "Lect Eng Poets", "Biog. Brit", Swift's Works; Pope's Works, Spencer's "Anecdotes"; "Mischiefs arising from the Beggars' Opera", "Lon Gent Mag," vol xlv; Howitt's "Homes and Haunts of Eminent Brit Poets"; Thackeray's "Humorists of the Eighteenth Cent."

THOMAS PARNELL.

Thomas Parnell, born 1679, died 1717. "An agreeable poet, was descended from an ancient family in Cheshire. His father, who was attached to the cause of the Parliament in the civil wars of Charles I., withdrew to Ireland after the restoration, where he purchased an estate. His eldest son, Thomas, was born at Dublin, in 1679, and received

his school education in that city. At an early age he was removed to the college, where he was admitted to the degree of M.A. in 1700, took deacon's orders in the same year, and was ordained priest three years afterwards. In 1705 he was presented to the archdeaconry of Clogher, and about the same time married a lady of great beauty and merit. He now began to make those frequent excursions to England, in which the most desirable part of his life was thenceforth spent. His first connections were principally with the Whigs, at that time in power, and Addison, Congreve, and Steele are named among his chief companions. When, at the latter part of Queen Anne's reign, the Tories were triumphant, Parnell deserted his former friends, and associated with Swift, Pope, Gay, and Arbuthnot. Swift introduced him to Lord-Treasurer Harley, and, with the dictatorial air which he was fond of assuming, insisted upon the Treasurer's going with him staff in his hand into the antichamber, where Parnell was waiting to welcome him. It is said of this poet, that every year, as soon as he had collected the rents of his estate, and the revenue of his benefices, he came over to England, and spent some months, living in an elegant style, and rather improving than improving his fortune. At this time he was an assiduous preacher in the London pulpits, with the intention of rising to notice; but the change of the ministry at Queen Anne's death put an end to his more brilliant prospects in the church. By means, however, of Swift's recommendation to Archbishop King, he obtained a prebend, and the valuable living of Finglass.

"His domestic happiness received a severe shock in 1712, by the death of his beloved wife, and it was the effect on his spirits of this affliction which led him into such a habit of intemperance in wine as shortened his days. Thus, at least, is the gloss put upon the circumstance by his historian, (Goldsmith, who represents him 'as in some measure a martyr to conjugal fidelity.' But it can scarcely be doubted, that this mode of life had already been formed when his very unequal spirits had required the aid of a glass for his support. He died at Chester, on his way to Ireland, in July, 1717, in the thirty-eighth year of his age, and was buried in Trinity Church, in that city.

"Parnell was the author of several pieces, both in prose and verse; but it is only by the latter that he is now known. Of these a collection was published by Pope, with a dedication to the Earl of Oxford. Their characters are calm, sprightliness, fancy, clearness of language, and melody of versification, and though not ranking among the most finished productions of the British muse, they claim a place among the most pleasing. A large addition to these was made in a work printed in Dublin, in 1758, of

which Dr Johnson says, 'I know not whence they came, nor have ever enquired whether they are going'—Aikin's "Select Brit. Poets," p. 221.

MATTHEW GREEN.

Matthew Green, born 1696, died 1737. "His parents were respectable Dissenters, who brought him up within the limits of the sect. His learning was confined to a little Latin, but, from the frequency of his classical allusions, it may be concluded that what he read when young, he did not forget. The austerity in which he was educated had the effect of inspiring him with settled disgust, and he fled from the gloom of dissenting worship when he was no longer compelled to attend it. Thus set loose from the opinions of his youth, he speculated very freely on religious topics, and at length adopted the system of outward compliance with established forms and inward laxity of belief. He seems at one time to have been much inclined to the principles of Quakerism; but he found that its practice would not agree with one who lived 'by pulling off the hat.' We find that he had obtained a place in the Custom house, the duties of which he is said to have discharged with great diligence and fidelity. It is further attested, that he was a man of great probity and sweetness of disposition, and that his conversation abounded with wit, but of the most inoffensive kind. He seems to have been subject to low spirits, as a relief from which he composed his principal poem, 'The Spleen'.

"The poems of Green, which were not made public till after his death, consist of 'The Spleen'; 'The Grotto'; 'Verses on Barclay's Apology'; 'The Seeker,' and some smaller pieces, all comprised in a small volume. In manner and subject they are some of the most original in our language. They rank among the easy and familiar, but are replete with uncommon thoughts, new and striking images, and those associations of remote ideas by some unexpected similitudes, in which wit principally consists. Few poems will bear more repeated perusals, and, with those who can fully enter into them, they do not fail to become favorites"—Aikin's "Select Brit. Poets," p. 310.

ANNE COUNTESS OF WINCHELSEA

Anne Countess of Winchelsea, died 1720, was the daughter of Sir William Kingsmill of Sidmonton, in the county of Southampton, maid of honour to the Duchess of York, and wife to Heneage Earl of Winchelsea. A col-

lection of her poems was printed in 1713; several still remain unpublished.

"It is remarkable," says Wordsworth, "that excepting the 'Nocturnal Reverie,' and a passage or two in the 'Windsor Forest' of Pope, the poetry of the period intervening between the publication of 'Paradise Lost' and 'The Seasons' does not contain a single new image of external nature."—Campbell's "Specimens," p. 705

WILLIAM SOMERVILLE.

William Somerville, born 1692, died 1742, was descended from an ancient family. He possessed an estate of £1,500 per annum, was amiable and hospitable, and united elegant and refined pursuits with the active amusements which he has so graphically described in his "Chase", but from deficiency in economy and temperance, was driven, according to Shenstone's account, to drink himself into pains of body in order to get rid of those of the mind. Campbell's "Spec"

ALLAN RAMSAY.

He was born 1686, died 1758. He was of a happy, jovial, and contented humour, and rendered great services to the literature of his country by reviving the taste for the excellent old Scottish poets, and by editing and imitating the incomparable songs and ballads current among the people. He was also the author of an original pastoral poem, the 'Gentle (or Noble) Shepherd,' which grew out of two eclogues he had written, descriptive of the rural life and scenery of Scotland. The complete work appeared in 1725, and consists of a series of dialogues in verse, written in the melodious and picturesque dialect of the country, and interwoven into a simple but interesting love-story. The pictures of nature given in this charming work, equally faithful and ideal, the exact representation of real peasant life and sentiment, which Ramsay, with the true instinct of a poet, knew how to make strictly true to reality without a particle of vulgarity, and the light but firm delineations of character, render this poem far superior in interest, however inferior in romantic idealty, to the 'Pastor Fido,' the 'Galatea,' or the 'Faithful Shepherdess'. The songs he has occasionally interspersed, though they may sometimes be out of place by retarding the march of events, are often eminently beautiful, as are many scattered through Ramsay's voluminous collections, in which he combined the revival of older compositions with imitations and originals of his own. The treasures of tenderness, beautiful description, and sly humour which Ramsay transmitted

from Dunbar, James I., David Lyndsay, and a thousand nameless national bards, were concentrated into one splendid focus in the writings of the author of 'Tam O'Shanter.'—Shaw's "Hist. Eng. Lit.," pp 311-2

ELIJAH FENTON

Elijah Fenton, born 1683, died 1730. A native of Shelton, Staffordshire, educated at Jesus College, Cambridge, is best known as the assistant of Pope in the translation of the "Odyssey." Johnson and Warton state that he translated only the 1st, 4th, 19th, and 20th books, but the Earl of Orrery asserts that he really translated double the number of books that Pope has owned. "His reward was a trifle, an arrant trifle," writes the Earl in a letter to Mr. Duncombe. He has even told me that he thought Pope feared him more than he loved him. He had no opinion of Pope's heart, and declared him, in the words of Bishop Atterbury, "*Mens curva in corpore curvo.*" He was for some time master of the free Grammar School, Sevenoaks, Kent, and subsequently tutor to Lord Broghill, son of his friend the Earl of Orrery. He published "Poems on Several Occasions," 1717, "*Marianne*," a tragedy.—Allibone's "Crit. Dict. Eng. Lit.", Johnson's "Lives of the Eng. Poets", Bowles' ed. of Pope.

EDWARD WARD.

Edward Ward, born 1687, died 1731. "Edward (familarly called Ned) Ward was a low-born uneducated man, who followed the trade of a publican. He is said, however, to have attracted many eminent persons to his house by his colloquial powers as a landlord, to have had a general acquaintance among authors, and to have been a great retailer of literary anecdotes. In those times the tavern was a less discreditable haunt than at present, and his literary acquaintance might probably be extensive. Ten thick volumes attest the industry or cacothese of this facetious publican, who wrote his very well in verse. His favourite measure is the Hudibrastic. His works give a complete picture of the mind of a vulgar but acute cookney. His sentiment is the pleasure of eating and drinking, and his wit and humour are equally gross; but his descriptions are still curious and full of life, and are worth preserving, as delineations of the manners of the times."—Campbell's "Specimens," p. 350

BARTON BOOTH.

Barton Booth, born 1681, died 1733, an eminent English author. He wrote those

charming stanzas, "Sweet are the charms of her I love." He left a dramatic piece entitled "The Death of Indio," 1716, 8vo. The memoirs of Booth were published in London, 1733, also by Theop. Cibber, and by Mr. Victor.—Allibone's "Crit. Dict. Eng. Lit."

JOHN OLDMIXON.

John Oldmixon, born 1673, died 1742. "Ridiculed in the Tatler under the name of Omikron, the unborn poet, and one of the heroes of the 'Dunciad,' who mounts the side of a lighter in order to plunge with more effect. His party virulence was rewarded with the place of collector of the customs at the port of Bridgewater."—Campbell's "Specimens."

DR GEORGE SEWELL.

Dr George Sewall, died Feb 8, 1726. He was the author of "Sir Walter Raleigh," a tragedy, several papers in the fifth volume of the Tatler, and ninth of the Spectator, a life of John Philips, and several other things. He was a physician at Hampstead, with very little practice, and chiefly subsisted on the invitations of the neighbouring gentlemen, to whom his amiable character made him acceptable, but at his death not a friend or relative came to commit his remains to the dust. He was buried in the meanest manner, under a hollow tree, that was once part of the boundary of the church-yard of Hampstead. No memorial was placed over his remains.—Campbell's "Specimens," p 345.

THOMAS SOUTHERNE.

Thomas Southerne, born in Dublin, 1659, died 1746. "He studied the law in the Temple, but quitted that profession for the army. The close of his life was tranquil and surrounded with competence. Southerne was the author of ten plays, the most conspicuous of which are the tragedies of 'Isabella, or the Fatal Marriage,' and the pathetic drama of 'Oroonoko.' The sufferings of the generous and unhappy African, torn by the slave-trade from his country and his home, and his love for Imoinda, furnish good materials to the pathetic genius of Southerne, who was the first English author to hold up to execration the cruelties of that infernal traffic that so long remained a stain upon our country. The distress in 'Isabella' is also earned to a high degree of intensity, and tenderness and pathos may be asserted to be the primary characteristics of Southerne's dramatic genius."—Shaw's "Hist. Eng. Lit."

NICHOLAS ROWE.

Nicholas Rowe, born 1673, died 1718 "He was descended from an ancient family in Devonshire, was the son of John Rowe, Esquire, a barrister of reputation and extensive practice. Being placed at Westminster School, under Dr Busby, he pursued the classical studies of that place with credit. At the age of sixteen he was removed from school, and entered a student of the Middle Temple, it being his father's intention to bring him up to his own profession; but the death of this parent, when Nicholas was only nineteen, freed him from what he probably thought a pursuit foreign to his disposition, and he turned his chief studies to poetry and polite literature. At the age of twenty-five he produced his first tragedy, 'The Ambitious Step-mother,' which was afterwards succeeded by 'Tamerlane,' 'The Fair Penitent'; 'Ulysses,' 'The Royal Convert,' 'Jane Shore,' and 'Lady Jane Grey.' Of these, though all have their merits, the third and the two last alone keep possession of the stage, but 'Jane Shore' in particular never fails to be viewed with deep interest. His plays, from which are derived his principal claims upon posterity, are chiefly founded on the model of French tragedy, and in his diction, which is poetical without being bombastic or affected, in his versification, which is singularly sweet, and in tirades of sentiment, given with force and elegance, he has few competitors.

"As a miscellaneous poet, Rowe occupies but an inconsiderable place among his countrymen; but it has been thought proper to give some of his songs or ballads in the pastoral strain; which have a touching simplicity, scarcely excelled by any pieces of the kind. His principal efforts, however, were in poetical translation, and his version of Lucan's *Pharsalia* has been placed by Dr Johnson among the greatest productions of English poetry." — Aikin's "Select Brit. Poets," p 230.

GEORGE LILLO

George Lillo, born 1693, died 1739, "is in many respects a remarkable and singular literary figure. He was a jeweller in London, and appears to have been a prudent and industrious tradesman, and to have accumulated a fair competence. His dramatic works consist of a peculiar species of what may be called tragedies of domestic life. The principal of them are 'George Barnwell,' 'The Fatal Curiosity,' and 'Arden of Feversham.' Lillo composed sometimes in verse and sometimes in prose, he based his pieces upon remarkable examples of crime, generally

in the middle ranks of society, and worked up the interest to a high pitch of intensity. In 'George Barnwell' is traced the career of a London shopman—a real person—who is lured by the artifices of an abandoned woman and the force of his own passion first into embezzlement, and then into the murder of an uncle. The hero of the play, like his prototype in actual life, expiates his offences on the scaffold. The subject of the 'Fatal Curiosity,' Lillo's most powerful work, is far more dramatic in its interests. A couple, reduced by circumstances, and by the absence of their son, to the lowest depths of distress, receive into their house a stranger, who is evidently in possession of a large sum while he is asleep, they determine to assassinate him for the purpose of plunder, and afterwards discover in their victim their long-lost son. It will be remembered that the tragic story of 'Arden of Feversham,' a tissue of conjugal infidelity and murder, was an event that really took place in the reign of Elizabeth, and had furnished materials for a very popular drama, attributed, but on insufficient evidence, to Shakspeare among other playwrights of the time. It was again revived by Lillo, and treated in his characteristic manner—a manner singularly intense in spirit, though prosaic in form. Indeed, the very absence of imagination in this writer may have contributed to the effect he produced, by augmenting the air of reality in his conceptions. He has something of the gloom and sombre directness which we see in Webster or Tourneur, but he is entirely devoid of the wild fantastic fancy which distinguishes that great writer. He is real, but with the reality, not of Walter Scott, but of Defoe."—Shaw's "Hist Eng Lit," pp. 265-6.

SIR JOHN VANBRUGH

Sir John Vanbrugh, born 1666, died 1726, "was the oldest son of Mr Giles Vanbrugh of London, merchant, he was born in the parish of St. Stephen's, Walbrook, 1666. He received a very liberal education, and at the age of nineteen was sent by his father to France, where he continued several years. In 1708 he was appointed Clarencieux king of arms, and in 1706 was commissioned by Queen Anne to carry the habit and ensigns of the order of the garter to King George the First, then at Hanover. He was also made comptroller-general of the board of works, and surveyor of the gardens and waters. In 1714 he received the order of knighthood, and in 1719 married Hennesetta Maria, daughter of Colonel Yarborough. Sir John died of a quinsy at his house in Scotland-yard, and is interred in the family vault under

the church of St Stephen Walbrook. He left only one son, who fell at the battle of Fontenoy."—Campbell's "Specimens," p. 345.

GEORGE FARQUHAR

George Farquhar "was born at Londonderry in Ireland in 1678, and in his personal as well as his literary character he exemplifies the merits and the defects of his nation. He received some education at college, but at the early age of eighteen embraced the profession of an actor. Having accidentally wounded one of his comrades in a fencing-match, he quitted the stage and served for some time in the army, in the Earl of Orrory's regiment. His military experience enabled him to give very lively and faithful representations of gay, rattling officers, and furnished him with materials for one of his pleasantest comedies. His dramatic productions, which were mostly written after his return to his original profession, are more numerous than those of his predecessors, and consist of seven plays 'Love and a Bottle,' the 'Constant Couple,' the 'Inconstant,' the 'Stage Coach,' the 'Twin Rivals,' the 'Recruiting Officer,' and the 'Beaux' Stratagem.' These were produced in rapid succession, for the literary career of poor Farquhar was compressed into a short space of time—between 1698, when the first of the above pieces was acted, and the author's early death about 1708. The end of this brief course, which terminated at the age of thirty, was clouded by ill health and poverty, for Farquhar was induced to marry a lady who gave out, contrary to truth, that she was possessed of some fortune.

"The works of Farquhar are a faithful reflexion of his gay, loving, vivacious character, and it appears that down to his early death, not only did they go on increasing in joyous animation, but exhibit a constantly augmenting skill and ingenuity in construction, his last works being incomparably his best. Among them it will be unnecessary to dwell minutely on any but the 'Constant Couple' (the intrigue of which is extremely animated), the 'Inconstant,' and chiefly the 'Recruiting Officer' and the 'Beaux' Stratagem.' In Farquhar's pieces we are delighted with the overflow of high animal spirits, generally accompanied, as in nature, by a certain frankness and generosity. We readily pardon the peccadilloes of his personages, as we attribute their escapades less to innate depravity than to the heat of blood and the effervescence of youth. His heroes often engage in deceptions and tricks, but there is no trace of the deep and deliberate rascality which we see in Wycherley's intrigues, or of

the thorough scoundrelism of Vanbrugh's wharfers. The 'Beaux' Stratagem' is decidedly the best-constructed of our author's plays; and the expedient of the two embarrassed gentlemen, who come down into the country disguised as the master and his servant, though not perhaps very probable, is extremely well conducted, and furnishes a series of lively and amusing adventures. The contrast between Archer and Aimwell and Dick Amlot and Brass in Vanbrugh's 'Confederacy,' shows a higher moral tone in Farquhar, as compared with his predecessor, and the numerous characters with whom they are brought in contact—Boniface the landlord, Cherry, Squire Sullen, and the inimitable Scrub, not to mention (libbet the highwayman, and Father Fogard the Irish-French Jesuit—are drawn with never-failing vivacity. Passages, expressions, nay, sometimes whole scenes, may be found among the dramas of Farquhar, stamped with that rich humour and oddity which engrave them on the memory. Thus Boniface's laudation of his ale, 'as the saying is,' Squire Sullen's inimitable conversation with Scrub. 'What day of the week is it?' Scrub. Sunday, sir. Sul. Sunday? Then bring me a dram!' And Scrub's suspicions. 'I am sure they are talking of me, for they laughed consumedly'—such traits prove that Farquhar possessed a true comic genius. The scenes in the 'Recruiting Officer,' where Sergeant Kite inveigles the two clowns to enlist, and those in which Captain Plume figures, are also of high merit. In those plays upon which I have not thought it necessary to insist, as the 'Constant Couple' and the 'Inconstant,' the reader will not fail to find scenes worked up to a great brilliancy of comic effect as, for example, the admirable interview between Sir Harry Wildair and Lady Laurewell, when the envious coquette endeavours to make him jealous of his wife, and he drives her almost to madness by dilating on his conjugal happiness. Throughout Farquhar's plays the predominant quality is a gay geniality, which more than compensates for his less elaborate brilliancy in sparkling repartee. He seems always to write from his heart; and therefore, though we shall in vain seek in his dramas for a very high standard of morality, his writings are free from that inhuman tone of blackguard heartlessness which disgraces the comic literature of the time."—Shaw's "Hist. Eng. Lit.," pp. 255-7.

GEORGE GRANVILLE,

Lord Lansdowne, born 1667, died 1735. A noble imitator, in an aristocratic sense, of Waller, and better known "as Granville the polite, than Granville the poet."

FIFTH PERIOD.

From 1689 to 1727

747.—AN ODE.

Man ' foolish man !

Scarce know'st thou how thyself began,
Scarce hast thou thought enough to prove
thou art ;

Yet stealed with studied boldness, thou darest
try

To send thy doubting reason's dazzled eye
Through the mysterious gulf of vast immen-
sity.

Much thou canst there discern, much thence
impart.

Vain wretch ! suppress thy knowing pride ;

Mortify thy learned lust !

Vain are thy thoughts, while thou thyself art
dust.

Let Wit her sails, her oars let Wisdom lend,
The helm let polite Experience guide
Yet cease to hope thy short-lived bark shall
ride

Down spreading Fate's unnavigable tide

What, though still it farther tend ?

Still 'tis farther from its end,

And, in the bosom of that boundless sea,
Still finds its error lengthen with its way
With daring pride and insolent delight

Your doubts resolved you boast, your labours
crowned.

And "EYPHKA" your god, forsooth is found
Incomprehensible and infinite.

But is he therefore found? vain searcher ! no

Let your imperfect definition show,

That nothing you, the weak definer, know.

Say, why should the collected man

Itself within itself contain ?

Why to its caverns should it sometimes creep,

And with delighted silence sleep

On the loved bosom of its parent deep ?

Why should its numerous waters stay

In comely discipline, and fair array,

Till winds and tides exert their high command ?

Then prompt and ready to obey,

Why do the rising surges spread

Their opening ranks o'er earth's submissive
head,

Marching through different paths to different
lands ?

Why does the constant sun

With measured steps his radiant journeys
run ?

Why does he order the diurnal hours

To leave earth's other part, and rise on ours ?

Why does he wake the correspondent moon,

And fill her willing lamp with liquid light,

Commanding her with delegated powers

To beautify the world, and bless the night ?

Why does each animated star

Love the just limits of its proper sphere ?

Why does each consenting sign

With prudent harmony combine

In turns to move, and subsequent appear,

To gird the globe, and regulate the year ?

Man does with dangerous curiosity

Those unfathomed wonders try

With fancied rules and arbitrary laws

Matter and motion he restrains,

And studied lines and fictious circles draws

Then with imagined sovereignty

Lord of his new hypothesis he reigns.

He reigns - how long ? till some usurper

rise,

And he, too, mighty thoughtful, mighty

wise,

Studies new lines, and other circles feigns

From this last toil again what knowledge

flows ?

Just as much, perhaps, as shows,

That all his predecessor's rules

Were empty cant, all jargon of the Schools,

That he on the other's ruin rears his
throne ;

And shows his friend's mistake. and thence
confirms his own

On earth, in air, amidst the seas and skies,

Mountaneous heaps of wonders rise,

Whose towering strength will ne'er submit

To Reason's batteries, or the mines of Wit.

Yet still inquiring, still mistaking man,

Each hour repulsed, each hour dare onward
press,

And levelling at God his wandering guess,

(That feeble engine of his reasoning war,

Which guides his doubts, and combats his
despair)

Laws to his Maker the learned wretch can give:
 Can bound that nature, and proscribe that will,
 Whose pregnant word did ather ocean fill
 Can tell us whence all beings are, and how they move and live.
 Through either ocean, foolish man!
 That pregnant word sent forth again,
 Might to a world extend each atom there,
 For every drop call forth a sea, a heaven for every star

Let cunning Earth her fruitful wonders hide,
 And only lift thy staggering reason up
 To trembling Calvary's astonish'd top,
 Then mock thy knowledge, and confound thy pride,
 Explaining how Perfection suffered pain,
 Almighty languished, and eternal died:
 How by her patient victor Death was slain;
 And earth profaned, yet blessed with deicide.
 Then down with all thy boasted volumes,
 down,
 Only reserve the sacred one:
 Low, reverently low,
 Make thy stubborn knowledge bow;
 Weep out thy reason's and thy body's eyes;
 Deject thyself, that thou may'st rise,
 To look to Heaven, be blind to all below

Then Faith, for Reason's glimmering light,
 shall give
 Her immortal perspective,
 And Grace's presence Nature's loss retrieve.
 Then thy enlivened soul shall see,
 That all the volumes of philosophy,
 With all their comments, never could invent
 So politic an instrument,
 To reach the Heaven of Heavens, the high abode,
 Where Moses places his mysterious God,
 As was that ladder which old Jacob roared,
 When light divine had human darkness cleared,
 And his enlarged ideas found the road,
 Which Faith had dictated, and Angels trod.

Matthew Prior—Born 1664, Died 1721.

748.—A SONG.

In vain you tell your parting lover,
 You wish fair winds may waft him over.
 Alas! what winds can happy prove,
 That bear me far from what I love!
 Alas! what dangers on the main
 Can equal those that I sustain,
 From slighted vows, and cold disdain!
 Be gentle, and in pity choose
 To wish the wildest tempests loose

That, thrown again upon the coast,
 Where first my shipwrecked heart was lost,
 I may once more repeat my pain,
 Once more in dying notes complain
 Of slighted vows, and cold disdain.

Matthew Prior—Born 1664, Died 1721.

749.—THE DESPAIRING SHEPHERD

Alexis shunned his fellow swains,
 Their rural sports, and jocund strains,
 (Heaven guard us all from Cupid's bow!)
 He lost his crook, he left his flocks,
 And wandering through the lonely rocks,
 He nourished endless woe.

The nymphs and shepherds round him came:
 His grief some pity, others blame,
 The fatal cause all kindly seek;
 He mingled his concern with theirs,
 He gave them back their friendly tears,
 He sighed, but would not speak.

Clorinda came among the rest;
 And she too kind concern expressed,
 And asked the reason of his woe;
 She asked, but with an air and mien,
 That made it easily foreseen,
 She feared too much to know.

The shepherd raised his mournful head;
 And will you pardon me, he said,
 While I the cruel truth reveal;
 Which nothing from my breast should tear,
 Which never should offend your ear,
 But that you bid me tell?

'Tis thus I rove, 'tis thus complain,
 Since you appeared upon the plain;
 You are the cause of all my cure:
 Your eyes ten thousand dangers dart,
 Ten thousand torments vex my heart,
 I love and I despair

Too much, Alexis, I have heard,
 'Tis what I thought, 'tis what I feared:
 And yet I pardon you, she cried,
 But you shall promise ne'er again
 To breathe your vows, or speak your pain:
 He bowed, obeyed, and died!

Matthew Prior.—Born 1664, Died 1721.

750.—THE LADY'S LOOKING-GLASS.

Celia and I the other day
 Walked o'er the sand-hills to the sea;
 The setting sun adorned the coast,
 His beams entire, his fierceness lost;
 And on the surface of the deep,
 The winds lay only not asleep.

The nymph did like the scene appear,
Serenely pleasant, calmly fair;
Soft fall her words, as flew the air :
With secret joy I heard her say,
That she would never miss one day
A walk so fine, a sight so gay

But, oh the change ! the winds grow high ;
Impending tempests charge the sky,
The lightning flies, the thunder roars ;
And big waves lash the frightened shores.
Struck with the horror of the sight,
She turns her head, and wings her flight ;
And trembling vows, she'll ne'er again
Approach the shore, or view the main.

Once more at least look back, said I ;
Thyself in that large glass descry ;
When thou art in good humour dressed,
When gentle reason rules thy breast,
The sun upon the calmest sea
Appears not half so bright as thee
'Tis then, that with delight I rove
Upon the boundless depth of love,
I bless my chain, I hand my oar ;
Nor think on all I left on shore.

But when vain doubt, and groundless fear
Do that dear foolish bosom tear ;
When the big lip, and watery eye
Toll me, the rising storm is nigh ;
'Tis then, thou art yon angry main,
Deformed by winds, and dashed by rain ;
And the poor sailor, that must try
Its fury, labours less than I.

Shipwrecked, in vain to land I make ;
While Love and Fate still drive me back ;
Forced to dote on thee thy own way,
I chide thee first, and then obey.
Wretched when from thee, vexed when nigh,
I with thee, or without thee, die !

Matthew Prior.—Born 1664, Died 1721.

751.—CUPID AND GANYMEDE.

In Heaven, one holiday, you read
In wise Anacreon, Ganyমেদে
Drow heedless Cupid in, to throw
A main, to pass an hour, or so,
The little Trojan, by the way,
By Hormes taught, played all the play.

The god unhappily engaged,
By nature rash, by play enraged,
Complained, and sighed, and cried, and
fretted ;

Lost every earthly thing he betted
In ready-money, all the store
Picked up long since from Danae's shower ;
A snuff-box, set with bleeding hearts,
Rubies, all pierced with diamond darts ;
His nine-pins made of myrtle-wood
(The tree in Ida's forest stood) ;
His bowl pure gold, the very same
Which Paris gave the Cyprian dame .
Two table-books in shagreen covers,
Filled with good verse from real lovers ;
Merchandise rare ! a billet-doux,

Its matter passionate, yet true ;
Heaps of hair-rings, and ciphered seals ;
Each trifles ; serious bagatelles.

What sad disorders play begets !
Desperate and mad, at length he sets
Those darts whose points make gods adore
His might, and deprecate his power,
Those darts, whence all our joy and pain
Arise . those darts—Come, seven's the main,
Oris Ganyমেদে, the usual trick ;
Seven, slur a six ; eleven, a nick.

Ill news go fast 'twas quickly known,
That simple Cupid was undone.
Swifter than lightning Venus flew :
Too late she found the thing too true.
Guess how the goddess greets her son :
Come hither, surrah ! no, begone ;
And, hark ye, is it so indeed ?
A comrade you for Ganyমেদে !
An imp as wicked, for his age,
As any earthly lady's page,
A scandal and a scourge to Troy ;
A prince's son ! a blackguard boy ;
A sharper, that with box and dice
Draws in young deities to vice.
All Heaven is by the ears together,
Since first that little rogue came hither ;
Juno herself has had no peace :
And truly I've been favoured less .
For Jove, as Fame reports (but Fame
Says things not fit for me to name),
Has acted ill for such a god,
And taken ways extremely odd.

And thou, unhappy child, she said
(Her anger by her grief allayed),
Unhappy child, who thus hast lost
All the estate we e'er could boast ;
Whither, O whither wilt thou run,
Thy name despised, thy weakness known ?
Nor shall thy shrine on earth be crowned ;
Nor shall thy power in Heaven be owned ;
When thou, nor man, nor god canst wound.

Obedient Cupid kneeling cried,
Cease, dearest mother, cease to chide :
Gany's a cheat, and I'm a bubble :
Yet why this great excess of trouble ?
The dice were false the darts are gone :
Yet how are you or I undone ?

The loss of these I can supply
With keener shafts from Cloe's eye .
Fear not we e'er can be disgraced,
While that bright magazine shall last.
Your crowded altars still shall smoke ;
And man your friendly aid invoke :
Jove shall again revere your power,
And rise a swan, or fall a shower.

Matthew Prior.—Born 1664, Died 1721.

752.—CUPID MISTAKEN.

As after noon, one summer's day,
Venus stood bathing in a river,
Cupid a-shooting went that way,
New strung his bow, new filled his quiver.

With skill he chose his sharpest dart,
With all his might his bow he drew,
Swift to his beauteous parent's heat
The too well-guided arrow flew.

I faint ! I die ! the goddess cried,
O cruel, couldst thou find none other,
To weick thy spleen on ? Parmaide !
Like Nero, thou hast slain thy mother

Poor Cupid sobbing scarce could speak ;
Indeed, mamma, I did not know ye -
Alas ! how easy my mistake ;
I took you for your likeness Cloe.

Matthew Prior.—Born 1664, Died 1721.

753.—MERCURY AND CUPID

In sullen humour one day Jove
Sent Hermes down to Ida's grove,
Commanding Cupid to deliver
His store of darts, his total quiver ;
That Hermes should the weapons break,
Or throw them into Lethe's lake.

Hermes, you know, must do his errand -
He found his man, produced his warrant,
Cupid, your darts—this very hour—
There's no contending against power.

How sullen Jupiter, just now,
I think I said ; and you'll allow,
That Cupid was as bad as he
Hoar but the youngster's repartee.

Come, kinsman (said the little god),
Put off your wings, lay by your rod ;
Retire with me to yonder bower,
And rest yourself for half an hour ;
'Tis far indeed from hence to Heaven,
But you fly fast, and 'tis but seven.
We'll take one cooling cup of nectar ;
And drink to this celestial Hector—

He break my dart, or hurt my power !
He, Leda's swan, and Danae's shower !
Go, bid him his wife's tongue restrain,
And mind his thunder, and his rain —
My darts ! O certainly I'll give them
From Cloe's eyes he shall receive them.
There's one, the best in all my quiver,
Twang ! through his very heart and liver,
He then shall pine, and sigh, and rave :
Good lord ! what bustle shall we have !
Neptune must straight be sent to sea,
And Flora summoned twice a day -
One must find shells, and t'other flowers,
For cooling grots, and fragrant bowers,
That Cloe may be served in state
The Hours must at her toilet wait
Whilst all the reasoning fools below
Wonder their watches go too slow
Lybs must fly south, and Eurus east,
For jewels for her hair and breast,
No matter though their cruel haste
Sink cities, and lay forests waste ;
No matter though this fleet be lost ;
Or that lie wind-bound on the coast.

What whispering in my mother's ear !
What care, that Juno should not hear !
What work among you scholar gods !
Phoebus must write him amorous odes :
And thou, poor cousin, must compose
His letters in submissive prose,
Whilst haughty Cloe, to sustain
The honour of my mystic reign,
Shall all his gifts and vows disdain ;
And laugh at your old bully's pain.
Dear ooz, said Hercules in a fright,
For Heaven's sake, keep your darts ! good
night.

Matthew Prior.—Born 1664, Died 1721.

754.—THE GARLAND.

The pride of every grove I chose,
The violet sweet, and lily fair,
The dappled pink, and blushing rose,
To deck my charming Cloe's hair

At morn the nymph vouchsafed to place
Upon her brow the various wreath ;
The flowers less blooming than her face ;
The scent less fragrant than her breath.

The flowers she wore along the day ;
And every nymph and shepherd said,
That in her hair they looked more gay
Than glowing in their native bed.

Undressed at evening when she found
Their odours lost, their colours past ;
She changed her look, and on the ground
Her garland and her eye she cast.

That eye dropped sense distant and clear,
As any Muse's tongue could speak,
When from its lid a pearly tear
Ran trickling down her beauteous cheek.

Dissembling what I knew too well,
My love, my life, said I, explain
This change of humour, pr'y' thee, tell :
That falling tear—What does it mean ?

She sighed ; she smiled, and to the flowers
Pointing, the lovely moralist said :
See, friend, in some few fleeting hours,
See yonder, what a change is made.

Ah me ! the blooming pride of May,
And that of beauty are but one,
At morn both flourish bright and gay,
Both fade at evening, pale, and gone.

At dawn poor Stella danced and sung ;
The amorous youth around her bowed ;
At night her fatal knell was rung ;
I saw, and kissed her in her shroud.

Such as she is, who died to-day,
Such I, alas ! may be to-morrow ;
Go, Damon, bid thy Muse display
The justice of thy Cloe's sorrow.

Matthew Prior.—Born 1664, Died 1721.

755—HENRY AND EMMA

TO CLOE.

Thou, to whose eyes I bend, at whose command
(Though low my voice, though artless be my hand)

I take the sprightly reed, and sing, and play,
Careless of what the censuring world may say
Bright Cloe, object of my constant vow,
Wilt thou awhile unbend thy serious brow,
Wilt thou with pleasure hear thy lover's strains,

And with one heavenly smile o'erpay his pains?

No longer shall the Nut-brown Maid be old,
Though since her youth three hundred years have roll'd

At thy desire she shall again be raised,
And her reviving charms in lasting verse be praised

No longer man or woman shall complain,
That he may love, and not be loved again,
That we in vain the fickle sex pursue,
Who change the constant lover for the new.

Whatever has been writ, whatever said,
(If female passion forg'd, or faith decayed)
Henceforth shall in my verse refuted stand,
Be said to winds, or writ upon the sand

And, while my notes to future times proclaim
Unconquer'd love, and ever-during flame,

O fairest of the sex! be thou my Muse
Deign on my work thy influence to diffuse,
Let me partake the blessings I rehearse,
And grant me, love, the just reward of verse!

As beauty's potent queen, with every grace
That once was Emma's, has adorned thy face,
And as her son has to my bosom dealt
That constant flame, which faithful Henry felt,

O let the story with thy life agree,
Let men once more the bright example see;
What Emma was to him, be thou to me
Nor send me by thy frown from her I love,
Distant and sad, a banished man to rove
But oh! with pity, long-entreated, crown
My pains and hopes, and when thou say'st
that one

Of all mankind thou lov'st, oh! think on me alone

Where beauteous Isis and her husband Tame

With mingled waves for ever flow the same,
In times of yore an ancient baron liv'd,
Great gifts bestowed, and great respect received

When dreadful Edward with successful care
Led his free Britons to the Gallic war,
This lord had headed his appointed bands,
In firm allegiance to his king's commands;
And (all due honours faithfully discharged)
Had brought back his paternal coat enlarged
With a new mark, the witness of his toil,
And no inglorious part of foreign spoil.

From the loud camp retired and noisy court,
In honourable ease and rural sport,

The remnant of his days he safely pass'd,
Nor found they lagged too slow, nor flew too fast.

He made his wish with his estate comply,
Joyful to live, yet not afraid to die.

One child he had, a daughter chaste and fair,

His age's comfort, and his fortune's heir;
They call'd her Emma, for the beauteous dame,

Who gave the virgin birth, had borne the name;

The name the indulgent father doubly loved,
For in the child the mother's charms improved

Yet as, when little, round his knees she play'd,

He call'd her oft in sport his Nut-brown Maid,

The friends and tenants took the fondling word

(As still they please, who imitate their lord);
Usage confirm'd what fancy had begun,

The mutual terms around the lands were known;

And Emma and the Nut-brown Maid were one.

As with her stature, still her charms increased,

Through all the isle her beauty was confessed
Oh! what perfection must that virgin share,

Who fairest is esteemed, where all are fair!
From distant shores repair the noble youth,

And find report for once had lessened truth.
By wonder first, and then by passion moved,

They came, they saw, they marvelled, and they loved

By public praises, and by secret sighs,
Each own'd the general power of Emma's eyes

In tilts and tournaments the valiant strove,
By glorious deeds to purchase Emma's love.

In gentle verse the witty told their flame,
And grac'd their choicest songs with Emma's name.

In vain they combat'd, in vain they writ:
Useless their strength, and impotent their wit.

Great Venus only must direct the dart,
Which else will never reach the fair one's heart,

Spite of the attempts of force, and soft effects of art.

Great Venus must prefer the happy one,
In Henry's cause her favour must be shown;

And Emma, of mankind, must love but him alone

While these in public to the castle came,
And by their grandeur justified their flame;

More secret ways the careful Henry takes;
His squire, his arms, and equipage forsakes,

In borrowed name and false attire array'd,
Oft he finds means to see the beauteous maid.

When Emma hunts, in huntsman's habit dress'd,

Henry on foot pursues the bounding beast,

In his right hand his beechen pole he bears,
And graceful at his side his horn he wears
Still to the glade, where she has bent her
way,

With knowing skill he drives the future prey ;
Bids her decline the hill, and shun the brake,
And shows the path her steed may safest
take.

Directs her spear to fix the glorious wound,
Pleased in his toils to have her triumph
crowned.

And blows her praises in no common sound.

A falconer Henry is, when Emma hawks,
With her of tarsels and of lures he talks,
Upon his wrist the towering merlin stands,
Practised to rise, and stoop at her commands
And when superior now the bird has flown,
And headlong brought the tumbling quarry
down,

With humble reverence he accosts the fair,
And with the honoured feather decks her hair
Yet still, as from the sportive field she goes
His downcast eye reveals his inward woes ;
And by his look and sorrow is expressed,
A nobler game pursued than bird or beast.

A shepherd now along the plain he roves,
And with his jolly pipe delights the groves.
The neighbouring swans around the stranger
throng,

Or to admire, or emulate his song ;
While with soft sorrow he renews his lays,
Nor heedful of their envy, nor their praise.
But, soon as Emma's eyes adorn the plain,
His notes he raises to a nobler strain,
With dutiful respect, and studious fear,
Lest any careless sound offend her ear.

A frantic gipsy now, the house he haunts,
And in wild phrases speaks dissembled wants.
With the fond maids in palmistry he deals
They tell the secret first, which he reveals,
Says who shall wed, and who shall be be-
guled,

What groom shall get, and 'squire maintain
the child.

But, when bright Emma would her fortune
know,

A softer look unbends his opening brow,
With trembling awe he gazes on her eye,
And in soft accents forms the kind reply ;
That she shall prove as fortunate as fair,
And Hymen's choicest gifts are all reserved
for her.

Now oft had Henry changed his sly dis-
guise,

Unmarked by all but beauteous Emma's eyes ;
Oft had found means alone to see the dame,
And at her feet to breathe his amorous flame,
And oft the pangs of absence to remove
By letters, soft interpreters of love
Till Time and Industry (the mighty two
That bring our wishes nearer to our view)
Made him perceive, that the inclining fair
Received his vows with no reluctant ear ;
That Venus had confirmed her equal reign,
And dealt to Emma's heart a share of Henry's
pain.

While Cupid smiled, by kind occasion
blessed,

And, with the secret kept, the love increased,
The amorous youth frequents the silent
groves.

And much he meditates, for much he loves
He loves, 'tis true, and is beloved again :
Great are his joys, but will they long remain ?
Emma with smiles receives his present flame,
But smiling, will she ever be the same !
Beautiful looks are ruled by fickle minds ;
And summer seas are turned by sudden
winds

Another love may gnan her easy youth.

Time changes thought, and flattery conquers
truth.

O impotent estate of human life,
Where hope and fear maintain eternal strife !
Where fleeting joy does lasting doubt inspire,
And most we question what we most desire !
Amongst thy various gifts, great Heaven
bestow

Our cup of love unmixed ; forbear to throw
Bitter ingredients in ; nor pall the draught
With nauseous grief, for our ill-judging
thought

Hardly enjoys the pleasurable taste,
Or deems it not sincere, or fears it cannot
last.

With wishes raised, with jealousies op-
pressed

(Alternate tyrants of the human breast),
By one great trial he resolves to prove
The faith of woman, and the force of love.
If scanning Emma's virtues he may find
That beauteous frame enclose a steady mind,
He'll fix his hope, of future joy secure ;
And live a slave to Hymen's happy power.
But if the fair one, as he fears, is frail,
If, poised right in reason's equal scale,
Light fly her merit, and her faults prevail,
His mind he vows to free from amorous cure,
The latent mischief from his heart to tear,
Resume his azure arms, and shine again in
vair

South of the castle, in a verdant glade,
A spreading beech extends her friendly shade ;
Here oft the nymph his breathing vows had
heard,

Here oft her silence had her heart declared.
As active spring awaked her infant buds,
And genial life informed the verdant woods,
Henry, in knots involving Emma's name,
Had half expressed and half concealed his
flame,

Upon this tree ; and, as the tender mark
Grew with the year, and widened with the
bark,

Venus had heard the virgin's soft address,
That, as the wound, the passion might
increase.

As potent Nature shed her kindly showers,
And decked the various mead with opening
flowers ;

Upon this tree the nymph's obliging care
Had left a frequent wreath for Henry's hair ;

Which as with gay delight the lover found,
Pleased with his conquest, with her present
crowned,
Glorious through all the plains he oft had
gone,

And to each swain the mystic honour shown,
The gift still praised, the giver still unknown
His secret note the troubled Henry writes,
To the known tree the lovely maid invites,
Imperfect words and dubious terms express,
That unforeseen mischance disturbed his
peace.

That he must something to her ear commend,
On which her conduct, and his life depend

Soon as the fair one had the note received,
The remnant of the day alone she grieved,
For different thus from every former note,
Which Venus dictated, and Henry wrote,
Which told her all his future hopes were laid
On the dear bosom of his Nut-brown Maid,
Which always blessed her eyes, and owned
her power,

And bid her oft adieu, yet added more

Now night advanced. The house in sleep
were laid;

The nurse experienced, and the prying maid;
And last that sprite, which does incessant
haunt

The lover's steps, the ancient maiden-aunt.
To her dear Henry Emma wings her way,
With quickened pace repairing forced delay,
For love, fantastic power, that is afraid
To stir abroad till watchfulness be laid,
Undaunted then o'er cliffs and valleys strays,
And leads his votaries safe through pathless
ways

Not Argus with his hundred eyes shall find
Where Cupid goes, though he, poor guide 'is
blind.

The maiden first arriving, sent her eye
To ask, if yet its chief delight were nigh;
With fear and with desire, with joy and pain,
She sees, and runs to meet him on the plain
But oh! his steps proclaim no lover's haste
On the low ground his fixed regards are cast,
His artful bosom heaves dissembled sighs,
And tears suborned fall copious from his
eyes.

With ease, alas! we credit what we love;
His painted grief does real sorrow move
In the afflicted fair, adown her cheek
Tracking the genuine tears their current
break,

Attentive stood the mournful nymph, the
man

Broke silence first, the tale alternate ran

HENRY

Sincere, O tell me, hast thou felt a pain,
Emma, beyond what woman knows to feign?
Has thy uncertain bosom ever strove
With the first tumults of a real love?
Hast thou now dreaded, and now blest his
way,
By turns averse, and joyful to obey?

Thy virgin softness hast thou e'er bewailed;
As Reason yielded, and as Love prevailed?
And wept the potent god's resistless dart,
His killing pleasure, his ecstatic smart,
And heavenly poison thrilling through thy
heart?

If so, with pity view my wretched state,
At least deplore, and then forget my fate,
To some more happy knight reserve thy
charms,

By Fortune favoured, and successful arms -
And only, as the sun's revolving ray
Brings back each year this melancholy day,
Permit one sigh, and set apart one tear,
To an abandoned exile's endless care.
For me, alas! out-cast of human race
Love's angel only waits, and dire disgrace,
For lo! these hands in murder are imbrued,
These trembling feet by justice are pursued,
Fate calls aloud, and hastens me away.
A shameful death attends my longer stay;
And I this night must fly from thee and love,
Condemned in lonely woods, a banished man,
to rove.

EMMA

What is our bliss, that changeth with the
moon,

And day of life, that darkens ere 'tis noon?
What is true passion, if unblest it dies,
And where is Emma's joy, if Henry flies?
If love, alas! be pain, the pain I bear
No thought can figure, and no tongue declare
No'er faithful woman felt, nor false one
feigned,

The flames which long have in my bosom
reigned

The god of love himself inhabits there,
With all his rage, and dread, and grief, and
care,

His complement of stores, and total war.

O! cease then coldly to suspect my love,
And let my deed at least my faith approve.
Alas! no youth shall my endearments share,
Nor day nor night shall interrupt my care,
No future story shall with truth upbraid
The cold indifference of the Nut-brown Maid,
Nor to hard banishment shall Henry run,
While careless Emma sleeps on beds of down.
View me resolved, where'er thou lead'st, to go,
Friend to thy pain, and partner of thy woe;
For I attest fair Venus and her son,
That I, of all mankind, will love but thee
alone

HENRY.

Let Prudence yet obstruct thy venturous
way,
And take good heed, what men will think and
say,

That beauteous Emma vagrant courses took,
Her father's house and civil life forsook
That, full of youthful blood, and fond of man,
She to the woodland with an exile ran.
Reflect, that lessened fame is ne'er regained;
And virgin honour, once, is always stained

Timely advised, the coming evil shun.
 Better not do the deed, than weep it done.
 No penance can absolve our guilty fame,
 Nor tears, that wash out sin, can wash out shame
 Then fly the sad effects of desperate love;
 And leave a banished man through lonely
 woods to rove.

EMMA.

Let Emma's hapless case be falsely told
 By the rash young, or the ill-natured old;
 Let every tongue its various censures choose,
 Absolve with coldness, or with spite accuse,
 Fear truth at last her radiant beams will
 raise,
 And malice vanquished heightens virtue's
 praise.
 Let then thy favour but indulge my flight,
 O' let my presence make thy travels light,
 And potent Venus shall exalt my name,
 Above the rumours of conscious Fame
 Nor from that busy demon's restless power
 Will ever Emma other grace explore,
 Than that this truth should to the world be
 known,
 That I, of all mankind, have loved but thee
 alone

HENRY.

But canst thou wield the sword, and bend
 the bow,
 With active force repel the sturdy foe?
 When the loud tumult speaks the battle
 nigh,
 And winged deaths in whistling arrows fly,
 Wilt thou, though wounded, yet undaunted
 stay,
 Perform thy part, and share the dangerous
 day?
 Then, as thy strength decays, thy heart will
 fail,
 Thy limbs all trembling, and thy cheeks all
 pale,
 With fruitless sorrow, thou, inglorious maid,
 Wilt weep thy safety by thy love betrayed
 Then to thy friend, by foes overcharged, deny
 Thy little useless aid, and coward fly
 Then wilt thou curse the chance that made
 thee love
 A banished man, condemned in lonely woods
 to rove.

EMMA.

With fatal certainty Thalesiris knew
 To send the arrow from the twanging yew,
 And, great in arms, and foremost in the war,
 Bonduca brandished high the British spear
 Could thirst of vengeance and desire of fame
 Excite the female breast with martial flame,
 And shall not love's diviner power inspire
 More hardy virtue, and more generous fire?
 Near thee, mistrust not, constant I'll abide,
 And fall, or vanquish, fighting by thy side
 Though my inferior strength may not allow,
 That I should bear or draw the warrior bow,

With ready hand, I will the shaft supply,
 And joy to see thy victor arrows fly
 Touched in the battle by the hostile reed,
 Shouldst thou (but Heaven avert it!) shouldst
 thou bleed,
 To staunch the wound, my finest lawn I'd
 tear,
 Wash them with tears, and wipe them with
 my hair,
 Blest, when my dangers and my toils have
 shown
 That I, of all mankind, could love but thee
 alone.

HENRY.

But canst thou, tender maid, canst thou
 sustain
 Afflictive want, or hunger's pressing pain?
 Those limbs, in lawn and softest silk arrayed,
 From sunbeams guarded, and of winds afraid,
 Can they bear angry Jove! can they resist
 The parching dog-star, and the bleak north-
 east?
 When, chilled by adverse snows and heating
 rain,
 We tread with weary steps the longsome
 plain,
 When with hard toil we seek our evening
 food,
 Berries and acorns, from the neighbouring
 wood,
 And find among the cliffs no other house,
 But the thin covert of some gathered boughs;
 Wilt thou not then reluctant send thine eye
 Around the cheery waste, and weeping try
 (Though then, alas! that trial be too late)
 To find thy father's hospitable gate,
 And seats, where ease and plenty brooding
 sate?
 Those seats, whence long excluded thou must
 mourn,
 That gate, for ever barred to thy return—
 Wilt thou not then bewail ill-fated love,
 And hate a banished man, condemned in
 woods to rove?

EMMA

Thy rise of fortune did I only weel,
 From its decline determined to recede;
 Did I but purpose to embark with thee
 On the smooth surface of a summer's sea;
 While gentle zephyrs play in prosperous gales,
 And fortune's favour fills the swelling sails;
 But would forsake the ship, and make the
 shore,
 When the winds whistle, and the tempests
 roar?
 No, Henry, no: one sacred oath has tied
 Our loves; one destiny our life shall guide;
 Nor wild nor deep our common way divide.
 When from the cave thou risest with the
 day,
 To beat the woods, and rouse the bounding
 prey;
 The cave with moss and branches I'll adorn,
 And cheerful sit to wait my lord's return.

And, when thou frequent bring'st the smitten
dear

(For seldom, archers say, thy arrows err),
I'll fetch quick fuel from the neighbouring
wood,

And strike the sparkling flint, and dress the
food,

With humble duty and officious haste,
I'll cull the furthest mead for thy repast,
The choicest herbs I to thy board will bring,
And draw thy water from the freshest spring,
And, when at night with weary toil oppress'd,
Soft slumbers thou enjoy'st, and wholesome
rest,

Watchful I'll guard thee, and with midnight
prayer

Wearily the gods to keep thee in their care,
And joyous ask, at morn's returning ray,
If thou hast health, and I may bless the day
My thoughts shall fix, my latest wish depend,
On thee, guide, guardian, kinsman, father,
friend

By all these sacred names be Henry known
To Emma's heart, and grateful let him own,
That she, of all mankind, could love but him
alone!

HENRY

Vainly thou tell'st me, what the woman's
care

Shall in the wildness, of the wood prepare
Thou, ere thou goest, unhappiest of thy kind,
Must leave the habit and the sex behind
No longer shall thy comely tresses break
In flowing ringlets on thy snowy neck,
Or sit behind thy head, an ample round,
In graceful braids with various ribbon bound
No longer shall the bodice, aptly laced,
From thy full bosom to thy slender waist,
That air and harmony of shape express,
Fine by degrees, and beautifully less
Nor shall thy lower garments artful plait,
From thy fair side dependent to thy foot,
Arm their chaste beauties with a modest
pride,

And double every charm they seek to hide
The ambrosial plenty of thy shining hair,
Cropped off and lost, scarce lower than thy
ear

Shall stand uncouth a horseman's coat shall
hide

Thy taper shape, and comeliness of side
The short trunk-hose shall show thy foot and
knee

Loathsome, and to common eye-sight free
And, with a bolder stride and looser air,
Mingled with men, a man thou must appear.

Nor solitude, nor gentle peace of mind,
Mistaken maid, shalt thou in forests find,
'Ths long since Cynthia and her train were
there

Or guardian gods made innocence than care
Vagrants and outlaws shall offend thy view,
For such must be my friends, a hideous crew
By adverse fortune mixed in social ill,
Trained to assault, and disciplined to kill,

Their common loves, a low'd abandoned pack,
The beadle's lash still flagrant on their back
By sloth corrupted, by disorder fed,
Made bold by want and prostitute for bread.
With such must Emma hunt the tedious day,
Assist their violence, and divide their prey:
With such she must return at setting light,
Though not partaker, witness of their night
Thy ear, inured to charitable sounds
And pitying love, must feel the hateful
wounds

Of jest obscene and vulgar ribaldry,
The ill-bred question, and the low'd reply,
Brought by long habitude from bad to worse,
Must hear the frequent oath, the dreadful
curse,

That latest weapon of the wretches' war,
And blasphemy, sad comrade of despair

Now, Emma, now the last reflection make,
What thou wouldst follow, what thou must
forsake

By our ill-omened stars, and adverse Heaven,
No middle object to thy choice is given.
Or yield thy virtue to attain thy love,
Or leave a banished man, condemned in woods
to rove.

EMMA

O grief of heart! that our unhappy fates
Force thee to suffer what thy honour hates:
Mix thee amongst the bad, or make thee run
Too near the paths which virtue bids thee
shun

Yet with her Henry still let Emma go,
With him abhor the vice, but share the woe;
And sure my little heart can never err
Amidst the worst, if Henry still be there.

Our outward act is prompted from within;
And from the sinner's mind proceeds the sin;
By her own choice free virtue is approved,
Nor by the force of outward objects moved.
Who has assayed no danger, gains no praise.
In a small isle, amidst the widest seas,
Triumphant Constancy has fixed her seat,
In vain the Syrens sing, the tempests beat
Their flattery she rejects, nor fears their
throat.

For thee alone these little charms I dressed:
Condemned them, or absolved them by thy
test.

In comely figure ranged my jewels shone,
Or negligently placed for thee alone,
For thee again they shall be laid aside;
The woman, Henry, shall put off her pride
For thee: my clothes, my sex, exchanged for
thee,

I'll mingle with the people's wretched lee,
O fine extreme of human infamy!
Wanting the scissors, with these hands I'll
tear

(If that obstructs my flight) this load of hair.
Black soot, or yellow walnut, shall disgrace
This little red and white of Emma's face
Those nails with scratches shall deform my
breast,
Lost by my look or colour be expressed

The mark of aught high-born, or ever better dressed

Yet in this commerce, under this disguise,
Let me be grateful still to Henry's eyes,
Lost to the world, let me to him be known
My fate I can at-olve, if he shall own,
That, leaving all mankind, I love but him alone

HENRY.

O wildest thoughts of an abandoned mind !
Name, habit, parents, woman, left behind,
Even honour dubious, thou prefer'st to go
Wild to the woods with me said Emma so ?
Or did I dream what Emma never said ?
O guilty error ! and O wretched maid !
Whose roving fancy would resolve the same
With him, who next shall tempt her easy
fame,
And blow with empty words the susceptible
flame.
Now why should doubtful terms thy mind
perplex,
Confess thy frailty, and avow the sex
No longer loose desire for constant love
Mistake, but say, 'tis man with whom thou
long'st to rove

EMMA.

Are there not poisons, racks, and flames,
and swords,
That Emma thus must die by Henry's words ?
Yet what could swords or poison, racks or
flame,
But mangle and disjoint this brittle frame !
More fatal Henry's words, they murder
Emma's fame
And fall these sayings from that gentle
tongue,
Where civil speech and soft persuasion hung,
Whose artful sweetness and harmonious
strain,
Curling my grace, yet curling it in vain,
Called sighs, and tears, and wishes, to its aid,
And, whilst it Henry's glowing flame conveyed,
Still blame the coldness of the Nut-brown
Maid ?

Let envious jealousy and canker'd spite
Produce my actions to severest light,
And tax my open day, or secret night
Did o'er my tongue speak my unguarded
heart
The least inclined to play the wanton's part ?
Dul o'er my eye one inward thought reveal,
Which angels might not hear, and virgins tell ?
And hast thou, Henry, in my conduct known
One fault, but that which I must never own,
That I, of all mankind, have loved but thee
alone ?

HENRY

Vainly thou tal'st of loving me alone
Each man is man, and all our sex is one.
False are our words, and fickle is our mind ;
Nor in love's ritual can we ever find
Vows made to last, or promises to bind.

By nature prompted, and for empire made,
Alike by strength or cunning we invade,
When armed with rage we march against the
foe,

We lift the battle-axe, and draw the bow,
When, fired with passion, we attack the fair,
Delusive sighs and brittle vows we bear,
On falsehood and our arms have equal use,
As they our conquest or delight produce
The foolish heart thou gav'st, again receive,
The only boon departing love can give.
To be less wretched, be no longer true ;
What strives to fly thee, why shouldst thou
pursue ?

Forget the present flame, indulge a now
Single the loveliest of the amorous youth ;
Ask for his vow, but hope not for his truth
The next man (and the next thou shalt
believe)

Will pawn his gods, intending to deceive,
Will kneel, implore, persist, o'ercome, and
leave

Hence let thy Cupid aim his arrows right ;
Be wise and false, shun trouble, seek delight ;
Change thou the first, nor wait thy lover's
flight.

Why shouldst thou weep ? let nature judge
our case,

I saw thee young and fair ; pursued the chase
Of youth and beauty I another saw
Farrer and younger : yielding to the law
Of our all-ruling mother, I pursued
More youth, more beauty, blest vicissitude !
My active heart still keeps its pristine
flame,

The object altered, the desire the same

This younger, fairer, pleads her rightful
charms,

With present power compels me to her arms.
And much I fear, from my subjected mind
(If beauty's force to constant love can bind),
That years may roll, ere in her turn the
maid

Shall weep the fury of my love decayed ;
And weeping follow me, as thou dost now,
With idle clamours of a broken vow.

Nor can the wildness of thy wishes err
So wide, to hope that thou may'st live with
her

Love, well thou know'st, no partnership
allows

Cupid averse rejects divided vows.

Then from thy foolish heart, vain maid,
remove

An useless sorrow, and an ill-starred love ;
And leave me, with the fair, at large in woods
to rove.

EMMA.

Are we in life through one great error led,
Is each man perjured, and each nymph be-
trayed ?

Of the superior sex art thou the worst ?
Am I of mine the most completely cursed ?
Yet let me go with thee ; and going prove,
From what I will endure, how much I love.

This potent beauty, thus triumphant fair,
 This happy object of our different care,
 Her let me follow; her let me attend
 A servant (she may scorn the name of friend)

What she demands, incessant I'll prepare,
 I'll weave her garlands, and I'll plant her hair.

My busy diligence shall deck her board
 (For there at least I may approach my lord),

And, when her Henry's softer hours advise
 His servant's absence, with dejected eyes
 Far I'll recede, and sighs forbid to use.

Yet, when increasing grief brings slow disease;

And obbing life, on terms severe as these,
 Will have its little lamp no longer fed;
 When Henry's mistress shows him Emma dead,

Roscoe my poor remains from vile neglect
 With virgin honours let my hearse be decked,
 And decent emblem, and at least persuade
 This happy nymph, that Emma may be laid
 Where thou, dear author of my death, where she,

With frequent eye my sepulchre may see.
 The nymph amidst her joys may haply breathe
 One pious sigh, reflecting on my death,
 And the sad fate which she may one day prove,

Who hopes from Henry's vows eternal love
 And thou forsworn, thou cruel, as thou art,
 If Emma's image ever touched thy heart;
 Thou sure must give one thought, and drop one tear

To her, whom love abandoned to despair,
 To her, who, dying, on the wounded stone
 Bid it in lasting characters be known,
 That, of mankind, she loved but thee alone.

HENRY

Hear, solemn Jove; and conscious Venns, hear,
 And thou, bright maid, believe me whilst I swear,
 No time, no change, no future flame, shall move

The well-placed basis of my lasting love
 O powerful virtue! O victorious fair!
 At least excuse a trial too severe
 Receive the triumph, and forget the war
 No banished man, condemned in woods to rove,

Intreats thy pardon, and implores thy love.
 No perjured knight deserves to quit thy arms,
 Fairest collection of thy sex's charms,
 Crown of my love, and honour of my youth!
 Henry, thy Henry, with eternal truth,
 As thou mayst wish, shall all his life employ,
 And found his glory in his Emma's joy

In me behold the potent Edgar's heir,
 Plutonian earl, him terrible in war
 Let Loyre confess, for she has felt his sword,
 And trembling fled before the British lord

Him great in peace and wealth fair Deva knows,
 For she amidst his spacious meadows flows,
 Inclines her urn upon his fattened lands,
 And sees his numerous herds imprint her sands.

And thou, my fair, my dove, shalt raise thy thought

To greatness next to empire, shalt be brought
 With solemn pomp to my paternal seat.

Where peace and plenty on thy word shall wait

Music and song shall wake the marriage-day -
 And, whilst the priests accuse the bride's delay,

Myrtles and roses shall obstruct her way
 Friendship shall still thy evening feasts adorn,

And blooming peace shall ever bless thy morn.

Succeeding years their happy race shall run,
 And age unheeded by delight come on;
 While yet superior love shall mock his power,
 And when old Time shall turn the fated hour,

Which only can our well-tied knot unfold;
 What rests of both, one sepulchre shall hold

Hence then for ever from my Emma's breast

(That heaven of softness, and that seat of rest)

No doubts and fears, and all that know to move

Tormenting grief, and all that trouble love,
 Scattered by winds recede, and wild in forests rove

EMMA

O day the fairest sure that ever rose!
 Period and end of anxious Emma's woes!
 Sure of her joy, and source of her delight;
 O! winged with pleasure take thy happy flight,

And give each future morn a tincture of thy white

Yet tell thy votary, potent queen of love,
 Henry, my Henry, will he never rove?
 Will he be ever kind, and just, and good?
 And is there yet no mistress in the wood?
 None, none there is, the thought was rash and vain,

A false idea, and a fancied pain
 Doubt shall for ever quit my strengthened heart,

And anxious jealousy's corroding smart,
 Nor other inmate shall inhabit there,
 But soft Belief, young Joy, and pleasing Care

Hence let the tides of plenty ebb and flow,
 And fortune's various gale unheeded blow
 If at my feet the suppliant goddess stands,
 And sheds her treasure with unwearied hands;
 Her present favour cautious I'll embrace,
 And not unthankful use the proffered grace.
 If she reclaims the temporary boon,
 And tries her pinions, fluttering to be gone;

Secure of mind, I'll obviate her intent,
 And unconcerned return the goods she lent
 Nor happiness can I, nor misery feel,
 From any turn of her fantastic wheel
 Friendship's great laws, and love's superior
 powers,
 Must mark the colour of my future hours.
 From the events which thy commands create
 I must my blessings or my sorrows date,
 And Henry's will must dictate Emma's fate.

Yet while with close delight and inward
 pride
 (Which from the world my careful soul shall
 hide)

I see thee, lord and end of my desire,
 Exalted high as virtue can require,
 With power invested, and with pleasure
 cheered,
 Sought by the good, by the oppressor feared,
 Loaded and blest with all the affluent store,
 Which human vows at smoking shrines im-
 plore,
 Grateful and humble grant me to employ
 My life subservient only to thy joy;
 And at my death to bless thy kindness shown
 To her, who of mankind could love but thee
 alone.

While thus the constant pair alternate
 said,
 Joyful above them and around them played
 Angels and sportive loves, a numerous crowd,
 Smiling they clapped their wings, and low
 they bowed

They tumbled all their little quivers o'er,
 To choose propitious shafts, a precious store,
 That, when their god should take his future
 darts,

To strike (however rarely) constant hearts,
 His happy skill might proper arms employ,
 All tapped with pleasure, and all winged with
 joy

And those, they vowed, whose lives should
 imitate

These lovers' constancy, should share their
 fate

The queen of beauty stopped her bridled
 doves;

Approved the little labour of the loves,
 Was proud and pleased the mutual vow to
 hear;

And to the triumph called the god of war.
 Soon as she calls, the god is always near.

Now, Mars, she said, let Fame exalt her
 voice,

Nor let thy conquests only be her choice
 But, when she sings great Edward from the
 field

Returned, the hostile spear and captive shield
 In Concord's temple hung, and Gallia taught
 to yield,

And when, as prudent Saturn shall complete
 The years designed to perfect Britain's state,
 The swift-winged power shall take her trump
 again,

To sing her favourite Anna's wondrous reign;

To recollect unwearied Marlborough's toils,
 Old Rufus' hall unequal to his spoils,
 The British soldier from his high command
 Glorious, and (and thrice vanquished by his
 hand

Let her at least perform what I demand;
 With second breath the vocal brass inspire;
 And tell the nations, in no vulgar strain,
 What wars I manage, and what wreaths I
 gain

And, when thy tumults and thy fights are
 past,

And when thy laurels at my feet are cast,
 Faithful mayst thou, like British Henry,
 prove

And, Emma-like, let me return thy love.

Renowned for truth, let all thy sons
 appear,

And constant beauty shall reward their care
 Mars smiled, and bowed. the Cyprian
 deity

Turned to the glorious ruler of the sky;
 And thou, who smiling mad, great god of days
 And verse, behold my deed, and sing my
 praise,

As on the British earth, my favourite isle,
 Thy gentle rays and kindest influence smile,
 Through all her laughing fields and verdant
 groves,

Proclaim with joy these memorable loves.

From every annual course let one great day
 To celebrated sports and floral play
 Be set aside; and, in the softest lays
 Of thy poetic sons, be solemn praise
 And everlasting marks of honour paid,
 To the true lover and the Nut-brown Maid

Matthew Prior — Born 1664, Died 1721.

756 — THE THIEF AND THE COR- DELLER

Who has o'er been at Paris must needs know
 the Grove,

The fatal retreat of th' unfortunate brave;
 Where honour and justice most oddly con-
 tribute

To ease heroes' pains by a halter and gibbet;
 Derry down, down, hey derry down.

There death breaks the shackles which force
 had put on;

And the hangman completes what the judge
 but begun;

There the squire of the pad, and the knight of
 the post,

Find their pains no more balked, and their
 hopes no more crossed.

Derry down, etc.

Great claims are there made, and great secrets
 are known;

And the king, and the law, and the thief has
 his own;

But my hearers cry out What a dence dost
thou ail?
Cut off thy reflections, and gave us thy tale
Derry down, etc

'Twas there then, in civil respect to harsh
laws,
And for want of false witness, to back a bad
cause,
A Norman, though late, was obliged to
appear,
And who to assist, but a grave Cordelier?
Derry down, etc

The squire, whose good grace was to open the
scene,
Seemed not in great haste, that the show
should begin,
Now fitted the halter, now traversed the cart,
And often took leave, but was loth to depart
Derry down, etc

What frightens you thus, my good son, says
the priest,
You murdered, are sorry, and have been con-
fessed
O father! my sorrow will scarce save my
bacon,
For 'twas not that I murdered, but that I
was taken
Derry down, etc

Pugh! pr'ythee ne'er trouble thy head with
such fancies,
Rely on the aid you shall have from Saint
Francis,
If the money you promised be brought to the
chest,
You have only to die; let the church do the
rest.
Derry down, etc.

And what will folks say, if they see you
afraid,
It reflects upon me, as I knew not my trade
Courage, friend; to-day is your period of
horror,
And things will go better, believe me, to-
morrow
Derry down, etc

To-morrow? our hero replied in a fright
He that's hanged before noon, ought to think
of to-night
Tell your beads, quoth the priest, and be
fairly trussed up,
For you surely to-night shall in paradise sup
Derry down, etc

Alas! quoth the squire, how'er sumptuous
the treat,
Parblen, I shall have little stomach to eat;
I should therefore esteem it great favour and
grace,
Would you be so kind, as to go in my place.
Derry down, etc

That I would, quoth the father, and thank
you to boot,
But our actions, you know, with our duty
must suit.

The feast, I proposed to you, I cannot taste,
For this night, by our order, is marked for a
fast.

Derry down, etc.

Then turning about to the hangman, he said
Dispatch me I pr'ythee, this troublesome
blade.

For thy cord, and my cord both equally tie,
And we live by the gold for which other men
die

Derry down, etc

Matthew Prior — Born 1664, Died 1721.

757—PROTOGENES AND APELLES.

When poets wrote, and painters drew,
As nature pointed out the view,
Ere Gothic forms were known in Greece,
To spoil the well-proportioned piece,
And in our verse ere monkish rhymes
Had jangled their fantastic chimes,
Ere on the flowery lands of Rhodes
Those knights had fixed their dull abodes,
Who knew not much to paint or write,
Nor cared to pray, nor dared to fight,
Protopogenes, historians note,
Loved there, a burgess, snot and lot,
And, as old Pliny's writings show,
Apelles did the same at Co
Agreed these points of time and place,
Proceed we in the present case

Piqued by Protopogenes's fame,
From Co to Rhodes Apelles came,
To see a rival and a friend,
Prepared to censure, or commend,
Here to absolve, and there object,
As art with candour might direct
He sails, he lands, he comes, he rings,
His servants follow with the things,
Appears the governante of the house;
For such in Greece were much in use.
If young or handsome, yea or no,
Concerns not me or thee to know

Does squire Protopogenes live here?
Yes, sir, says she, with gracious air,
And courtesy low, but just called out
By lords peculiarly devout,
Who came on purpose, sir, to borrow
Our Venus, for the feast to-morrow,
To grace the church 'tis Venus' day
I hope, sir, you intend to stay,
To see our Venus. 'Tis the piece
The most renowned throughout all Greece,
So like the original, they say
But I have no great skill that way
But, sir, at six 'tis now past three
Dromo must make my master's tea
At six, sir, if you please to come,
You'll find my master, sir, at home.

Ten, says a critic, big with laughter,
Was found some twenty ages after,
Authors, before they write, should read,
'Tis very true, but we'll proceed

And, sir, at present would you please
To leave your name? Fair maiden, you
Reach me that board! No sooner spoke
But done! With one judicious stroke,
On the plain ground Apollos drew
A circle regularly true,
And will you please, sweetheart, said he,
To show your master this from me?
By it he presently will know
How painters write their names at Co

He gave the pannel to the maid
Smiling and courtesying, sir, she said,
I shall not fail to tell my master
And, sir, for fear of all disaster,
I'll keep it my own self, safe hid,
Says the old proverb, and safe find.
So, sir, as sure as key or lock—
Your servant, sir—at six o'clock

Again at six Apollos came,
Found the same prating civil dame
Sir, that my master has been here,
Will by the board itself appear.
If from the perfect line he found,
He has presumed to swell the round,
Or colours on the draught to lay,
'Tis thus (he ordered me to say)
Thus write the painters of this isle—
Let those of Co remark the style

She said, and to his hand restored
The rival pledge, the massive board.
Upon the happy line were laid
Such obvious light, and easy shade,
That Paris' apple stood confest,
Or Leda's egg, or Clio's breast

Apollos viewed the finished piece,
And hys, said he, the arts of Greece!
Howe'er Protagoras and I
May in our rival talents vie,
Howe'er our works may have expressed
Who trust drew, or coloured best,
When he beheld my flowing line,
He found at least I could design
And from his artful round I grant,
That he with perfect skill can paint

The dullest genius cannot fail
To find the moral of my tale
That the distinguished part of men,
With compass, pencil, sword, or pen,
Should in life's visit leave their name,
In characters, which may proclaim,
That they with ardour strove to raise
At once their arts, and country's praise;
And in their working, took great care,
That all was full, and round, and fair

Matthew Prior — Born 1664, Died 1731.

758.—ABRA'S LOVE FOR SOLOMON

Another nymph, amongst the many fair,
That made my softer hours their solemn
care,

Before the rest affected still to stand,
And watch'd my eye, preventing my command.
Abra, she so was call'd, did soonest haste
To grace my presence. Abra went the last;
Abra was ready ere I call'd her name,
And, though I call'd another, Abra came
Her equals first observed her growing zeal
And laughing, gloss'd that Abra served so
well.

To me her actions did unheeded do,
Or were remark'd but with a common eye,
Till, more apprised of what the rumour said,
More I observed peculiar in the maid
The sun declined had shot his western ray,
When, tired with business of the solemn day,
I purpos'd to unbend the evening hours,
And banquet private in the women's bowers.
I call'd before I sat to wash my hands
(For so the precept of the law commands).
Love had ordain'd that it was Abra's turn
To mix the sweets, and minister the urn
With awful homage, and submissive dread,
The maid approach'd, on my declining head
To pour the oils; she trembled as she
pour'd,

With an unguarded look she now devour'd
My nearer face; and now recall'd her eye,
And heaved, and strove to hide, a sudden
sigh

And whence, said I, canst thou have dread or
pain?

What can thy imagery of sorrow mean?
Secluded from the world and all its care,
Hast thou to grieve or joy, to hope or fear?
For sure, I added, sure thy little heart
Ne'er felt love's anger, or received his dart

Abash'd she blush'd, and with disorder
spoke:

Her rising shame adorn'd the words it broke.

If the great master will descend to hear
The humble series of his handmaid's care,
(O! while she tells it, let him not put on
The look that awes the nations from the
throne!)

O! let not death severe in glory lie
In the king's frown and terror of his eye!
Mine to obey, thy part is to ordain;
And, though to mention be to suffer pain,
If the king smile whilst I my woe relate,
If weeping, I find favour in his sight,
Flow fast, my tears, full rising his delight
(O! witness earth beneath, and heaven
above!)

For can I lude it? I am sick of love
It madness may the name of passion bear,
Or love he call'd what is indeed despair.

Thou Sovereign Power, whose secret will
controls

The inward bent and motion of our souls;
Why hast thou placed such infinite degrees
Between the cause and cure of my disease?
The mighty object of that raging fire,
In which, unpitied, Abra must expire
Had he been born some simple shepherd's
her,

The lowing herd or fleecy sheep his care,

At morn with him I o'er the hills had run,
Scornful of winter's frost and summer's sun,
Still asking where he made his flock to rest at noon,

For him at night, the dear expected guest,
I had with hasty joy prepared the feast;
And from the cottage, o'er the distant plain,
Sent forth my longing eye to meet the swain,
Wavering, impatient, toss'd by hope and fear,

Till he and joy together should appear,
And the loved dog declare his master near.
On my declining neck and open breast
I should have lull'd the lovely youth to rest,
And from beneath his head, at dawning day,
With softest care have stol'n my arm away,
To rise, and from the fold release his sheep,
Fond of his flock, indulgent to his sleep
Or if kind heaven, propitious to my flame
(For sure from heaven the faithful ardour came),

Had blow'd my life, and deck'd my natal hour
With height of title, and extent of power,
Without a crime my passion had aspired,
Found the loved prince, and told what I desired

Then I had come, preventing Sheba's queen,
To see the comeliest of the sons of men,
To hear the charming poet's amorous song,
And gather honey falling from his tongue,
To take the fragrant kisses of his mouth,
Sweeter than breezes of her native south,
Liking his grace, his person, and his mien,
To all that great or beautiful I had seen.
Science and bright his eyes, as solar beams
Reflecting temper'd light from crystal streams,
Ruddy as gold his cheek, his bosom fair
As silver, the curl'd ringlets of his hair
Black as the raven's wing, his lip more red
Than eastern coral, or the scarlet thread,
Even his teeth, and white like a young flock
Coeval, newly shorn, from the clear brook
Recent, and branching on the sunny rock
Ivory, with sapphires interspersed, explains
How white his hands, how blue the manly veins

Columns of polish'd marble, firmly set
On golden bases, are his legs and feet,
His stature all majestic, all divine,
Straight as the palm-tree, strong as is the pine.

Saffron and myrrh are on his garments shed,
And everlasting sweets bloom round his head.
What utter I? where am I? wretched maid!
Die, Alia, die too plainly hast thou said
Thy soul's desire to meet his high embrace,
And blessing stamp'd upon thy future race,
To bid attentive nations bless thy womb,
With unborn monarchs charged, and Solomons to come

Here o'er her speech her flowing eyes prevail.
O foolish maid! and oh, unhappy tale! * *
I saw her, 'twas humanity, it gave
Some respite to the sorrows of my slave,
Her fond excess proclaim'd her passion true,
And generous pity to that truth was due.

Well I intreated her, who well deserved
I call'd her often, for she always served.
Use made her person easy to my sight,
And ease insensibly produced delight
Whene'er I revell'd in the women's bowers
(For first I sought her but at looser hours),
The apples she had gather'd smelt most sweet,

The cake she kneaded was the savoury meat
But fruits their odour lost, and meats their taste,

If gentle Abra had not deck'd the feast
Dishonour'd did the sparkling goblet stand,
Unless received from gentle Abra's hand,
And, when the virgins form'd the evening choir,

Raising their voices to the master lyre,
Too flat I thought this voice, and that too shrill,

One show'd too much, and one too little skill,
Nor could my soul approve the music's tone,
Till all was hush'd, and Abra sung alone
Fairer she seem'd distinguish'd from the rest,

And better mien disclosed, as better drest
A bright tress round her forehead tied,
To juster bounds confined its rising pride.
The blushing ruby on her snowy breast
Render'd its panting whiteness more confess'd;
Bracelets of pearl gave roundness to her arm,
And every gem augmented every charm.
Her senses pleas'd, her beauty still improved,
And she more lovely grew, as more beloved

Matthew Prior—Born 1684, Died 1721.

750—EPITAPH EXTEMPORE.

Nobles and heralds, by your leave,
Here lies what once was Matthew Prior,
The son of Adam and of Eve;
Can Stuart or Nassau claim higher?

Matthew Prior—Born 1684, Died 1721.

760.—FOR MY OWN MONUMENT

As doctors give physic by way of prevention,
Matt, alive and in health, of his tombstone
took care.

For delays are unsafe, and his pious intention
May haply be never fulfill'd by his heir

Then take Matt's word for it, the sculptor is paid,
That the figure is fine, pray believe your own eye.

Yet credit but lightly what more may be said,
For we flatter ourselves, and teach marble to lie.

Yet counting as far as to fifty his years,
His virtues and vices were as other men's
are,

High hopes he conceived, and he smother'd
great fears,
In a life partly-colour'd, half pleasure, half
care

Nor to business a drudge, nor to faction a
slave,
He strove to make interest and freedom
agree;

In public employments industrious and grave,
And alone with his friends, Lord! how merry
was he.

Now in equipage stately, now humbly on foot,
Both fortunes he tried, but to neither would
trust,

And whil'd in the round as the wheel turn'd
about,

He found riches had wings, and knew man
was but dust

This verse, little polish'd, though mighty
sincere,

Sets neither his titles nor merit to view;
It says that his robes collected he here,
And no mortal yet knows if this may be true

Fierce robbers there are that infect the high-
way,

So Matt may be kill'd, and his bones never
found,

False witness at court, and fierce tempests at
sea,

So Matt may yet chance to be hang'd or be
down'd

If his bones lie in earth, roll in sea, fly in
air,

To Fate we must yield, and the thing is the
same,

And if passing thou giv'st him a smile or a
tear,

He cares not—yet, pithier, be kind to his
fame

Matthew Prior — Born 1664, Died 1721

761 — AN EPITAPH.

Interr'd beneath this marble stone,
Lie sauntering Jack and idle Joan
While rolling threescore years and one
Did round this globe their courses run,
If human things went ill or well,
If changing empires rose or fell,
The morning past, the evening came,
And found this couple just the same.
They walk'd and ate, good folks What then?
Why, then they walk'd and ate again,
They soundly slept the night away,
They did just nothing all the day
Nor sister either had, nor brother;
They seem'd just tallied for each other.

Their Moral and Economy

Most perfectly they made agree;
Each virtue kept its proper bound,
Nor trespass'd on the other's ground.
Nor fame nor censure they regarded,
They neither punish'd nor rewarded.
He cared not what the footman did,
Her maids she neither praised nor chid -
So every servant took his course,
And, bad at first, they all grew worse.
Slothful disorder fill'd his stable,
And sluttish plenty deck'd her table
Then beer was strong, their wine was port;
Their meal was large, their grace was short.
They gave the poor the remnant meat,
Just when it grew not fit to eat.

They paid the church and parish rate,
And took, but read not, the receipt.
For which they claim'd their Sunday's due,
Of slumbering in an upper pew.

No man's defects sought they to know,
So never made themselves a foe

No man's good deeds did they commend,
So never raised themselves a friend

Nor cherish'd they relations poor,
That might decrease their present store;

Nor ban nor house did they repair,
That might oblige their future heir.

They neither added nor confounded;
They neither wanted nor abounded.

Nor tear nor smile did they employ
At news of public grief or joy.

When bells were rung and bonfires made,
If ask'd, they ne'er denied their aid,

Their jug was to the ringers carried,
Whoever either died or married,

Their bullet at the fire was found,
Whoever was deposed or crown'd.

Nor good, nor bad, nor fools, nor wise,
They would not learn, nor could advise;

Without love, hatred, joy, or fear,
They led—a kind of—as it were;

Nor wish'd, nor cared, nor laugh'd, nor cried;
And so they lived, and so they died.

Matthew Prior — Born 1664, Died 1721.

762 — ON BISHOP ATTERBURY'S BURYING THE DUKE OF BUCKINGHAM, MDCCXX

"I have no hopes," the duke he says, and
dies,

"In sure and certain hopes," the prelate
cries.

Of those two learned poets, I prophesie, say,
man,

Who is the lying knave, the priest or layman?
The duke he stands an infidel confessed,

"He's our dear brother," quoth the lordly
priest.

The duke, though knave, still "brother dear,"
he cries,

And who can say the reverend prelate lies?

Matthew Prior — Born 1664, Died 1721.

763.—A SONG FOR ST. CECILIA'S DAY,
AT OXFORD.

I.

Cecilia, whose exalted hymns
With joy and wonder fill the blest,
In choirs of warbling seraphims,
Known and distinguish'd from the rest,
Attend, harmonious saint, and see
Thy vocal sons of harmony,
Attend, harmonious saint, and hear our
prayers,
Enliven all our earthly airs,
And, as thou sing'st thy God, teach us to sing
of thee,
Tune every string and every tongue,
Be thou the Muse and subject of our
song.

II.

Let all Cecilia's praise proclaim,
Employ the echo in her name,
Hark how the flutes and trumpets raise,
At bright Cecilia's name, their lays,
The organ labours in her praise
Cecilia's name does all our numbers grace,
From every voice the tuneful accents fly,
In soaring trebles now it rises high,
And now it sinks, and dwells upon the base.
Cecilia's name through all the notes we
sing,
The work of every skilful tongue,
The sound of every trembling string,
The sound and triumph of our song.

III.

For ever consecrate the day
To music and Cecilia,
Music, the greatest good that mortals
know,
And all of heaven we have below.
Music can noble hints impart,
Engender fury, kindle love,
With unsuspected eloquence can move,
And manage all the man with secret art.
When Orpheus strikes the trembling
lyre,
The streams stand still, the stones
admire,
The listening savages advance,
The wolf and lamb around him trip,
The bears in awkward measures leap,
And tigers mingle in the dance
The moving woods attended, as he play'd,
And Rhodope was left without a shade.

IV.

Music religious heats inspires,
It wakes the soul, and lifts it high,
And wings it with sublime desires,
And fits it to bespeak the Deity
The Almighty listens to a tuneful tongue,
And seems well pleased and courted with
a song.

Soft moving sounds and heavenly airs
Give force to every word, and recommend our
prayers.

When time itself shall be no more,
And all things in confusion hurl'd,
Music shall then exert its power,
And sound survive the ruins of the world:
Then saints and angels shall agree
In one eternal jubilee:
All heaven shall echo with their hymns
divine,
And God himself with pleasure see
The whole creation in a chorus join

CHORUS

Consecrate the place and day
To music and Cecilia.
Let no rough winds approach, nor dare
Invade the hallow'd bounds,
Nor rudely shake the tuneful air,
Nor spoil the fleeting sounds.
Nor mournful sigh nor groan be heard,
But gladness dwell on every tongue,
Whilst all, with voice and strings prepared,
Keep up the loud harmonious song,
And imitate the blest above,
In joy, and harmony, and love
Joseph Addison — Born 1672, Died 1709.

764.—AN ODE FOR ST CECILIA'S DAY.

Prepare the hallow'd strain, my Muse,
Thy softest sounds and sweetest numbers
choose,
The bright Cecilia's praise rehearse,
In warbling words, and gliding verse,
That smoothly run into a song,
And gently die away, and melt upon the
tongue.

First let the sprightly violin
The joyful melody begin,
And none of all her strings be mute,
While the sharp sound and shriller lay
In sweet harmonious notes decay,
Softened and mellow'd by the flute
"The flute that sweetly can complain,
Dissolve the frozen nymph's disdain,
Panting sympathy impart,
Till she partake her lover's smart."

CHORUS.

Next, let the solemn organ join
Religious airs, and strains divine,
Such as may lift us to the skies,
And set all Heaven before our eyes
"Such as may lift us to the skies;
So far at least till they
Descend with kind surprise,
And meet our pious harmony half-way"
Let then the trumpet's piercing sound
Our ravish'd ears with pleasure wound

The soul o'erpowering with delight,
As, with a quick uncommon ray,
A streak of lightning clears the day,
And flashes on the sight
Let Echo too perform her part,
Prolonging every note with art,
And in a low expiring strain
Play all the concert o'er again.

Such were the tuneful notes that lung'd
On bright Cecilia's charming tongue
Notes that sacred hearts inspired,
And with religious ardour fir'd.
The love-sick youth, that long suppress'd
His smother'd passion in his breast,
No sooner heard the warbling dame,
But, by the secret influence turn'd,
He felt a new diviner flame,
And with devotion burn'd.

With ravish'd soul, and looks amazed,
Upon her beauteous face he gaz'd,
Nor made his amorous complaint.
In vain her eyes his heart had charm'd,
Her heavenly voice her eyes disarm'd,
And changed the lover to a saint.

GRAND CHORUS.

And now the choir complete rejoices,
With trembling strings and melting voices.
The tuneful ferment rises high,
And works with mingled melody:
Quick divisions run their rounds,
A thousand trills and quivering sounds
In airy circles o'er us fly,
Till, wafted by a gentle breeze,
They faint and languish by degrees,
And at a distance die

Joseph Addison.—Born 1672, Died 1709.

765 —A LETTER FROM ITALY.

While you, my lord, the rural shades admire,
And from Britannia's public posts retire,
Nor longer, her ungrateful sons to please,
For their advantage sacrifice your ease;
Me into foreign realms my fate conveys,
Through nations fruitful of immortal lays,
Where the soft season and inviting clime
Conspire to trouble your repose with rhyme
For whoso'er I turn my ravish'd eyes,
Gay gilded scenes and shining prospects rise,
Poetic fields encompass me around,
And still I seem to tread on classic ground;
For here the Muse so oft her harp has strung,
That not a mountain rears its head unsung,
Renown'd in verse each shady thicket grows,
And every stream in heavenly numbers flows.

How am I pleas'd to search the hills and woods
For rising springs and celebrated floods!
To view the Nar, tumultuous in his course,
And trace the smooth Clitumnus to his source,

To see the Mincio draw his watery store,
Through the long windings of a fruitful shore,
And hoary Albulæ's infected tide
O'er the warm bed of smoking sulphur glide

Fired with a thousand raptures I survey
Eridanus through flowery meadows stray,
The king of floods! that, rolling o'er the plains,

The towering Alps of half their moisture drains,
And proudly swollen with a whole winter's snows,

Distributes wealth and plenty where he flows.
Sometimes, misguided by the tuneful throng,

I look for streams immortalized in song,
That lost in silence and oblivion lie,
(Dumb are their fountains and their channel dry.)

Yet run for ever by the Muse's skill,
And in the smooth description murmur still.

Sometime, to gentle Tiber I retire,
And the famed river's empty shores admire,
That, destitute of strength, derives its course
From thrifty urns and an unfruitful source,
Yet sung so often in poetical lays,
With scorn the Danube and the Nile surveys;
So high the deathless Muse exalts her theme!
Such was the Boyne, a poor impetuous stream,

That in Hibernian vales obscurely stray'd,
And unobserved in wild meanders play'd,
Till by your lines and Nassau's sword re-nown'd,

Its rising billows through the world resound,
Where'er the hero's godlike acts can pierce,
Or where the fame of an immortal verse

Oh could the Muse my ravish'd heart inspire

With warmth like yours, and raise an equal fire,

Unnumber'd beauties in my verse should shine,

And Virgil's Italy should yield to mine!

See how the golden groves around me smile,

That shun the coast of Britain's stormy side,
Or when trans-planted and preserved with care,

Curse the cold clime, and starve in northern air.

Here kindly warmth their mounting juices ferments

To nobler tastes, and more exalted scents:
Even the rough rocks with tender myrtle bloom,

And trodden weeds send out a rich perfume.

Bear me, some god, to Ithaca's gentle seats,
Or cover me in Umbria's green retreats,
Where western gales eternally reside,

And all the seasons lavish all their pride
Blossoms, and fruits, and flowers together rise,

And the whole year in gay confusion lies.

Immortal glories in my mind revive,
And in my soul a thousand passions strive,

When Rome's exalted beauties I descry
Magnificent in piles of ruin lie
An amphitheatre's amazing height
Here fills my eye with terror and delight,
That on its public shows unpeopled Rome,
And held uncrowded nations in its womb,
Here pillars rough with sculpture pierce the
skies,

And here the proud triumphal arches rise,
Where the old Romans' deathless acts display'd,

Their base, degenerate progeny upbraid
Whole rivers here forsake the fields below,
And wondering at their height through airy
channels flow.

Still to new scenes my wandering Muse
retires,
And the dumb show of breathing rocks
admires,
Where the smooth chisel all its force has
shown,

And soften'd into flesh the rugged stone
In solemn silence, a majestic band,
Heroes, and gods, and Roman consuls stand,
Stein tyrants, whom their cruelties renown,
And emperors in Parian marble frown;
While the bright dames, to whom they humble
rue,

Still show the charms that their proud hearts
subdued

Fain would I Raphael's godlike art rehearse,
And show the immortal labours in my verse,
Where from the mingled strength of shade and
light

A new creation rises to my sight,
Such heavenly figures from his pencil flow,
So warm with life his blended colours glow
From theme to theme with secret pleasure
toss'd,

Amidst the soft variety I'm lost.
Here pleasing airs my ravish'd soul confound
With circling notes and labyrinths of sound;
Here domes and temples rise in distant views,
And opening palaces invite my Muse.

How has kind Heaven adorn'd the happy
land,

And scatter'd blessings with a wasteful hand!
But what avail her unexhausted stores,
Her blooming mountains and her sunny
shores,

With all the gifts that heaven and earth
impart,

The smiles of nature and the charms of art,
While proud oppression in her valleys reigns,
And tyranny usurps her happy plains?
The poor inhabitant beholds in vain
The reddening orange and the swelling
grain

Joyless he sees the growing oils and wines,
And in the myrtle's fragrant shade repines.
Starves, in the midst of nature's bounty
cursed,

And in the laden vineyard dies for thirst.

O Liberty, thou goddess heavenly bright,
Profuse of bliss, and pregnant with delight!

Eternal pleasures in thy presence reign,
And smiling plenty leads thy wanton train;
Eased of her load, subjection grows more
light,

And poverty looks cheerful in thy sight,
Thou mak'st the gloomy face of nature gay,
Giv'st beauty to the sun, and pleasure to the
day

Thee, goddess, thee, Britannia's isle adores,
How has she oft exhausted all her stores,
How oft in fields of death thy presence
sought,
Nor thinks the mighty prize too dearly
bought!

On foreign mountains may the sun refine
The grape's soft juice, and mellow it to wine,
With citron groves adorn a distant soil,
And the fat olive swell with floods of oil.
We envy not the warmer clime, that lies
In ten degrees of more indulgent skies,
Nor at the coarseness of our heaven repine,
Though o'er our heads the frozen Pleiads
shine

'Tis liberty that crowns Britannia's isle,
And makes her barren rocks and her bleak
mountains smile

Others with towering piles may please the
sight,

And in their proud aspiring domes delight,
A nicer touch to the stretch'd canvas give,
Or teach their animated rocks to live

'Tis Britain's care to watch o'er Europe's fate,
And hold in balance each contending state,
To threaten bold presumptuous kings with
war,

And answer her afflicted neighbours' prayer
The Dane and Swede, roused up by fierce
alarms,

Bless the wise conduct of her pious arms:
Soon as her fleets appear, their terrors cease,
And all the northern world lies hush'd in
peace

The ambitious Gaul beholds with secret
dread

Her thunder arm'd at his aspiring head,
And fain her godlike sons would disunite
By foreign gold, or by domestic spite,
But strives in vain to conquer or divide,
Whom Nassau's arms defend and counsels
guide

Fired with the name, which I so oft have
found

The distant climes and different tongues
resound,

I bridle in my struggling Muse with pain,
That longs to launch into a bolder strain.

But I've already troubled you too long,
Nor dare attempt a more adventurous song.
My humble verse demands a softer theme,
A painted meadow, or a purling stream,
Unfit for heroes, whom immortal lays,
And lines like Virgil's, or like yours, should
praise.

Joseph Addison — Born 1672, Died 1709.

766.—AN ODE

The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim
The unwearied Sun from day to day
Does his Creator's power display;
And publishes, to every land,
The work of an almighty hand.

Soon as the evening shades prevail,
The Moon takes up the wondrous tale,
And nightly, to the listening Earth,
Repeats the story of her birth
Whilst all the stars that round her burn,
And all the planets, in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole

What though, in solemn silence, all
Move round the dark terrestrial ball;
What though no real voice, nor sound
Amidst their radiant orb be found:
In reason's ear they all rejoice,
And utter forth a glorious voice;
For ever singing as they shine—
"The hand that made us is divine"

Joseph Addison.—Born 1672, Died 1709.

767.—A HYMN.

When all thy mercies, O my God,
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love, and praise

O how shall words with equal warmth
The gratitude declare,
That glows within my ravish'd heart!
But thou canst read it there.

Thy providence my life sustain'd,
And all my wants refresh'd,
When in the silent womb I lay,
And hung upon the breast

To all my weak complaints and cries
Thy mercy lent an ear,
Ere yet my feeble thoughts had learnt
To form themselves in prayer.

Unnumber'd comforts to my soul
Thy tender care bestow'd,
Before my infant heart conceived
From whence those comforts flow'd.

When in the slippery paths of youth
With heedless steps I ran,
Thine arm unseen convey'd me safe,
And led me up to man.

Through hidden dangers, toils, and death,
It gently clear'd my way;
And through the pleasing snares of vice,
More to be fear'd than they.

When worn with sickness, oft hast Thou
With health renew'd my face,
And when in sins and sorrows sunk,
Reviv'd my soul with grace

Thy bounteous hand with worldly bliss
Has made my cup run o'er,
And in a kind and faithful friend
Has doubled all my store.

Ten thousand thousand precious gifts
My daily thanks employ;
Nor is the least a cheerful heart,
That tastes those gifts with joy

Through every period of my life,
Thy goodness I'll pursue,
And after death, in distant worlds,
The glorious theme renew.

When nature fails, and day and night
Divide thy works no more,
My ever-grateful heart, O Lord,
Thy mercy shall adore.

Through all eternity, to Thee
A joyful song I'll raise,
For, oh! eternity's too short
To utter all thy praise.

Joseph Addison.—Born 1672, Died 1709.

768.—AN ODE

How are thy servants blest, O Lord!
How sure is their defence!
Eternal wisdom is their guide,
Their help Omnipotence.

In foreign realms, and lands remote,
Supported by thy care,
Through burning chimneys I pass'd unhurt,
And breathed in tainted air

Thy mercy sweeten'd every soil,
Made every region pleasant;
The hoary Alpine hills it warm'd,
And smooeth'd the Tyrrhene seas.

Think, O my soul, devoutly think,
How, with affrighted eyes,
Thou saw'st the wide-extended deep
In all its horrors rise

Confusion dwelt in every face,
And fear in every heart;
When waves on waves, and gulphs on
gulphs,
O'ercame the pilot's art.

Yet then from all my griefs, O Lord,
Thy mercy set me free;
Whilst, in the confidence of prayer,
My soul took hold on Thee.

For though in dreadful whirls we hung
High on the broken wave,
I knew Thou wert not slow to hear,
Nor impotent to save.

The storm was laid, the winds retired,
Obedient to thy will,
The sea that roar'd at thy command,
At thy command was still

In midst of dangers, fears, and death,
Thy goodness I'll adore;
And praise Thee for thy mercies past,
And humbly hope for more.

My life, if Thou preserv'st my life,
Thy sacrifice shall be,
And death, if death must be my doom,
Shall join my soul to Thee

Joseph Addison.—Born 1672, Died 1709.

769.—A HYMN.

When rising from the bed of death,
O'erwhelm'd with guilt and fear,
I see my Maker face to face;
O how shall I appear!

If yet, while pardon may be found,
And mercy may be sought,
My heart with inward horror shrinks,
And trembles at the thought.

When Thou, O Lord, shalt stand disclosed
In majesty severe,
And sit in judgment on my soul;
O how shall I appear!

But Thou hast told the troubled soul,
Who does her sins lament,
The timely tribute of her tears
Shall endless woe prevent.

Then see the sorrows of my heart,
Ere yet it be too late,
And add my Saviour's dying groans,
To give those sorrows weight

For never shall my soul despair
Her pardon to procure,
Who knows thy only Son has died
To make that pardon sure.

Joseph Addison.—Born 1672, Died 1709.

770.—PARAPHRASE ON PSALM XXIII.

The Lord my pasture shall prepare,
And feed me with a shepherd's care;
His presence shall my wants supply,
And guard me with a watchful eye
My noon-day walks He shall attend,
And all my midnight hours defend.

When in the sultry glebe I faint,
Or on the thirsty mountain pant;
To fertile vales and dewy meads
My weary wandering steps He leads:
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For Thou, O Lord, art with me still,
Thy friendly crook shall give me aid,
And guide me through the dreadful shade.

Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy bounty shall my wants beguile
The barren wilderness shall smile,
With sudden greens and herbage crown'd,
And streams shall murmur all around

Joseph Addison.—Born 1672, Died 1709.

771.—MORNING.

Now hardly here and there a hackney-coach
Appearing showed the ruddy morn's approach.
The shipshod 'prentice from his master's door
Had pared the dirt, and sprinkled round the floor.

Now Moll had whirled her mop with dexterous
airs,

Prepared to scrub the entry and the stairs
The youth with broomy stumps began to trace

The kennel's edge, where wheels had worn the
place.

The small-coal man was heard with cadence
deep,

Till drown'd in shriller notes of chimney-
sweep.

Duns at his lordship's gate began to meet;
And brusk-dust Moll had scream'd through half
the street

The turnkey now his flock returning sees,
Duly let out a-nights to steal for fees;
The watchful bailiffs take their silent stands,
And schoolboys lag with satchels in their
hands

Jonathan Swift.—Born 1667, Died 1745.

772.—DESCRIPTION OF A CITY SHOWER.

Careful observers may foretell the hour
(By sure prognostics) when to dread a shower,
While rain depends, the pensive cat gives
o'er

Her frolics, and pursues her tail no more.
Returning home at night, you'll find the
sink

Strike your offended sense with double stink.

If you be wise, then go not far to dine ;
 You'll spend in coach-hire more than save in wine
 A coming shower your shooting corns presage,
 Old aches will throb, your hollow tooth will rage
 Sauntering in coffee-house is Dulman seen ;
 He damns the climate, and complains of spleen.

Meanwhile the south, rising with dabbled wings,
 A sable cloud athwart the welkin flings,
 That swilled more liquor than it could contain,

And, like a drunkard, gives it up again.
 Brisk Susan whips her linen from the rope,
 While the first drizzling shower is borne aslope,
 Such is that sprinkling, which some careless queen

Flirts on you from her mop—but not so clean

You fly, invoke the gods, then turning, stop
 To rail, she, singing, still whirls on her mop

Not yet the dust had shunned the unequal strife,

But, aided by the wind, fought still for life,
 And wafted with its foe by violent gust,
 'Twas doubtful which was rain, and which was dust.

Ah ! where must needy poet seek for aid,
 When dust and rain at once his coat invade ?
 Sole coat, where dust cemented by the rain
 Erects the nap, and leaves a cloudy stain !

Now in contiguous drops the flood comes down,

Threatening with deluge this devoted town
 To shops in crowds the daggled females fly,
 Pretend to cheapen goods, but nothing buy
 The Templar spruce, while every spout 's a broach,

Stays tall 'tis fair, yet seems to call a coach
 The tucked-up sempstress walks with hasty strides,

While streams run down her oiled umbrella's sides

Here various kinds, by various fortunes led,
 Commence acquaintance underneath a shed
 Triumphant Tories and desponding Whigs
 Forget their feuds, and join to save their wigs.

Boxed in a chair the beau impatient sits,
 While spouts run clattering o'er the roof by fits,

And ever and anon with frightful din
 The leather sounds, he trembles from within

So when Troy chairmen bore the wooden steed,

Pregnant with Greeks impatient to be freed
 (Those bully Greeks, who, as the moderns do,
 Instead of paying chairmen, run them through),

Laocon struck the outside with his spear,
 And each imprisoned hero quaked for fear.

Now from all parts the swelling kennels flow,

And bear their trophies with them as they go

Filths of all hues and odours seem to tell
 What street they sailed from by their sight and smell

They, as each torrent drives with rapid force,
 From Smithfield or St 'Pulchra's shape their course,

And in huge confluence joined at Snowhill ridge,

Fall from the conduit prone to Holborn Bridge

Sweepings from butchers' stalls, dung, guts, and blood,

Drowned puppies, stinking squats, all drenched in mud,

Dead cats, and turnip-tops, come tumbling down the flood.

Jonathan Swift.—Born 1667, Died 1745.

773.—BAUCIS AND PHILEMON.

In ancient times, as story tells,
 The saints would often leave their cells,
 And stroll about, but hide their quality,
 To try good people's hospitality.

It happened on a winter night
 (As authors of the legend write),
 Two brother hermits, saints by trade,
 Taking their tour in masquerade,
 Disguised in tattered habits went
 To a small village down in Kent ;
 Where, in the strollers' canting strain,
 They begged from door to door in vain ;
 Tried every tone might pity win,
 But not a soul would let them in

Our wandering saints in woful state,
 Treated at thus ungodly rate,
 Having through all the village past,
 To a small cottage came at last,
 Where dwelt a good old honest yeoman,
 Called in the neighbourhood Philemon,
 Who kindly did the saints invite
 In his poor hut to pass the night.

And then the hospitable sire
 But Goody Baucis mend the fire,
 While he from out the chimney took
 A slice of bacon off the hook,
 And freely from the fattest side
 Cut out large slices to be fried ;
 Then stopped aside to fetch them drink,
 Filled a large jug up to the brim,
 And saw it fairly twice go round,
 Yet (what was wonderful) they found
 'Twas still replenished to the top,
 As if they ne'er had touched a drop.
 The good old couple were amazed,
 And often on each other gazed :
 For both were frightened to the heart,
 And just began to cry—"What art thou?"

Then softly turned aside to view,
Whether the lights were burning blue.
The gentle pilgrims, soon aware on't,
Told them their calling and their errant:
Good folks, you need not be afraid,
We are but saints, the hermits said;
No hurt shall come to you or yours;
But, for that pack of churlish boors,
Not fit to live on Christian ground,
They and their houses shall be drowned -
While you shall see your cottage rise,
And grow a church before your eyes.

They scarce had spoke, when fair and soft
The roof began to mount aloft;
Aloft rose every beam and rafter,
The heavy wall climbed slowly after

The chimney widened, and grew higher,
Became a steeple with a spire.

The kettle to the top was hoist,
And there stood fastened to a joust;
But with the up-side down, to show
Its inclination for below -

In vain; for some superior force,
Applied at bottom, stops its course;
Doomed ever in suspense to dwell,
'Tis now no kettle, but a bell

A wooden jack, which had almost
Lost by disuse the art to roast,
A sudden alteration feels,
Increased by new intestine wheels
And, what exalts the wonder more,
The number made the motion slower.
The flue, which, though 't had leaden feet,
Turned round so quick, you scarce could see't.
Now, slackened by some secret power,
Can hardly move an inch an hour.

The jack and chimney, near allied,
Had never left each other's side -
The chimney to a steeple grown,
The jack would not be left alone,
But, up against the steeple reared,
Became a clock, and still adhered.
And still its love to household cares
By a shrill voice at noon declares;
Warning the cook-maid not to burn
That roast meat, which it cannot turn

The groaning chair was seen to crawl
Like a huge snail, half up the wall,
There stuck aloft in public view,
And, with small change, a pulpit grew.

The porridge, that in a row
Hung high, and made a glittering show,
To a less noble substance changed,
Were now but leathern buckets ranged

The ballads pasted on the wall,
Of Joan of France, and English Moll,
Fair Rosamond, and Robin Hood,
The Little Children in the Wood,
Now seemed to look abundance better,
Improved in picture, size, and letter;
And high in order placed, describe
The heraldry of every tribe

A bedstead of the antique mode,
Compact of timber many a load;
Such as our grandfathers wont to use,
Was metamorphosed into pews;

Which still their ancient nature keep,
By lodging folks disposed to sleep.

The cottage, by such feats as these,
Grown to a church by just degrees;
The hermits then desire their host
To ask for what he fancied most.
Philemon, having paused a while,
Returned them thanks in homely style;
Then said, My house is grown so fine,
Methinks I still would call it mine:
I'm old, and fain would live at ease;
Make me the parson, if you please.
He spoke, and presently he feels
His grazier's coat fall down his heels:
He sees, yet hardly can believe,
About each arm a pudding sleeve:
His waistcoat to a cassock grew,
And both assumed a sable hue,
But being old, continued just
As threadbare and as full of dust
His talk was now of tithes and dues;
Could smoke his pipe, and read the news:
Knew how to preach old sermons next,
Vamped in the preface and the text:
At christenings well could act his part,
And had the service all by heart:
Wished women might have children fast,
And thought whose sow had farrowed last:
Against dissenters would repine,
And stood up firm for right divine:
Found his head filled with many a system,
But classic authors—he ne'er missed them.

Thus having furnished up a parson,
Dame Baucis next they played their farce
on -

Instead of home-spun coifs, were seen
Good pinnars, edged with Colberteen.
Her petticoat, transformed apace,
Became black satin founced with lace.
Plain Goody would no longer down
'Twas madam in her program gown
Philemon was in great surprise,
And hardly could believe his eyes:
Amazed to see her look so prim;
And she admired as much at him
Thus, happy in their change of life,
Were several years the man and wife:
When on a day which proved their last,
Discoursing o'er old stories past,
They went by chance, amidst their talk,
To the churchyard to fetch a walk,
When Baucis hastily cried out,
My dear, I see your forehead sprout!
Sprout, quoth the man, what's this you tell
us?

I hope you don't believe me jealous?
But yet, methinks, I feel it true;
And really yours is budding too—
Nay—now I cannot stir my foot;
It feels as if 'twere taking root

Description would but tire my Muse,
In short, they both were turned to yews

Old Goodman Dobson, of the green,
Remembers he the trees hath seen;
He'll talk of them from noon till night,
And goes with folks to show the sight,

On Sundays, after evening prayer,
He gathers all the parish there,
Points out the place of either yew,
Here Baucis, there Philemon grow,
Till once a parson of our town,
To mend his barn, cut Baucis down;
At which, 'tis hard to be believed,
How much the other tree was grieved,
Grew scrubby, died a-top, was stunted;
So the next parson stubbed and burnt it.

Jonathan Swift.—Born 1667, Died 1745.

774.—VERSES ON HIS OWN DEATH.

As Rochefoucault his maxims drow
From nature, I believe them true.
They argue no corrupted mind
In him, the fault is in mankind.

Thus maxim more than all the rest
Is thought too base for human breast:
"In all distresses of our friends,
We first consult our private ends;
While nature, kindly bent to ease us,
Points out some circumstance to please us."

If this perhaps your patience move,
Let reason and experience prove

We all behold with envious eyes
Our equal raised above our size.
Who would not at a crowded show
Stand high himself, keep others low?
I love my friend as well as you;
But why should he obstruct my view?
Then let me have the higher post;
Suppose it but an inch at most.
If in a battle you should find
One, whom you love of all mankind,
Had some heroic action done,
A champion kill'd, or trophy won,
Rather than thus be over-top'd,
Would you not wish his laurels cropt?
Dear honest Ned in the gout,
Lies racked with pain, and you without
How patiently you hear him groan!
How glad the case is not your own!

What poet would not grieve to see
His brother write as well as he?
But, rather than they should excel,
Would wish his rivals all in hell?

Her end when Emulation misuses,
She turns to envy, stings, and lances.
The strongest friendship yields to pride,
Unless the odds be on our side.
Vain human kind! fantastic race!
Thy various follies who can trace?
Self-love, ambition, envy, pride,
Their empire in our hearts divide.
Gave others riches, power, and station,
'Tis all to me an usurpation.
I have no title to aspire,
Yet, when you sink, I scorn the higher.
In Pope I cannot read a line,
But with a sigh I wish it mine

When he can in one complot fix
More sense than I can do in six,
It gives me such a jealous fit,
I cry, "Pox take him and his wit!"
I grieve to be outdone by Gay
In my own humorous biting way.
Asbuthnot is no more my friend,
Who dares to irony pretend,
Which I was born to introduce,
Refined it first, and showed its use.
St John, as well as Pulteney, knows
That I had some repute for prose;
And, till they drove me out of date,
Could maul a minister of state
If they have mortified my pride,
And made me throw my pen aside;
If with such talents Heaven hath bless'd 'em,
Have I not reason to detest 'em?

To all my foes, dear Fortune, send
Thy gifts, but never to my friend.
I tamely can endure the first;
But this with envy makes me burn.

Thus much may serve by way of proem;
Proceed we therefore to our poem.

The time is not remote when I
Must by the course of nature die;
When, I foresee, my special friends
Will try to find their private ends.
And, though 'tis hardly understood
Which way my death can do them good,
Yet thus, methinks, I hear them speak.
"See how the Dean begins to break!
Poor gentleman, he droops apace!
You plainly find it in his face.
That old vertigo in his head
Will never leave him till he's dead.
Besides, his memory decays:
He recollects not what he says,
He cannot call his friends to mind;
Forgets the place where last he dined;
Phos you with stories o'er and o'er,
He told them fifty times before.
How does he fancy we can sit
To hear his out-of-fashion wit?
But he takes up with younger folks,
Who for his wine will bear his jokes.
Faith, he must make his stories shorter,
Or change his comrades once a quarter,
In half the time he talks them round,
There must another set be found.

For poetry, he's past his prime.
He takes an hour to find a rhyme,
His fire is out, his wit decayed,
His fancy sunk, his Muse a jade.
I'd have him throw away his pen—
But there's no talking to some men."

And then their tenderness appears
By adding largely to my years:

"He's older than he would be reckon'd,
And well remembers Charles the Second.
He hardly drinks a pint of wine;
And that, I doubt, is no good sign.
His stomach too begins to fail;
Last year we thought him strong and hale;
But now he's quite another thing:
I wish he may hold out till spring."

They hug themselves and reason thus -
"It is not yet so bad with us!"

In such a case they talk in tropes,
And by their fears express their hopes.
Some great misfortune to portend,
No enemy can match a friend
With all the kindness they profess,
The merit of a lucky guess
(When daily how-d'y'e's come of course,
And servants answer, "Worse and worse!")
Would please them better, than to tell,
That, "God be praised, the Dean is well."
Then he who prophesied the best,
Approves his foresight to the rest.
"You know I always fear'd the worst,
And often told you so at first"
He'd rather choose that I should die,
Than his predictions prove a lie
Not one foretells I shall recover,
But all agree to give me over

Yet should some neighbour fool a pain
Just in the parts where I complain,
How many a message would he send!
What hearty prayers that I should mend!
Inquire what regimen I kept?
What gave me ease, and how I slept?
And more lament when I was dead,
Than all the snivellers round my bed
My good companions, never fear;
For, though you may mistake a year,
Though your prognostics run too fast,
They must be verified at last.

Behold the fatal day arrive!
"How is the Dean?"—"He's just alive!"
Now the departing prayer is read,
He hardly breathes—the Dean is dead
Before the passing-bell begun,
The news through half the town is run.
"Oh! may we all for death prepare!
What has he left? and who's his heir?"
"I know no more than what the news is;
"Tis all bequeath'd to public uses"
"To public uses! there's a whim!"
What had the public done for him?
More envy, advance, and pride
He gave it all—but first he died.
And had the Dean, in all the nation,
No worthy friend, no poor relation?
So ready to do strangers good,
Forgetting his own flesh and blood!"

Now Grub-street wits are all employ'd,
With elegies the town is cloy'd
Some paragraph in every paper,
To eulge the Dean, or bless the Drapier.

The doctors, tender of their fame,
Wisely on me lay all the blame.
"We must confess, his case was nice;
But he would never take advice
Had he been ruled, for aught appears,
He might have lived these twenty years
For, when we open'd him, we found
That all his vital parts were sound"

From Dublin soon to London spread,
"Tis told at court, "the Dean is dead."
And Lady Suffolk, in the spleen,
Runs laughing up to tell the queen

The queen, so gracious, mild, and good,
Cries, "Is he gone! 'tis time he should.
He's dead, you say; then let him rot
I'm glad the medals were forgot
I promised him, I own; but when?
I only was the princess then -
But now, as consort of the king,
You know, 'tis quite another thing."

Now Chartres, at Sir Robert's levee,
Tells with a sneer the tidings heavy,
"Why, if he died without his shoes,"
Cries Bob, "I'm sorry for the news -
Oh, were the wretch but living still,
And in his place my good friend Will!
Or had a mitre on his head,
Provided Bolingbroke were dead!"

Now Curll his shop from rubbish drains:
Three genuine tomes of Swift's remains!
And then, to make them pass the gibber,
Revised by Tibbalds, Moore, and Cibber.
He'll treat me as he does my betters,
Publish my will, my life, my letters,
Revive the libels born to die

Which Pope must bear as well as I.
Here shift the scene to represent
How those I love my death lament.
Poor Pope will grieve a month, and Gay
A week, and Arbuthnot a day

St John himself will scarce forbear
To bite his pen, and drop a tear
The rest will give a shrug, and cry,
"I'm sorry—but we all must die!"

Indifference, clad in wisdom's guise,
All fortitude of mind supposes
For how can stony bowels melt
In those who never pity felt?
When we are lash'd, they kiss the rod,
Resigning to the will of God

The fools, my juncors by a year,
Are tortured with suspense and fear;
Who wisely thought my age a screen,
When death approach'd, to stand between:
The screen removed, their hearts are trembling;
They mourn for me without dissembling.

My female friends, whose tender hearts
Have better learn'd to act their parts,
Receive the news in doleful dumps
"The Dean is dead (Pray what is trumps?)
Then, Lord have mercy on his soul!
(Ladies, I'll venture for the vole)
Six doane, they say, must bear the pall.
(I wish I knew what king to call)
Madame, your husband will attend
The funeral of so good a friend!
No, madame, 'tis a shocking sight,
And he's engaged to-morrow night
My lady Club will take it ill,
If he should fail her at quadrille
He loved the Dean—(I lead a heart)
But dearest friends, they say, must part
His time was come, he ran his race,
We hope he's in a better place."

Why do we grieve that friends should die?
No loss more easy to supply
One year is past, a different scene!
No farther mention of the Dean,

Who now, alas ! no more is miss'd,
Than if he never did exist.
Where's now the favourite of Apollo?
Departed —and his works must follow,
Must undergo the common fate,
His kind of wit is out of date

Some country squire to Lintot goes,
Inquires for Swift in verse and prose.
Says Lintot, "I have heard the name;
He died a year ago."—"The same"
He searches all the shop in vain.
"Sir, you may find them in Duck-lane:
I sent them, with a load of books,
Last Monday to the pastry-cook's.
To fancy they could live a year!
I find you're but a stranger here.
The Dean was famous in his time,
And had a kind of knack at rhyme.
His way of writing now is past:
The town has got a better taste.
I keep no antiquated stuff;
But spick and span I have enough.
Pray, do but give me leave to show 'em:
Here's Colley Cibber's birth-day poem.
This ode you never yet have seen,
By Stephen Duck, upon the queen.
Then here's a letter finely penn'd
Against the Craftsman and his friend:
It clearly shows that all reflection
On ministers is disaffection.
Next, here's Sir Robert's vindication,
And Mr Henley's last oration.
The hawkers have not got them yet:
Your honour please to buy a set?
Here's Wolston's tracts, the twelfth edition;
"This read by every politician:
The country members, when in town,
To all their boroughs send them down;
You never met a thing so smart,
The courtiers have them all by heart.
Those maids of honour who can read,
Are taught to use them for their creed.
The reverend author's good intention
Hath been rewarded with a pension
He doth an honour to his gown,
By bravely running priest-craft down.
He shows, as sure as God's in Gloucester,
That Moses was a grand impostor;
That all his miracles were cheats,
Perform'd as jugglers do their feats.
The church had never such a writer,
A shame he had not got a mitre!"
Suppose me dead, and then suppose
A club assembled at the Rose;
Where, from discourse of this and that,
I grow the subject of their chat.
And while they toss my name about,
With favour some, and some without,
One, quite indifferent in the cause,
My character impartial draws.
"The Dean, if we believe report,
Was never ill received at court,
Although, ironically grave,
He shamed the fool, and lash'd the knave;
To steal a hint was never known,
But what he writ was all his own."

"Sir, I have heard another story;
He was a most confounded Tory,
And grew, or he is much belied,
Extremely dull, before he died."

"Can we the Draper then forget?
Is not our nation in his debt?"

"Twas he that writ the Drapier's letters!"—

"He should have left them for his betters:

We had a hundred abler men,
Nor need depend upon his pen—
Say what you will about his reading,
You never can defend his breeding,
Who, in his satires running riot,
Could never leave the world in quiet;
Attacking, when he took the whim,
Court, city, camp—all one to him—
But why would he, except he slobber'd,
Offend our patriot, great Sir Robert,
Whose counsels aid the sovereign power
To save the nation every hour!
What scenes of evil he unravels,
In satires, libels, lying travels;
Not sparing his own clergy cloth,
But eats into it, like a moth!"

"Perhaps I may allow the Dean
Had too much satire in his vein,
And seem'd determin'd not to starve it,
Because no age could more deserve it.
Yet malice never was his aim;
He lash'd the vice, but spared the name.
No individual could resent,
Where thousands equally were meant:
His satire points at no defect,
But what all mortals may correct;
For he abhorr'd the senseless tribe
Who call it humour when they gibe.
He spared a hump, or crooked nose,
Whose owners set not up for beaux.
True genuine dulness mov'd his pity,
Unless it offer'd to be witty.
Those who their ignorance confess,
He ne'er offends with a jest;
But laugh'd to hear an idiot quote
A verse from Horace learn'd by rote.
Vice, if it e'er can be abash'd,
Must be or ridicul'd or lash'd.
If you resent it, who's to blame?
He neither knows you, nor your name.
Should vice expect to scape rebuke,
Because its owner is a duke?
His friendships, still to few confined,
Were always of the middling kind;
No fools of rank, or mongrel breed,
Who run would pass for lords indeed:
Where titles give no right or power,
And peerage is a wither'd flower;
He would have deem'd it a disgrace,
If such a wretch had known his face,
On rural squires, that kingdom's bane,
He vented oft his wrath in vain:
***** squires to market brought,
Who sell their souls and **** for nought:
The **** * joyful back,
To rob the church, their tenants rack;
Go snacks with ***** justices,
And keep the peace to pick up fees;

In every job to have a share,
A gaol or turnpike to repair;
And turn ***** to public roads
Commodious to their own abodes

He never thought an honour done him,
Because a peer was proud to own him,
Would rather slip aside, and choose
To talk with wits in dirty shoes,
And scorn the tools with stars and garters.
So often seen caressing Chartres.
He never courted men in station,
Nor persons held in admiration,
Of no man's greatness was afraid,
Because he sought for no man's aid.
Though trusted long in great affairs,
He gave himself no haughty airs
Without regarding private ends,
Spent all his credit for his friends,
And only chose the wise and good,
No flatterers, no allies in blood
But succour'd virtue in distress,
And seldom fail'd of good success,
As numbers in their hearts must own,
Who, but for him, had been unknown.

He kept with princes due decorum,
Yet never stood in awe before 'em
He follow'd David's lesson just,
In princes never put his trust
And, would you make him truly sour,
Provoke him with a slave in power
The Irish senate if you nam'd,
With what impatience he declaim'd!
Fair LIBERTY was all his cry,
For her he stood prepared to die,
For her he boldly stood alone,
For her he oft exposed his own
Two kingdoms, just as faction led,
Had set a price upon his head,
But not a traitor could be found,
To sell him for six hundred pound

Had he but spared his tongue and pen,
He might have rose like other men
But power was never in his thought,
And wealth he valued not a groat
Ingratitude he often found,
And pitied those who meant the wound,
But kept the honour of his mind,
To merit well of human-kind;
Nor made a sacrifice of those
Who still were true, to please his foes
He labour'd many a fruitless hour,
To reconcile his friends in power;
Saw mischief by a faction brewing,
While they pursued each other's ruin
But, finding vain was all his care,
He left the court in mere despair

And, oh! how short are human schemes!
Here ended all our golden dreams
What St John's skill in state affairs,
What Ormond's valour, Oxford's cares,
To save their sinking country lent,
Was all destroy'd by one event
Too soon that precious life was ended,
On which alone our woe depended.
When up a dangerous faction starts,
With wrath and vengeance in their hearts;

By solemn league and covenant bound,
To run, slaughter, and confound;
To turn religion to a fable,
And make the government a Babel;
Pervert the laws, disgrace the gown,
Corrupt the senate, rob the crown,
To sacrifice Old England's glory,
And make her infamous in story
When such a tempest shook the land,
How could unguarded virtue stand!

With horror, grief, despair, the Dean
Beheld the dire destructive scene:
His friends in exile, or the Tower,
Himself within the frown of power;
Pursued by base envenom'd pens,
Far to the land of s— and fens;
A servile race in folly nursed,
Who truckle most, when treated worst.

By innocence and resolution,
He bore continual persecution,
While numbers to preferment rose,
Whose merit was to be his foes;
When ev'n his own familiar friends,
Intent upon their private ends,
Like renegadoes now he feels,
Against him lifting up their heels.

The Dean did, by his pen, defeat
An infamous destructive cheat;
Taught fools their interest how to know,
And gave them arms to ward the blow
Envy hath own'd it was his doing,
To save that hapless land from ruin,
While they who at the steerage stood,
And reap'd the profit, sought his blood.

To save them from their evil fate,
In him was held a crime of state
A wicked monster on the bench,
Whose fury blood could never quench;
As vile and profligate a villain,
As modern Scroggs, or old Tresham;
Who long all justice had discarded,
Nor fear'd he God, nor man regarded;
Vow'd on the Dean his rage to vent,
And make him of his zeal repent
But Heaven his innocence defends,
The grateful people stand his friends;
Not strains of law, nor judges' frown,
Nor topics brought to please the crown,
Nor witness hired, nor jury pick'd,
Prevail to bring him in convict

In exile, with a steady heart,
He spent his life's declining part,
Where folly, pride, and faction sway,
Remote from St John, Pope, and Gay."

"Alas, poor Dean! his only scope
Was to be held a misanthrope
This into general odium drew him,
Which if he liked, much good may 't do him.
His zeal was not to lash our crimes,
But discontent against the times
For, had we made him timely offers,
To raise his post, or fill his coffers,
Perhaps he might have truckled down,
Like other brethren of his gown.
For party he would scarce have bled —
I say no more—because he's dead —

What writings has he left behind ? ”

“ I hear they're of a different kind .

A few in verse ; but most in prose — ”

“ Some high-flown pamphlets, I suppose —

All scribbled in the worst of times ,

To palliate his friend Oxford's crimes ;

To praise queen Anne, nay more, defend her,

As never favouring the Pretender .

Or libels yet conceal'd from sight,

Against the court to show his spite

Perhaps his travels, part the third ,

A lie at every second word —

Offensive to a loyal ear —

But—not one sermon, you may swear ”

“ He knew an hundred pleasing stories,

With all the turns of Whigs and Tories

Was cheerful to his dying day ;

And friends would let him have his way

As for his works in verse or prose,

I own myself no judge of those

Nor can I tell what critics thought them ;

But this I know, all people bought them,

As with a moral view design'd

To please and to reform mankind .

And, if he often miss'd his aim,

The world must own it to their shame,

The praise is his, and theirs the blame

He gave the little wealth he had

To build a house for fools and mad ;

To show, by one satiric touch,

No nation wanted it so much

That kingdom he had left his debtor ;

I wish it soon may have a better.

And, since you tread no further lashes,

Methinks you may forgive his ashes.”

Jonathan Swift.—Born 1667, Died 1745

775—THE GRAND QUESTION DEBATED.

Thus spoke to my lady the knight full of
care .

“ Let me have your advice in a weighty affair
This Hamilton's bawn, whilst it sticks on my
hand,

I love by the house what I got by the land ;

But how to dispose of it to the best bidder,

For a barrack or malt-house, we now must
consider.

First, let me suppose I make it a malt-
house,

Here I have computed the profit will fall t'
us ,

There's nine hundred pounds for labour and
grain,

I increase it to twelve, so three hundred
remain ;

A handsome addition for wine and good
cheer,

Three dishes a day, and three hogheads a
year .

With a dozen large vessels my vault shall be
stored ,

No little scrub joint shall come on my board ,

And you and the Dean no more shall combine
To stunt me at night to one bottle of wine ,

Nor shall I, for his humour, permit you to
parlour

A stone and a quarter of beef from my
surlorn

If I make it a barrack, the crown is my
tenant '

My dear, I have ponder'd again and again
on 't .

In poundage and drawbacks I lose half my
rent ;

Whatever they give me, I must be content,

Or join with the court in every debate ,

And rather than that, I would lose my
estate ”

Thus ended the knight , thus began his meek
wife .

“ It must, and it shall be a barrack, my life.

I'm grown a mere mopus ; no company
comes,

But a rabble of tenants, and rusty dull
kums ;

With parsons what lady can keep herself
clean ?

I'm all over dandr'd when I sit by the Dean

But if you will give us a barrack, my dear,

The captain, I'm sure, will always come
here ,

I then shall not value his Deanship a straw,
For the captain, I warrant, will keep him in
awe ,

Or should he pretend to be brisk and alert,

Will tell him that chaplains should not be so
pert ,

That men of his coat should be minding their
prayers,

And not among ladies to give themselves
airs.”

Thus argued my lady, but argued in vain .

The knight his opinion resolved to maintain.

But Hannah, who listen'd to all that was
past,

And could not endure so vulgar a taste,

As soon as her ladyship call'd to be dress'd,

Cried, “ Madam, why surely my master's
poorest !

Sir Arthur the maltster ' how fine it will
sound !

I'd rather the bawn were sunk under ground.

But madam, I guess'd there would never come
good,

When I saw him so often with Darby and
Wood.

And now my dream's out ; for I was a-
drown'd

That I saw a huge rat—() dear, how I
scream'd !

And after, methought, I had lost my new
shoes ,

And Molly, who said, I should hear some ill
news.

Dear madam, had you but the spirit to
tease,

You might have a barrack whenever you
please .

And, madam, I always believed you so stout,
That for twenty demals you would not give out

If I had a husband like him, I purtest,
Till he gave me my will, I would give him no rest,

And, rather than come in the same pair of sheets

With such a cross man, I would lie in the streets,

But, madam, I beg you contrive and invent,
And worry him out, till he gives his consent
Dear madam, where'er of a barrack I think,
An I were to be hang'd, I can't sleep a wink
For if a new crotchets comes into my brain,
I can't get it out, though I'd never so fain
I fancy already a barrack contrived

At Hamilton's bawn, and the troop is arrived,
Of this, to be sure, Sir Arthur has warning,
And waits on the captain betimes the next morning

Now see, when they meet, how their honours behave

'Noble captain, your servant'—'Sir Arthur, your slave,

You honour me much'—'The honour is mine'—

'Twas a sad rainy night'—'But the morning is fine'

'Pray how does my lady?'—'My wife's at your service'

'I think I have seen her picture by Jervas'—
'Good morrow, good captain I'll wait on you down'—

'You shan't stir a foot'—'You'll think me a clown'

'For all the world, captain'—'Not half an inch farther'—

'You must be obey'd'—'Your servant, Sir Arthur'

My humble respects to my lady unknown'—
'I hope you will use my house as your own'—

'Go bring me my smock, and leave off your prate,

Thou hast certainly gotten a cup in thy pate'—
'Pray, madam, be quiet, what was it I said?'

You had like to have put it quite out of my head

Next day, to be sure, the captain will come,
At the head of his troops, with trumpet and drum.

Now, madam, observe how he marches in state

The man with the kettledrum enters the gate:
Dub, dub, adub, dub. The trumpeters follow,
Tantara, tantara; while all the boys hollow
See now comes the captain all daub'd with gold lace

O la! the sweet gentleman! look in his face;
And see how he rides like a lord of the land,
With the fine flaming sword that he holds in his hand,

And his horse, the dear crotchet, it prances and rears,

With ribbons in knots at its tail and its ears.

At last comes the troop by the word of command,

Drawn up in our court, when the captain cries, STAND!

Your ladyship lifts up the sash to be seen
(For sure I had dizen'd you out like a queen)

The captain, to show he is proud of the favour,

Looks up to your window, and cocks up his beaver

(His beaver is cock'd; pray, madam, mark that,

For a captain of horse never takes off his hat,

Because he has never a hand that is idle,
For the right holds the sword, and the left holds the bridle)

Then flourishes thrice his sword in the air,
As a compliment due to a lady so fair,

(How I tremble to think of the blood it hath spilt;)

Then he lowers down the point, and kisses the hilt

Your ladyship smiles, and thus you begin
'Pray, captain, be pleased to alight and walk in'

The captain salutes you with congee profound,

And your ladyship curtsies half-way to the ground

'Kit, run to your master, and bid him come to us,

I'm sure he'll be proud of the honour you do us

And, captain, you'll do us the favour to stay,
And take a short dinner here with us to-day

You're heartily welcome; but as for good cheer,

You come in the very worst time of the year:
If I had expected so worthy a guest —'

'Lord! madam! your ladyship sure is in jest

You banter me, madam; the kingdom must grant —'

'You officers, captain, are so complaisant!'

'Hist, hussy, I think I hear somebody coming —'

'No, madam, 'tis only Sir Arthur humming

To shorten my tale (for I hate a long story),
The captain at dinner appears in his glory,

The Dean and the doctor have humbled their pride,

For the captain's intreated to sit by your side,

And, because he's their betters, you carve for him first,

The parsons for envy are ready to burst.
The servants amazed are scarce ever able

To keep off their eyes, as they wait at the table;

And Molly and I have thrust in our noses
To peep at the captain all in his fine clothes.

Dear madam, be sure he's a fine-spoken man,
Do but hear on the clergy how glib his tongue ran,

'And, madam,' says he, 'if such dinners you give,
You'll ne'er want for parsons as long as you live
I ne'er knew a parson without a good nose,
But the Devil's as welcome wherever he goes
G—d—n me! they bid us reform and repent,
But, z—s! by their looks they never keep
Lent.
Mister curate, for all your grave looks, I'm afraid
You cast a sheep's eye on her ladyship's maid
I wish she would lend you her pretty white hand
In mending your cassock, and smoothing your band.
(For the Dean was so shabby, and look'd like a nunny,
That the captain supposed he was curate to Jinny)
Whenever you see a cassock and gown,
A hundred to one but it covers a clown.
Observe how a parson comes into a room;
G—d—n me! he hobbles as bad as my groom.
A scholar, when just from his college broke loose,
Can hardly tell how to cry ho to a goose;
Your Novels, and Bloturcks, and Omurs, and stuff,
By G—, they don't signify this pinch of snuff
To give a young gentleman right education,
The army's the only good school in the nation
My schoolmaster call'd me a dunce and a fool,
But at cuffs I was always the cock of the school;
I never could take to my book for the blood o' me,
And the puppy confess'd he expected no good o' me
He caught me one morning cognotang his wife,
But he man'd me, I ne'er was so man'd in my life
So I took to the road, and what's very odd,
The first man I robb'd was a parson, by G—.
Now, madam, you'll think it a strange thing to say,
But the sight of a book makes me sick to this day'
"Never since I was born did I hear so much wit,
And, madam, I laugh'd till I thought I should split.
So then you look'd scornful, and snift at the Dean,
As who should say, Now, am I skinny and lean?
But he durst not so much as once open his lips,
And the doctor was plaguily down in the hips"
Thus merciless Hannah ran on in her talk,
Till she heard the Dean call, "Will your ladyship walk?"

Her ladyship answers, "I'm just coming down"
Then, turning to Hannah, and forcing a frown,
Although it was plain in her heart she was glad,
Cried, "Hussy, why sure the wench is gone mad!
How could these chimeras get into your brains?"—
Come hither, and take this old gown for your pains.
But the Dean, if this secret should come to his ears,
Will never have done with his gibes and his jeers
For your life, not a word of the matter, I charge ye.
Give me but a barrack, a fig for the clergy."

Jonathan Swift.—Born 1667, Died 1745.

776—THE MESSIAH

Ye nymphs of Solyma! begin the song:
To heavenly themes sublimer strains belong.
The mossy fountains and the sylvan shades,
The dreams of Pindus and the Aonian maids,
Delight no more—O thou my voice inspire,
Who touch'd Isaiah's hallowed lips with fire!
Rept into future times, the bard begun:
A Virgin shall conceive, a Virgin bear a Son!
From Jesse's root behold a branch arise,
Whose sacred flower with fragrance fills the skies:
The ethereal spirit o'er its leaves shall move,
And on its top descends the mystic Dove.
Ye heavens! from high the dewy nectar pour,
And in soft silence shed the kindly shower.
The sick and weak the healing plant shall send,
From storms a shelter, and from heat a shade.
All crimes shall cease, and ancient frauds shall fail,
Returning Justice lift aloft her scale,
Peace o'er the world her olive wand extend,
And white-robed Innocence from heaven descend
Swift fly the years, and rise the expected morn!
Oh, spring to light, auspicious Babe, be born!
See, nature hastes her earliest wreaths to bring,
With all the incense of the breathing spring!
See lofty Lebanon his head advance!
See nodding forests on the mountains dance!
See spicy clouds from lowly Sharon rise,
And Carmel's flowery top perfume the skies!
Hark! a glad voice the lonely desert cheers;
Prepare the way! a God, a God appears!

A God, a God! the vocal hills reply,
 The rocks proclaim the approaching Deity
 Lo! earth receives him from the bending
 skies;
 Sink down, ye mountains; and ye valleys
 rise,
 With heads declined, ye cedars homage pay;
 Be smooth, ye rocks ye rapid floods, give
 way!
 The Saviour comes! by ancient bards fore-
 told
 Hear him, ye deaf and all ye blind, behold!
 He from thick films shall purge the visual
 ray,
 And on the sightless eyeball pour the day
 'Tis he the obstructed paths of sound shall
 clear,
 And bid new music charm the unfolding
 ear
 The dumb shall sing, the lame his crutch
 forego,
 And leap exulting like the bounding roe
 No sigh, no murmur, the wide world shall
 hear,
 From every face he wipes off every tear.
 In adamantine chains shall death be bound,
 And hell's grim tyrant feel the eternal
 wound
 As the good shepherd tends his fleecy care,
 Seeks freshest pasture, and the purest air,
 Explores the lost, the wandering sheep
 directs,
 By day o'erlooks them, and by night protects,
 The tender lambs he nurses in his arms,
 Feeds from his hand and in his bosom
 warms,
 Thus shall mankind his guardian care
 engage,
 The promised father of the future age.
 No more shall nation against nation rise,
 Nor ardent warriors meet with hateful eyes;
 Nor fields with gleaming steel be covered
 o'er,
 The brazen trumpets kindle rage no more -
 But useless lances into scythes shall bend,
 And the broad falchion in a ploughshare
 end
 Then palaces shall rise, the joyful son
 Shall finish what his short-lived sire begun,
 Their vines a shadow to their race shall
 yield,
 And the same hand that sowed, shall reap
 the field.
 The swain in barren deserts with surprise
 Sees lilies spring, and sudden verdure rise,
 And starts, amidst the thirsty wilds to hear
 New falls of water murmuring in his ear
 On rifled rocks, the dragon's late abodes,
 The green reed trembles, and the bulrush
 nods
 Waste sandy valleys, once perplexed with
 thorn,
 The spiny fir and shapely box adorn
 To leafless shrubs the flowery palms suc-
 ceed,
 And odorous myrtle to the noisome weed

The lambs with wolves shall graze the verdant
 mead,
 And boys in flowery bands the tiger lead:
 The steer and lion at one crib shall meet,
 And harmless serpents lick the pilgrim's
 feet
 The smiling infant in his hand shall take
 The crested basilisk and speckled snake;
 Pleased the green lustre of the scales survey,
 And with their forked tongue shall innocently
 play
 Rise, crowned with light, imperial Salem,
 rise!
 Exalt thy towery head, and lift thy eyes!
 See a long race thy spacious courts adorn!
 See future sons and daughters yet unborn,
 In crowding ranks on every side arise,
 Demanding life, impatient for the skies!
 See barbarous nations at thy gates attend,
 Walk in thy light, and in thy temple bend!
 See thy bright altars thronged with prostrate
 kings,
 And heaped with products of Sabea springs
 For thee Idume's spicy forests blow,
 And seeds of gold in Ophir's mountains
 glow.
 See heaven its sparkling portals wide display,
 And break upon thee in a flood of day!
 No more the rising sun shall gild the morn,
 Nor evening Cynthia fill her silver horn,
 But lost, dissolved in thy superior rays,
 One tide of glory, one unclouded blaze
 O'erflow thy courts: the Light himself shall
 shine
 Revealed, and God's eternal day be thine!
 The seas shall waste, the skies in smoke
 decay,
 Rocks fall to dust, and mountains melt away;
 But fixed his word, his saving power remains,
 Thy realm for ever lasts, thy own Messiah
 reigns!

Pope — Born 1688, Died 1744.

777 — SATIRE.

I've often wished that I had clear
 For life, six hundred pounds a year,
 A handsome house to lodge a friend,
 A river at my garden's end,
 A terrace-walk, and half a rood
 Of land, set out to plant a wood.
 Well, now I have all this and more,
 I ask not to increase my store,
 But here a grievance seems to lie,
 All this is mine but till I die;
 I can't but think 'twould sound more clever
 To me and to my heirs for ever
 If I ne'er got or lost a groat,
 By any trick, or any fault;
 And if I pray by Reason's rules,
 And not like forty other fools
 As thus, "Vouchsafe, oh gracious Maker!"
 To grant me this and t'other acre.
 Or, if it be thy will and pleasure,
 Direct my plow to find a treasure -

But only what my station fits,
And to be kept in my right wits,
Preserve, Almighty Providence!
Just what you gave me, competence:
And let me in these shades compose
Something in verse as true as prose;
Removed from all th' ambitious scene,
Nor puff'd by pride, nor sunk by spleen."
In short, I'm perfectly content,
Let me but live on this side Trent;
Nor cross the Channel twice a year,
To spend six months with statesmen here

I must by all means come to town,
'Tis for the service of the crown.
"Lewis, the Dean will be of use,
Send for him up, take no excuse."
The toil, the danger of the seas;
Great ministers ne'er think of these,
Or let it cost five hundred pound,
No matter where the money's found.
It is but so much more in debt,
And that they ne'er consider'd yet.

"Good Mr. Dean, go change your gown,
Let my lord know you're come to town."
I hurry me in haste away,
Not thinking it is levee-day;
And find his honour in a pound,
Hemm'd by a triple circle round,
Chequer'd with ribbons blue and green
How should I thrust myself between?
Some wag observes me thus perplex'd,
And smiling whispers to the next,
"I thought the Dean had been too proud
To jostle here among a crowd"

Another, in a surly fit,
Tells me I have more zeal than wit,
"So eager to express your love,
You ne'er consider whom you shove,
But rudely press before a duke"
I own, I'm pleas'd with this rebuke,
And take it kindly meant to show
What I desire the world should know

I get a whisper, and withdraw:
When twenty fools I never saw
Come with petitions fairly penn'd,
Desiring I would stand their friend.

Thus, humbly offers me his case—
That, begs my interest for a place—
A hundred other men's affairs,
Like bees, are humming in my ears
"To-morrow my appeal comes on,
Without your help the cause is gone"—
The duke expects my lord and you,
About some great affair, at two—
"Put my lord Bolingbroke in mind,
To get my warrant quickly signed:
Consider 'tis my first request"—
Be satisfied, I'll do my best—
Then presently he falls to tease,
"You may be certain, if you please,
I doubt not, if his lordship knew—
And Mr. Dean, one word from you—"

'Tis (let me see) three years and more,
(October next it will be four.)
Since Harley bid me first attend,
And chose me for an humble friend;

Would take me in his coach to chat,
And question me of this and that,
As, "What's o'clock?" And, "How's the
wind?"

"Who's chariot's that we left behind?"
Or gravely try to read the lines
Writ underneath the country signs;
Or, "Have you nothing new to-day
From Pope, from Parnell, or from Gay?"
Such tattle often entertains
My lord and me as far as Staines,
As once a week we travel down
To Windsor, and again to town,
Where all that passes *inter nos*,
Might be proclaim'd at Charing-Cross.

Yet some I know with envy swell,
Because they see me used so well
"How thank you of our friend the Dean?
I wonder what some people mean;
My lord and he are grown so great,
Always together, *tête-à-tête*
What, they admire him for his jokes—
See but the fortune of some folks!"
There flies about a strange report
Of some express arriv'd at court;
I'm stopt by all the fools I meet,
And catechus'd in every street
"You, Mr. Dean, frequent the great,
Inform us, will the emp'ror treat?
Or do the prints and papers lie?"
Faith, Sir, you know as much as I
"Ah, doctor, how you love to jest!"
'Tis now no secret"—I protest
'Tis one to me—"Then tell us, pray,
When are the troops to have their pay?"
And tho' I solemnly declare
I know no more than my lord-mayor,
They stand amazed, and think me grown
The closest mortal ever known

Thus in a sea of folly toss'd,
My choicest hours of life are lost,
Yet always wishing to retreat,
Oh, could I see my country seat!
There, leaning near a gentle brook,
Sleep, or peruse some ancient book,
And there in sweet oblivion drown
Those cares that haunt the court and town

O charming noons! and nights divine!
Or when I sup, or when I dine,
My friends above, my folks below,
Chatting and laughing all-a-row,
The beans and bacon set before 'em,
The grace-cup served with all decorum;
Each willing to be pleas'd, and please,
And even the very dogs at ease!
Here no man prates of idle things,
How this or that Italian sings,
A neighbour's madness, or his spouse's,
Or what's in either of the houses
But something much more our concern,
And quite a scandal not to learn
Which is the happier, or the wiser,
A man of merit, or a miser?
Whether we ought to choose our friends
For their own worth or our own ends?

What good, or better, we may call,
And what, the very best of all?
Our friend Dan Prior told (you know)
A tale extremely *à propos*
Name a town life, and in a trice
He had a story of two mice.
Once on a time (so runs the fable)
A country mouse, right hospitable,
Received a town mouse at his board,
Just as a farmer might a lord.
A frugal mouse upon the whole,
Yet loved his friend, and had a soul,
Knew what was handsome, and would do't,
On just occasion, *coûte que coûte*.
He brought him bacon (nothing lean);
Pudding that might have pleased a dean;
Cheese such as men in Suffolk make,
But wish'd it Stilton for his sake,
Yet, to his guest though no way sparing,
He eat himself the rind and paring
Our courtier scarce could touch a bit,
But show'd his breeding and his wit,
He did his best to seem to eat,
And cried, "I vow you're mighty neat,
But lord, my friend, this savage scene!
For God's sake, come, and live with men:
Consider, mice, like men, must die,
Both small and great, both you and I.
Then spend your life in joy and sport,
(This doctrine, friend, I learnt at court.)"

The veriest hermit in the nation
May yield, God knows, to strong temptation.
Away they come, through thick and thin,
To a tall house near Lincoln's Inn.

("Twas on the night of a debate,
When all their lordships had sate late.)

Behold the place where if a poet
Shined in description he might show it;
Tell how the moonbeam trembling falls,
And tips with silver all the walls;
Palladian walls, Venetian doors,
Grotesco roofs, and stucco floors:
But let it (in a word) be said,
The moon was up, and men a-bed,
The napkins white, the carpet red:
The guests withdrawn had left the treat,
And down the mice sate, *tête-à-tête*

Our courtier walks from dish to dish,
Tastes for his friend of fowl and fish,
Tells all their names, lays down the law,
"Que ça est bon! *Goûtez ça!*
That jelly's rich, this malmsy healing,
Pray dip your whiskers and your tail in"
Was over such a happy swain!
He stuffs and swills, and stuffs again.
"I'm quite ashamed—'tis mighty rude
To eat so much—but all's so good.
I have a thousand thanks to give—
My lord alone knows how to live."
No sooner said, but from the hall
Rush chaplain, butler, dogs, and all
"A rat! a rat! clap to the door!"—
The cat comes bounding on the floor.
O for the heart of Homer's mice,
Or gods to save them in a trice!
(It was by Providence they think,
For your damn'd stucco has no chunk.)

"An't please your honour," quoth the peasant,
"This same dessert is not so pleasant.
Gave me again my hollow tree,
A crust of bread, and liberty!"

Pope—Born 1688, Died 1744.

778—TO A LADY.

Nothing so true as what you once let fall,
"Most women have no characters at all."
Matter too soft a lasting mark to bear,
And best distinguish'd by black, brown, or fair.

How many pictures of one nymph we view,
All how unlike each other, all how true!
Arcadia's countess, here in ermined pride,
Is there, Pastora by a fountain side
Here Fannia, leaning on her own good man,
And there, a naked Leda with a swan.
Let then the fair one beautifully cry,
In Magdalene's loose hair, and lifted eye,
Or drest in smiles of sweet Ceolia shine,
With simpering angels, palms, and harps
divine,
Whether the charmer sinner it, or saint it,
If folly grow romantic, I must paint it.

Come then, the colours and the ground
prepare!

Dip in the rainbow, trick her off in air,
Choose a firm cloud, before it fall, and in it
Catch, ere she change, the Cynthia of this
minute

Rufa, whose eye, quick glancing o'er the
Park,

Attracts each light gay meteor of a spark,
Agrees as ill with Rufa studying Locke,
As Sappho's diamonds with her dirty smock;
Or Sappho at her toilet's greasy task,
With Sappho fragrant at an evening mask:
So morning insects, that in muck begun,
Shine, buzz, and fly-blow in the setting sun.

How soft is Siha! fearful to offend,
The frail-one's advocate, the weak-one's
friend

To her Calista proved her conduct nice,
And good Simplicius asks of her advice
Sudden, she storms! she raves! You tip the
wink,

But spare your censure; Siha does not drink.
All eyes may see from what the change arose,
All eyes may see—a pimple on her nose

Papulia, wedded to her amorous spark,
Sighs for the shades—"How charming is a
park!"

A park is purchased, but the fair he sees
All bathed in tears—"Oh odious, odious
trees!"

Ladies, like variegated tulips, show,
'Tis to their changes half their charms we
owe;

Fine by defect, and delicately weak,
Their happy spots the nice admirer take.
'Twas thus Calypso once each heart alarm'd,
Awed without virtue, without beauty charm'd;

Her tongue bewitch'd as oddly as her eyes,
 Less wit than mimic, more a wit than wise;
 Strange graces still, and stranger flights she
 had,

Was just not ugly, and was just not mad,
 Yet ne'er so sure our passion to create,
 As when she touch'd the brink of all we
 hate

Narcissa's nature, tolerably mild,
 To make a wash, would hardly stew a child;
 Has ev'n been proved to grant a lover's
 prayer,

And paid a tradesman once to make him
 stare,

Gave alms at Easter, in a Christian trim,
 And made a widow happy, for a whim.

Why then declare good-nature is her scorn,
 When 'tis by that alone she can be borne?

Why pique all mortals, yet affect a name?

A fool to pleasure, yet a slave to fame:

Now deep in Taylor and the Book of
 Martyrs,

Now drinking citron with his grace and
 Chartres,

Now conscience chills her, and now passion
 burns,

And atheism and religion take their turns;

A very heathen in the carnal part,

Yet still a sad good Christian at her heart

See Sin in state, majestically drunk,

Proud as a peeress, prouder as a punk,

Chaste to her husband, frank to all beside,

A teeming mistress, but a barren bride,

What then? let blood and body bear the
 fault,

Her head's untouch'd, that noble seat of
 thought;

Such this day's doctrine—in another fit

She sins with poets through pure love of wit

What has not fired her bosom or her brain?

Cæsar and Tall-boy, Charles and Char-
 lemagne.

As Helluo, late dictator of the feast,

The nose of Haut-gout, and the tip of Taste,

Critiqued your wine, and analysed your meat,

Yet on plain pudding deign'd at home to eat

So Philomédé, lecturing all mankind

On the soft passion, and the taste refined,

Th' address, the delicacy—stoops at once,

And makes her hearty meal upon a dunce

Flavia's a wit, has too much sense to pray;

To toast our wants and wishes, is her way;

Nor asks of God, but of her stars, to give

The mighty blessing, "while we live, to live"

Then all for death, that opiate of the soul!

Lucreta's dagger, Rosamonda's bowl

Say, what can cause such impotence of mind?

A spark too fickle, or a spouse too kind?

Wise wretch! with pleasures too refined to
 please;

With too much spirit to be e'er at ease,

With too much quickness ever to be taught,

With too much thinking to have common
 thought;

You purchase pain with all that joy can give,
 And die of nothing but a rage to live.

Turn then from wits; and look on Simo's
 mate,

No ass so meek, no ass so obstinate

Or her, that owns her faults, but never
 mends,

Because she's honest, and the best of friends

Or her, whose life the church and scandal
 share,

For ever in a passion, or a prayer.

Or her, who laughs at Hell, but (like her
 grace)

Cries, "Ah! how charming, if there's no such
 place!"

Or who in sweet vicissitude appears

Of mirth and opium, rapture and tears,

The daily anodyne, and nightly draught,

To kill those foes to fair-ones, time and
 thought

Woman and fool are two hard things to hit,

For true no-meaning puzzles more than wit.

But what are these to great Atossa's mind?

Scarce once herself, by turns all woman-kind!

Who, with herself, or others, from her birth

Finds all her life one warfare upon Earth.

Shames, in exposing knaves, and painting fools,

Yet is, whate'er she hates and ridicules.

No thought advances, but her eddy brain

Whisks it about, and down it goes again

Full sixty years the world has been her

trade,

The wisest fool much time has ever made

From loveless youth to unrespected age

No passion gratified, except her rage,

So much the fury still outran the wit,

The pleasure miss'd her, and the scandal hit.

Who breaks with her, provokes revenge from

Hell,

But he's a bolder man who dares be well

Her every turn with violence pursued,

Nor more a storm her hate than gratitude

To that each passion turns, or soon or late,

Love, if it makes her yield, must make her

hate.

Supremors? death! and equals? what a curse!

But an inferior not dependant? worse.

Offend her, and she knows not to forgive;

Oblige her, and she'll hate you while you

live

But die, and she'll adore you—Then the

burst

And temple rise—then fall again to dust

Last night, her lord was all that's good and

great,

A knave this morning, and his will a cheat

Strange! by the means defeated of the ends,

By spirit robb'd of power, by warmth of

friends,

By wealth of followers! without one distress

Sick of herself, through very selfishness!

Atossa, cursed with every granted prayer,

Childless with all her children, wants an heir.

To heirs unknown descends th' unguarded

store,

Or wanders, Heaven-directed, to the poor.

Pictures, like these, dear madam, to design,

Asks no firm hand, and no unerring line,

Some wandering touches, some reflected light,

Some flying stroke alone can hit them right.
For how should equal colours do the knack?
Chameleons who can paint in white and black?

"Yet Chloe sure was form'd without a spot."—

Nature in her then err'd not, but forgot

"With every pleasing, every prudent part,
Say, what can Chloe want?"—She wants a heart

She speaks, behaves, and acts just as she ought;

But never, never reach'd one generous thought

Virtue she finds too painful an endeavour,
Content to dwell in decencies for ever.

So very reasonable, so unmoved,

As never yet to love, or to be loved

She, while her lover pants upon her breast,

Can mark the figures on an Indian chest;

And when she sees her friend in deep despair,

Observes how much a chintz exceeds mohair

Forbid it, Heaven, a favour or a debt

She e'er should cancel—but she may forget.

Safe is your secret still in Chloe's ear,

But none of Chloe's shall you ever hear.

Of all her dears she never slander'd one,

But cares not if a thousand are undone.

Would Chloe know if you're alive or dead?

She bids her footman put it in her head

Chloe is prudent—Would you too be wise?

Then never break your heart when Chloe dies

One certain portrait may (I grant) be seen,
Which Heaven has varnish'd out, and made a queen

The same for ever' and described by all
With truth and goodness, as with crown and ball.

Poets heap virtues, painters gems at will,
And show their zeal, and hide their want of skill

'Tis well—but, artists' who can paint or write,

To draw the naked is your true delight

That robe of quality so struts and swells,

None see what parts of Nature it conceals

Th' exactest traits of body or of mind,

We owe to models of an humble kind

If Queensberry to strip there's no compelling,

'Tis from a handmaid we must take a Helen.

From peer or bishop 'tis no easy thing

To draw the man who loves his God, or king.

Alas! I copy (or my draught would fail)

From honest Mah'met, or plain parson Hale

But grant, in public, men sometimes are shown,

A woman's seen in private life alone

Our bolder talents in full life display'd,

Your virtues open fairest in the shade

Bred to disguise, in public 'tis you hide,

There, none distinguish 'twixt your shame or pride

Weakness or delicacy; all so nice,

That each may seem a virtue, or a vice

In men, we various ruling passions find;
In women, two almost divide the kind.

Those, only fix'd, they first or last obey,

The love of pleasure, and the love of sway.

That, Nature gives; and where the lesson taught

Is but to please, can pleasure seem a fault?

Experience, this, by man's oppression curst,

They seek the second not to lose the first.

Men, some to business, some to pleasure take,

But every woman is at heart a rake:

Men, some to quiet, some to public strife;

But every lady would be queen for life.

Yet mark the fate of a whole sex of queens!

Power all their end, but beauty all the means:

In youth they conquer with so wild a rage,

As leaves them scarce a subject in their age.

For foreign glory, foreign joy, they roam,

No thought of peace or happiness at home.

But wisdom's triumph is well-timed retreat,

As hard a science to the fair as great!

Beauties, like tyrants, old and friendless grown,

Yet hate repose, and dread to be alone,

Worn out in public, weary every eye,

Nor leave one sigh behind them when they die

Pleasures the sex, as children birds, pursue,

Still out of reach, yet never out of view;

Sure, if they catch, to spoil the toy at most,

To covet flying, and regret when lost:

At last, to folios youth could scarce defend,

It grows their age's prudence to pretend;

Ashamed to own they gave delight before,

Reduced to feign it, when they give no more

As hags hold sabbaths, less for joy than spite,

So these their merry, miserable night;

Still round and round the ghosts of beauty ghde,

And haunt the places where their honour died.

See how the world its veterans rewards!

A youth of frolics, an old-age of cards—

Fair to no purpose, artful to no end,

Young without lovers, old without a friend;

A fop their passion, but their prize a sot,

Alive, ridiculous; and dead, forgot!

Ah! friend! to dazzle let the vain design;

To raise the thought, and touch the heart, be thine!

That charm shall grow, while what fatigues the ring,

Flaunts and goes down, an unregarded thing—

So when the Sun's broad beam has tired the sight,

All mild ascends the Moon's more sober light,

Serene in virgin modesty she shines,

And unobserved the glaring orb declines

Oh! blest with temper, whose unclouded ray

Can make to-morrow cheerful as to-day—

She, who can love a sister's charms, or hear

Sighs for a daughter with unwounded ear,

She who ne'er answers till a husband cools,
Or, if she rules him, never shows she rules,
Charms by accepting, by submitting aways,
Yet has her humour most, when she obeys,
Let fops or Fortune fly which way they will,
Disdains all loss of tickets, or codille,
Spleen, vapours, or small-pox, above them
all,

And mistress of herself, though china fall.

And yet, believe me, good as well as ill,
Woman's at best a contradiction still
Heaven when it strives to polish all it can
Its last best work, but forms a softer man,
Picks from each sex, to make the favourite
blest,

Your love of pleasure, our desire of rest
Blends, in exception to all general rules,
Your taste of follies, with our scorn of
fools.

Reserve with frankness, art with truth
allied,

Courage with softness, modesty with pride,
Fix'd principles, with fancy ever new,
Shakes all together, and produces—you
Be thus a woman's fame! with this unblest,
Toasts live a scorn, and queens may die a
jest.

This Phœbus promised (I forget the year)
When those blue eyes first open'd on the
sphere;

Ascendant Phœbus watch'd that hour with
care,

Averted half your parents' simple prayer,
And gave you beauty, but denied the pelf
That buys your sex a tyrant o'er itself
The generous god, who wit and gold refines,
And ripens spirits as he ripens mines,
Kept dress for duchesses, the world shall
know it,

To you gave sense, good-humour, and a poet.

Pope — Born 1688, Died 1744

779.—THE MAN OF ROSS

But all our praises why should lords
engross?

Rise, honest Muse! and sing the MAN of
Ross

Pleased Vaga echoes through her winding
bounds,

And rapid Severn hoarse applause resounds
Who hung with woods yon mountain's sultry
brow?

From the dry rock who bade the waters
flow?

Not to the skies in useless columns tost,
Or in proud falls magnificently lost;

But clear and artless pouring through the
plain

Health to the sick, and solace to the swain.
Whose causeway parts the vale with shady
rows?

Whose seats the weary traveller repose?

Who taught that heaven-directed spire to
rise?

"The Man of Ross," each lisping babe
replies

Behold the market-place with poor o'er-
spread!

The Man of Ross divides the weekly bread
He feeds yon alms-house, neat, but void of
state,

Where Age and Want sit smiling at the gate,
Him portion'd maids, apprenticed orphans
blest,

The young who labour, and the old who
rest

Is any sick? the Man of Ross relieves,
Prescribes, attends, the medicine makes, and
gives.

Is there a variance? enter but his door,
Balk'd are the courts, and contest is no
more.

Despairing quacks with curses fled the place,
And vile attorneys, now an useless race.

Pope.—Born 1688, Died 1744.

780.—THE TOILET.

And now, unveiled, the toilet stands dis-
played,

Each silver vase in mystic order laid,
First, robed in white, the nymph intent
adores,

With head uncovered, the cosmetic powers.
A heavenly image in the glass appears,
To that she bends, to that her eye she rears;
The inferior priestess, at her altar's side,
Trembling begins the sacred rites of pride.

Unnumbered treasures ope at once, and
here

The various offerings of the world appear,
From each she nicely culls with curious
toil,

And decks the goddess with the glittering
spoil

This casket India's glowing gems unlocks,
And all Arabia breathes from yonder box
The tortoise here and elephant unite,
Transformed to combs, the speckled and the
white.

Here files of pins extend their shining rows,
Puffs, powders, patches, bibles, billet-doux.
Now awful beauty puts on all its arms,
The fair each moment rises in her charms,
Repairs her smiles, awakens every grace,
And calls forth all the wonders of her face;
Sees by degrees a purer blush arise,
And keener lightnings quicken in her eyes.
The busy sylphs surround their darling care,
These set the head, and those divide the
hair,

Some fold the sleeve, whilst others plait the
gown,
And Betty's praised for labours not her own.

Pope — Born 1688, Died 1744.

781.—THE DYING CHRISTIAN TO HIS SOUL.

Vital spark of heavenly flame,
Quit, oh quit this mortal frame
Trembling, hoping, lingering, flying—
Oh the pain, the bliss of dying!
Cease, fond Nature, cease thy strife,
And let me languish into life!

Hark! they whisper; angels say,
Sister spirit, come away!
What is this absorbs me quite?
Steals my senses, shuts my sight,
Drowns my spirits, draws my breath?
Tell me, my soul, can this be death?

The world recedes, it disappears!
Heaven opens on my eyes! my ears
With sounds seraphic ring
Lend, lend your wings! I mount! I fly!
O Grave! where is thy victory?
O Death! where is thy sting?

Pope.—Born 1688, Died 1744.

782.—THE QUIET LIFE

Happy the man whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground.

Whose hards with milk, whose fields with
bread,
Whose flocks supply him with attire;
Whose trees in summer yield him shade,
In winter, fire

Blest, who can unconcern'dly find
Hours, days, and years glide soft away,
In health of body, peace of mind,
Quiet by day,

Sound sleep by night; study and ease
Together mix'd, sweet recreation,
And innocence, which most does please,
With meditation

Thus let me live, unseen, unknown;
Thus unlamented let me die,
Steal from the world, and not a stone
Tell where I lie

Pope.—Born 1688, Died 1744

783.—MOONLIGHT.

The troops exulting sat in order round,
And beaming fires illum'd all the ground,
As when the moon, refulgent lamp of night!
O'er heaven's clear azure spreads her sacred
light,
When not a breath disturbs the deep serene,
And not a cloud o'ercasts the solemn scene,

Around her throne the vivid planets roll,
And stars unnumber'd gild the glowing pole;
O'er the dark trees a yellower verdure shed,
And try with silver every mountain's head,
Then shine the vales, the rocks in prospect
rise,

A flood of glory bursts from all the skies.
The conscious swains, rejoicing in the sight,
Eye the blue vault, and bless the useful
light

So many flames before proud Ilion blaze,
And lighten glimmering Xanthus with their
rays,

The long reflections of the distant fires
Gleam on the walls and tremble on the
spires.

A thousand piles the dusky horrors gild,
And shoot a shady lustre o'er the field
Full fifty guards each flaming pile attend,
Whose unnumber'd arms, by fits, thick flashes
send,

Loud neigh the coursers o'er their heaps of
corn,

And ardent warriors wait the rising morn.

Pope.—Born 1688, Died 1744.

784.—COLIN AND LUCY

A BALLAD

Of Leinster, famed for maidens fair,
Bright Lucy was the grace,
Nor e'er did Luffy's hump'd stream
Reflect so sweet a face;

Till luckless love and pining care
Impair'd her rosy hue,
Her coral lips and damask cheeks,
And eyes of glossy blue.

Oh! have you seen a lily pale
When beating rains descend?
So drooped the slow-consuming maid,
Her life now near its end

By Lucy warn'd, of flattering swains
Take heed, ye easy fair!
Of vengeance due to broken vows,
Ye perjur'd swains! beware.

Three times all in the dead of night
A bell was heard to ring,
And shrieking, at her window thrice
The raven flapp'd his wing

Too well the love-lorn maiden knew
The solemn boding sound,
And thus in dying words bespoke
The virgins weeping round

"I hear a voice you cannot hear,
Which says I must not stay;
I see a hand you cannot see,
Which beckons me away.

By a false heart and broken vows
In early youth I die
Was I to blame because his bride
Was thrice as rich as I ?

Ah, Colin ! give not her thy vows,
Vows due to me alone,
Nor thou, fond maid ! receive his kiss,
Nor think him all thy own

To-morrow in the church to wed,
Impatient both prepare,
But know, fond maid ! and know, false man !
That Lucy will be there.

Then bear my corse, my comrades ! bear,
This bridegroom blithe to meet,
He in his wedding trim so gay,
I in my winding sheet "

She spoke ; she died Her corse was borne
The bridegroom blithe to meet
He in his wedding trim so gay,
She in her winding sheet.

Then what were perjured Colin's thoughts ?
How were these nuptials kept ?
The bridesmen flocked round Lucy dead,
And all the village wept.

Confusion, shame, remorse, despair,
At once his bosom swell,
The damps of death bedewed his brow -
He shook, he groaned, he fell.

From the vain bride, ah ! bride no more !
The varying crimson fled,
When stretched before her rival's corse
She saw her husband dead.

Then to his Lucy's new-made grave
Conveyed by trembling swains,
One mould with her, beneath one sod,
For ever he remains

Off at this grave the constant hind
And plighted maid are seen ;
With garlands gay and true-love knots
They deck the sacred green

But, swain forsworn ! whoe'er thou art,
This hallowed spot forbear ;
Remember Colin's dreadful fate,
And fear to meet him there.

Thomas Tickell.—Born 1686, Died 1740.

785.—TO THE EARL OF WARWICK, ON THE DEATH OF ADDISON.

If, dumb too long, the drooping Muse hath
stay'd,
And left her debt to Addison unpaid,
Blame not her silence, Warwick, but bemoan,
And judge, O judge, my bosom by your own.
What mourner ever felt poetic fires !
Slow comes the verse that real woe inspires -

Grief unaffected suits but ill with art,
Or flowing numbers with a bleeding heart.

Can I forget the dismal night that gave
My soul's best part for ever to the grave ?
How silent did his old companions tread,
By midnight lamps, the mansions of the dead,
Through breathing statues, then unheeded
things,
Through rows of warriors, and through walks
of kings !

What awe did the slow solemn knell inspire ;
The pealing organ, and the pausing choir ;
The duties by the lawn-robed prelate paid
And the last words, that dust to dust convey'd !
While speechless o'er thy closing grave we
bend,

Accept these tears, thou dear departed friend.
Oh, gone for ever ! take this long adieu ;
And sleep in peace, next thy loved Montague.
To strew fresh laurels, let the task be mine,
A frequent pilgrim at thy sacred shrine,
Mine with true sighs thy absence to bemoan,
And grave with faithful epitaphs thy stone.
If e'er from me thy loved memorial part,
May shame afflict this alienated heart ;
Of thee forgetful if I form a song,
My lyre be broken, and untuned my tongue,
My grief be doubled from thy image free,
And mirth a torment, unchastised by thee !

Off let me range the gloomy aisles alone,
Sad luxury ! to vulgar minds unknown,
Along the walls where speaking marbles show
What worthies form the hallow'd mould
below,
Proud names, who once the reins of empire
held ;
In arms who triumph'd, or in arts excell'd,
Chiefs, graced with scars, and prodigal of
blood,
Stern patriots, who for sacred freedom stood ;
Just men, by whom impartial laws were
given,
And saints, who taught and led the way to
heaven,
Ne'er to these chambers, where the mighty
rest,
Since their foundation came a nobler guest ;
Nor e'er was to the bowers of bliss convey'd
A fairer spirit or more welcome shade.

In what new region, to the just assign'd,
What new employments please th' unbodied
mind ?

A winged Virtue, through th' ethereal sky,
From world to world unwearied does he fly ?
Or curious trace the long laborious maze
Of heaven's decrees, where wondering angels
gaze ?

Does he delight to hear bold seraphs tell
How Michael battled, and the dragon fell ;
Or, mix'd with milder cherubim, to glow
In hymns of love, not ill essay'd below ?
Or dost thou warn poor mortals left behind,
A task well suited to thy gentle mind ?

Oh! if sometimes thy spotless form descend,
To me thy aid, thou guardian genius, lend!
When rage misguides me, or when fear
alarms,
When pain distresses, or when pleasure
charms,
In silent whisperings purer thoughts impart,
And turn from ill a frail and feeble heart;
Lead through the paths thy virtue trod before,
Till bliss shall join, nor death can part us
more

That awful form, which, so the heavens
decreed,
Must still be loved and still deplored by me,
In nightly visions seldom fails to rise,
Or, roused by fancy, meets my waking eyes.
If business calls, or crowded courts invite,
Th' unblemished statesman seems to strike
my sight,
If in the stage I seek to soothe my care,
I meet his soul which breathes in Cato there;
If pensive to the rural shades I rove,
His shape o'ertakes me in the lonely grove;
'Twas there of just and good he reason'd
strong,
Clear'd some great truth, or raised some
serious song
There patient show'd us the wise course to
steer,
A candid censor, and a friend severe,
There taught us how to live; and (oh! too
high
The price for knowledge,) taught us how to
die.

Thou hill, whose brow the antique struc-
tures grace,
Rear'd by bold chiefs of Warwick's noble
race,
Why, once so loved, whence'er thy bower
appears,
O'er my dim eye-balls glance the sudden
tears?
How sweet were once thy prospects fresh and
fair,
Thy sloping walks, and unpolluted air!
How sweet the glooms beneath thy aged
trees,
Thy noontide shadow, and thy evening breeze!
His image thy forsaken bowers restore,
Thy walks and airy prospects charm no more;
No more the summer in thy glooms allay'd,
Thy evening breezes, and thy noon-day shade.

From other ills, however fortune frown'd,
Some refuge in the Muse's art I found;
Reluctant now I touch the trembling string,
Bereft of him who taught me how to sing;
And these sad accents, murmur'd o'er his
urn,
Betray that absence they attempt to mourn
O! must I then (now fresh my bosom bleeds,
And Craggs in death to Addison succeeds,
The verse, begun to one lost friend, prolong,
And weep a second in th' unfinished song!

These works divine, which on his death-bed
laid
To thee, O Craggs! th' expiring sage convey'd,
Great, but ill-omen'd, monument of fame,
Nor he survived to grieve, nor thou to claim.
Swift after him thy social spirit flies,
And close to his, how soon! thy coffin lies.
Blest pair! whose union future bards shall tell
In future tongues each other's boast! fare-
well!
Farewell! whom, joined in fame, in friendship
tried,
No chance could sever, nor the grave divide

Thomas Tickell.—Born 1686, Died 1740.

786.—THE DISPENSARY.

Speak, goddess! since 'tis thou that best canst
tell
How ancient leagues to modern discord fell;
And why physicians were so cautious grown
Of others' lives, and lavish of their own;
How by a journey to th' Elysian plain
Peace triumph'd, and old Time return'd again.

Not far from that most celebrated place,
Where angry Justice shows her awful face;
Where little villains must submit to fate,
That great ones may enjoy the world in state;
There stands a dome, majestic to the sight,
And sumptuous arches bear its oval height;
A golden globe, placed high with artful skill,
Seems, to the distant sight, a gilded pill
This pile was, by the pious patron's aim,
Raised for a use as noble as its frame;
Nor did the learn'd society decline
The propagation of that great design;
In all her mazes, nature's face they view'd,
And, as she disappear'd, their search pursued.
Wrapp'd in the shade of night the goddess lies,
Yet to the learn'd unveils her dark disguise,
But shuns the gross access of vulgar eyes.

Now she unfolds the faint and dawning
strife
Of infant atoms kindling into life;
How ductile matter new meanders takes,
And slender trains of twisting fibres makes;
And how the viscous seeks a closer tone,
By just degrees to harden into bone,
While the more loose flow from the vital urn,
And in full tides of purple streams return,
How lambent flames from life's bright lamps
arise,
And dart in emanations through the eyes,
How from each sluice a gentle torrent pours,
To slake a feverish heat with ambient showers;
Whence their mechanic powers the spirits
claim,
How great their force, how delicate their
frame,
How the same nerves are fashion'd to sustain
The greatest pleasure and the greatest pain,

Why bilious juice a golden light puts on,
And floods of chyle in silver currents run,
How the dim speck of entity began
T' extend its recent form, and stretch to man,

To how minute an origin we owe
Young Ammon, Cæsar, and the great Nassau;
Why paler looks impetuous rage proclaim,
And why chill virgins reddened into flame,
Why envy oft transforms with wan disguise,
And why gay mirth sits smiling in the eyes,
All ice, why Lucrece, or Sempromia, fire;
Why Scarsdale rages to survive desire,
When Milo's vigour at the Olympic's shown,
Whence tropes to Finch, or impudence to Sloane;

How matter, by the varied shape of pores,
Or idiots frames, or solemn senators

Hence 'tis we wait the wondrous cause to find,

How body acts upon impassive mind,
How fumes of wine the thinking part can fire,

Past hopes revive, and present joys inspire,
Why our complexions oft our soul declare,
And how the passions in the feature are;
How touch and harmony arise between
Corporeal figure, and a form unseen,
How quick their faculties the limbs fulfil,
And act at every summons of the will.
With mighty truths, mysterious to descry,
Which in the womb of distant causes lie.

But now no grand inquiries are desisted,
Mean faction reigns where knowledge should preside,

Feuds are increased, and learning laid aside
Thus synods oft concern for faith conceal,
And for important nothings show a zeal
The drooping sciences neglected pine,
And Pæan's beams with fading lustre shine
No readers here with hectic looks are found,
No eyes in rheum, through midnight-watching,
drown'd;

The lonely edifice in sweats complains
That nothing there but sullen silence reigns

This place, so fit for undisturb'd repose,
The God of Sloth for his asylum chose;
Upon a couch of down in these abodes,
Supine with folded arms he thoughtless nods;
Indulging dreams his godhead lull to ease,
With murmurs of soft rills, and whispering trees:

The poppy and each numbing plant dispense
Their drowsy virtue, and dull indolence,
No passions interrupt his easy reign,
No problems puzzle his lethargic brain;
But dark oblivion guards his peaceful bed,
And lazy fogs hang lingering o'er his head

As at full length the pamper'd monarch lay,
Battering in ease, and slumbering life away,
A spiteful noise his downy chains unties,
Hastes forward, and increases as it flies.

First, some to cleave the stubborn flint engage,

Till, urged by blows, it sparkles into rage
Some temper lute, some spacious vessels move,

These furnaces erect, and those approve;
Here phials in nice discipline are set,
There gallpots are ranged in alphabet.
In this place, magazines of pills you spy:
In that, like forage, herbs in bundles lie,
While lifted pestles, brandish'd in the air,
Descend in peals, and civil wars declare,
Loud strokes, with pounding spice, the fabric rend,

And aromatic clouds in spires ascend

So when the Cyclops o'er their anvils sweat,
And swelling anvils echoing blows repeat,
From the volcanos gross eruptions rise,
And curling sheets of smoke obscure the skies

The slumbering god, amazed at this new din,

Thrice strove to rise, and thrice sunk down again,

Lastless he stretch'd, and gaping rubb'd his eyes,
Then falter'd thus betwixt half words and sighs:

How impotent a deity am I!
With godhead born, but cursed, that cannot die!

Through my indulgence, mortals hourly share
A grateful negligence, and ease from care
Lull'd in my arms, how long have I withheld
The northern monarchs from the dusty field!
How I have kept the British fleet at ease,
From tempting the rough dangers of the seas!

Hibernia owns the mildness of my reign,
And my divinity's adored in Spain.
I swains to sylvan solitudes convey,
Where, stretch'd on mossy beds, they waste away

In gentle joys the night, in vows the day.
What marks of wondrous clemency I've shown,
Some reverend worthies of the gown can own

Triumphant plenty, with a cheerful grace,
Basks in their eyes, and sparkles in their face

How sleek their looks, how goodly is their mien,

When big they strut behind a double chin!
Each faculty in blandishments they lull,
Aspiring to be venerably dull,
No learn'd debates molest their downy trance,
Or discompose their pompous ignorance,
But, undisturb'd, they loiter life away,
So wither green, and blossom in decay,
Deep sunk in down, they, by my gentle care,
Avoid th' inclemencies of morning air,
And leave to tatter'd crape the drudgery of prayer.

Urn was civil, and not void of sense,
 Had humour, and a courteous confidence
 So spruce he moves, so gracefully he cocks,
 The hallow'd rose declares him orthodox
 He pass'd his easy hours, instead of prayer,
 In madrigals, and phyllysing the fair,
 Constant at feasts, and each decorum knew,
 And soon as the dessert appear'd, withdrew,
 Always obliging, and without offence,
 And fancied, for his gay impertinence
 But see how ill mistaken parts succeed,
 He threw off my dominion, and would read,
 Engaged in controversy, wrangled well,
 In convocation language could excel,
 In volumes proved the church without defence,
 By nothing guarded but by Providence,
 How grace and moderation disagree,
 And violence advances charity
 Thus writ till none would read, becoming
 soon

A wretched scribbler, of a rare buffoon

Mankind my fond propitious power has
 tried,
 Too oft to own, too much to be denied.
 And all I ask are shades and silent bowers,
 To pass in soft forgetfulness my hours
 Oft have my fears some distant villa chose,
 O'er their *quietus* where fat judges doze,
 And lull their cough and conscience to repose
 Or, if some cloister's refuge I implore,
 Where holy drones o'er dying tapers snore,
 The pearls of Nassau's arms those eyes uncloze,
 Mine he molests, to give the world repose
 That case I offer with contempt he flies,
 His couch a trench, his canopy the skies
 Nor climes nor seasons his resolves control,
 The equator has no heat, no ice the pole.
 With arms resistless o'er the globe he flies,
 And leaves to Jove the empire of the skies

But, as the slothful god to yawn begun,
 He shook off the dull mist, and thus went on -

'Twas in this reverend dome I sought
 repose,
 These walls were that asylum I had chose
 Here have I ruled long undisturb'd with
 broils,
 And laugh'd at heroes, and their glorious
 toils.

My annals are in mouldy mildews wrought,
 With easy insignificance of thought.
 But now some busy, enterprising brain
 Invents new fancies to renew my pain,
 And labours to dissolve my easy reign.

With that, the god his darling phantom
 calls,
 And from his faltering lips this message falls

Since mortals will dispute my power, I'll
 try
 Who has the greatest empire, they or I.
 Find Envy out, some prince's court attend,
 Most likely there you'll meet the famish'd
 fiend,

Or where dull critics authors' fate foretell;
 Or where stale maids, or meagre eunuchs,
 dwell,

Tell the bleak fury what new projects reign
 Among the homicides of Warwick-lane,
 And what the event, unless she straight
 inclines

To blast their hopes, and baffle their designs.

More he had spoke, but sudden vapours
 rise,
 And with their silken cords tie down his eyes.

Samuel Garth—Born —, Died 1718.

787.—CREATION

You ask us why the soil the thistle breeds;
 Why its spontaneous birth are thorns and
 weeds -

Why for the harvest it the harrow needs?

The Author might a nobler world have
 made,

In brighter dress the hills and vales arrayed,
 And all its face in flowery scenes displayed;
 The glebe untill'd might plenteous crops have
 borne,

And brought forth spicy groves instead of
 thorn

Ruch fruit and flowers, without the gardener's
 pains,

Might every hill have crowned, have honoured
 all the plains,

This Nature might have boasted, had the
 Mind

Who formed the spacious universe designed
 That man from labour free, as well as grief,
 Should pass in lazy luxury his life.

But he his creature gave a fertile soil,
 Fertile, but not without the owner's toil,
 That some reward his industry should crown,
 And that his food in part might be his own.

But while insulting you arraign the land,
 Ask why it wants the plough, or labourer's
 hand,

Kind to the marble rocks, you ne'er complain
 That they, without the sculptor's skill and
 pain,

No perfect statue yield, no basse-relieve,
 Or finished column for the palace gave
 Yet if from hills unlaboured figures came,
 Man might have ease enjoyed, though never
 fame.

You may the world of more defect upbraid,
 That other works by Nature are unmade.
 That she did never, at her own expense,
 A palace rear, and in magnificence
 Out-rival art, to grace the stately rooms,
 That she no castle builds, no lofty domes
 Had Nature's hand these various works pre-
 pared,
 What thoughtful care, what labour had been
 spared!

But then no realm would one great master show,
No Phidias Greece, and Rome no Angelo
With equal reason, too, you might demand
Why boats and ships require the artist's hand,

Why generous Nature did not these provide,
To pass the standing lake, or flowing tide ?

You say the hills, which high in air arise,
Harbour in clouds, and mingle with the skies,
That earth's dishonour and encumbering load,
Of many spacious regions man defraud,
For beasts and birds of prey a desolate abode
But can the objector no convenience find
In mountains, hills, and rocks, which gird and bind

The mighty frame, that else would be disjoined ?

Do not those heaps the raging tide restrain,
And for the dome afford the marble vein ?
Do not the rivers from the mountains flow,
And bring down riches to the vale below ?
See how the torrent rolls the golden sand
From the high ridges to the flatter land.
The lofty lines abound with endless store
Of mineral treasure and metallic ore.

Blackmore — Born 1676, Died 1729.

788 — A FRAGMENT OF SAPPHO.

Blessed as the immortal gods is he,
The youth who fondly sits by thee,
And hears and sees thee all the while
Softly speak and sweetly smile.

'Twas this deprived my soul of rest,
And raised such tumults in my breast ;
For while I gazed, in transport tossed,
My breath was gone, my voice was lost

My bosom glowed, the subtle flame
Ran quickly through my vital frame ;
O'er my dim eyes a darkness hung ;
My ears with hollow murmurs rung.

In dewy damps my limbs were chilled,
My blood with gentle horrors thrilled ;
My feeble pulse forgot to play,
I fainted, sunk, and died away

Ambrose Philips — Born 1671, Died 1749.

789.—EPISTLE TO THE EARL OF DORSET.

From frozen climes, and endless tracts of snow,

From streams which northern winds forbid to flow,

What present shall the Muse to Dorset bring,

Or how, so near the pole, attempt to sing ?

The hoary winter here conceals from sight
All pleasing objects which to verse invite
The hills and dales, and the delightful woods,
The flowery plains, and silver-streaming floods,

By snow disguised, in bright confusion lie,
And with one dazzling waste fatigue the eye.

No gentle-breathing breeze prepares the spring,

No birds within the desert region sing.

The ships, unmoved, the boisterous winds defy,

While rattling chariots o'er the ocean fly.

The vast leviathan wants room to play,

And sport his waters in the face of day.

The starving wolves along the main sea prowl,

And to the moon in icy valleys howl

O'er many a shining league the level main

Here spreads itself into a glassy plain

There solid billows of enormous size,

Alps of green ice, in wild disorder rise

And yet but lately have I seen, even here,

The winter in a lovely dress appear,

Ere yet the clouds let fall the treasured snow,

Or winds begun through hazy skies to blow :

At evening a keen eastern breeze arose,

And the descending rain unsullied froze

Soon as the silent shades of night withdrew,

The ruddy morn disclosed at once to view

The face of nature in a rich disguise,

And brightened every object to my eyes .

For every shrub, and every blade of grass,

And every pointed thorn, seem'd wrought in glass,

In pearls and rubies rich the hawthorns show,

While through the ice the crimson berries glow

The thick-sprung reeds, which watery marshes yield,

Seem'd polished lances in a hostile field

The stag, in limpid currents, with surprise

Sees crystal branches on his forehead rise

The spreading oak, the beech, and towering pine

Glazed over, in the freezing ether shine.

The frightened birds the rattling branches shun,

Which wave and glitter in the distant sun.

When, if a sudden gust of wind arise,

The brittle forest into atoms flies .

The crackling wood beneath the tempest bends

And in a spangled shower the prospect ends .

Or, if a southern gale the region warm,

And by degrees unbids the wintry charm,

The traveller a mury country sees,

And journeys sad beneath the dropping trees

Like some deluded peasant, Merlin leads

Through fragrant bowers, and through delicious meads ;

While here enchanted gardens to him rise,

And airy fabrics there attract his eyes,

His wandering feet the magic paths pursue,
And, while he thinks the fair illusion true,
The trackless scenes disperse in fluid air,
And woods, and wilds, and thorny ways
appear

A tedious road the weary wretch returns,
And, as he goes, the transient vision mourns

Ambrose Phillips — Born 1671, Died 1749.

790 — THE FIRST PASTORAL

If we, O Dorset ! quit the city-throng,
To meditate in shades the rural song,
By your command, be present, and, O bring
The Muse along ! The Muse to you shall
sing

Her influence, Buckhurst, let me there obtain,
And I forgive the famed Sicilian swain

Began — In unluxurious times of yore,
When flocks and herds were no inglorious
store,

Lobbin, a shepherd boy, one evening fair,
As western winds had cooled the sultry air,
His numbered sheep within the fold now pent,
Thus planned him of his dreary discontent
Beneath a hoary poplar's whispering boughs
He solitary sat, to breathe his vows

Venturing the tender anguish of his heart,
As passion taught, in accents free of art,
And little did he hope, while, night by night,
His sighs were lavished thus on Lucy bright

" Ah ! well-a-day, how long must I endure
This pinning pain ? Or who shall speed my cure ?
Fond love no cure will have, seek no repose,
Delights in grief, nor any measure knows
And now the moon begins in clouds to rise,
The brightening stars increase within the skies,
The winds are hushed, the dews distil ; and
sleep

Hath closed the eyelids of my weary sheep
I only, with the prowling wolf, constrained
All night to wake. with hunger he is pained,
And I with love. His hunger he may tame ;
But who can quench, O cruel love ! thy flame ?
Whilom did I, all as this poplar fair,
Upraise my heedless head, then void of care,
'Mong rustic routs the chief for wanton game,
Nor could they merry make, till Lobbin came.
Who better seen than I in shepherd's arts,
To please the lads, and win the lasses' hearts ?
How deftly, to mine oaten reed so sweet,
Wont they upon the green to shift their
feet ?

And, wounded in the dance, how would they
yearn

Some well-devised tale from me to learn ?
For many songs and tales of mirth had I,
To chase the loitering sun adown the sky.
But ah ! since Lucy coy deep-wrought her
spite

Within my heart, unmindful of delight,
The jolly grooms I fly, and, all alone,
To rocks and woods pour forth my fruitless
moan.

Oh ! quit thy wonted scorn, relentless fair,
Ere, lingering long, I perish through despair.
Had Rosalind been mistress of my mind,
Though not so fair, she would have proved
more kind

O think, unwitting maid, while yet is time,
How flying years impair thy youthful prime !
Thy virgin bloom will not for ever stay,
And flowers, though left ungathered, will
decay !

The flowers, anew, returning seasons bring !
But beauty faded has no second spring.
My words are wind ! She, deaf to all my
cries,

Takes pleasure in the mischief of her eyes
Like frisking heifer, loose in flow'ry meads,
She gads where'er her roving fancy leads ;
Yet still from me Ah me ! the tiresome
chase !

Shy as the fawn, she flies my fond embrace
She flies, indeed, but ever leaves behind,
Fly where she will, her likeness in my mind.
No cruel purpose in my speed I bear,
'Tis only love ; and love why shouldst thou
fear ?

What idle fears a maiden breast alarm !
Stay, simple girl, a lover cannot harm !
Two sportive laddings, both fair-flecked, I rear,
Whose shooting horns like tender buds ap-
pear

A lambkin, too, of spotless fleece, I breed,
And teach the fondling from my hand to feed.
Nor will I cease betimes to cull the fields
Of ev'ry dewy sweet the morning yields ;
From early spring to autumn late shalt thou
Receive gay girlonds, blooming o'er thy brow
And when—but why these unavailing pains ?
The gifts alike, and giver, she disdain ;
And now, left heiress of the glen, she'll deem
Me, landless lad, unworthy her esteem ;
Yet was she born, like me, of shepherd-sire,
And I may fields and lowing herds acquire
O ! would my gifts but win her wanton heart,
Or could I half the warmth I feel impart,
How would I wander, every day, to find
The choice of wildings, blushing through the
rind !

For glossy plums how lightsome climb the
tree,

How risk the vengeance of the thrifty bee.
Or, if thou deign to live a shepherdess,
Thou Lobbin's flock, and Lobbin shalt possess ;
And fair my flock, nor yet uncomely I,
If liquid fountains flatter not, and why
Should liquid fountains flatter us, yet show
The bord'ring flowers less beauteous than
they grow ?

O come, my love ! nor think the employment
mean,

The dams to milk, and little lambkins wean ;
To drive afield, by morn, the fattening ewes,
Ere the warm sun drink up the coolly dews ;
While with my pipe, and with my voice,
I cheer

Each hour, and through the day detain thine
ear.

How would the crook besem thy lily hand !
How would my younglings round thee gazing
stand !

Ah, witless younglings ! gaze not on her eye :
Thence all my sorrow, thence the death I die.
Oh, killing beauty ! and oh, sore desire !
Must then my suff rings but with life expire ?
Though blossoms every year the trees adorn,
Spring after spring I wither, nipt with scorn :
Nor trow I when this bitter blast will end,
Or if yon stars will e'er my vows befriend
Sleep, sleep, my flock, for happy ye may take
Sweet nightly rest, though still your master
wake "

Now to the waning moon the nightingale,
In slender warblings, tuned her piteous tale.
The love-sick shepherd, list'ning, felt relief,
Pleased with so sweet a partner in his grief,
Till, by degrees, her notes and silent night
To slumbers soft his heavy heart invite.

Ambrose Philips — Born 1671, Died 1749.

791.—TO CHARLOTTE PULTENEY.

Timely blossom, infant fair,
Fondling of a happy pair,
Every morn and every night
Their sollicitous delight,
Sleeping, waking, still at ease,
Pleasing, without skill to please.
Little gossip, blithe and hale,
Tattling many a broken tale,
Singing many a tuneless song,
Lavish of a heedless tongue ;
Simple maiden, void of art,
Babbling out the very heart,
Yet abandon'd to thy will,
Yet imagining no ill,
Yet too innocent to blush ;
Like the linnet in the bush,
To the mother-linnet's note
Moduling her slender throat ;
Chirping forth thy petty joys,
Wanton in the change of toys,
Like the linnet green in May
Flitting to each bloomy spray ;
Wearied then and glad of rest,
Like the linnet in the nest
This thy present happy lot,
Thus in time will be forgot ;
Other pleasures, other cares,
Ever-busy Time prepares,
And thou shalt in thy daughters see,
This picture once resembled thee.

Ambrose Philips — Born 1671, Died 1749.

792.—THE MONKEY WHO HAD SEEN THE WORLD.

A monkey, to reform the times,
Resolved to visit foreign climes :

For men in distant regions roam
To bring politer manners home.
So forth he fares, all toil defies.
Misfortune serves to make us wise.

At length the treach'rous snare was laid ;
Poor Pug was caught, to town conveyed,
There sold. How envied was his doom,
Made captive in a lady's room !
Proud as a lover of his chains,
He day by day her favour gains.
Whene'er the duty of the day
The toilet calls ; with mimic play
He twirls her knot, he cracks her fan,
Like any other gentleman
In visits too his parts and wit,
When jests grew dull, were sure to hit.
Proud with applause, he thought his mind
In every courtly art refined,
Like Orpheus burnt with public zeal,
To civilize the monkey weal.
So watched occasion, broke his chain,
And sought his native woods again

The hairy sylvans round him press,
Astomished at his strut and dress
Some praise his sleeve, and others gloat
Upon his rich embroidered coat,
His dapper periwig commending,
With the black tail behind depending ;
His powdered back, above, below,
Like hoary frost, or fleecy snow,
But all with envy and desire
His fluttering shoulder-knot admire

" Hear and improve," he pertly cries ;
" I come to make a nation wise.
Weigh your own words, support your place,
The next in rank to human race
In crimes long I passed my days,
Conversed with men, and learnt their ways.
Their dress, their courtly manners see,
Reform your state and copy me
Seek ye to thrive ? in flattery deal ;
Your scorn, your hate, with that conceal.
Seem only to regard your friends,
But use them for your private ends.
Stant not to truth the flow of wit ;
Be prompt to be whene'er 'tis fit
Bend all your force to spatter merit ;
Scandal is conversation's spirit
Boldly to everything attend,
And men your talents shall commend.
I knew the great Observe me right,
So shall you grow like man polite "

He spoke and bowed With muttering jaws
The wondering circle grinned applause.
Now, warm with malice, envy, spite,
Their most obliging friends they bite ;
And fond to copy human ways,
Practise new mischiefs all their days
Thus the dull lad, too tall for school,
With travel finishes the fool ;
Studious of every coxcomb's airs,
He drinks, games, dresses, whores, and
swears,

O'erlooks with scorn all virtuous arts,
For vice is fitted to his parts.

John Gay.—Born 1688, Died 1732

793—THE PAINTER WHO PLEAS'D
NOBODY AND EVERYBODY

Lest men suspect your tale untrue,
Keep probability in view.
The traveller leaping o'er those bounds,
The credit of his book confounds
Who with his tongue hath armies routed,
Makes even his real courage doubted
But flattery never seems absurd,
The flattered always takes your word.
Impossibilities seem just,
They take the strongest praise on trust
Hyperboles, though ne'er so great,
Will still come short of self-conceit.

So very like a painter drew,
That every eye the picture knew,
He hit complexion, feature, air,
So just, the life itself was there
No flattery with his colours laid,
To bloom restored the faded maid,
He gave each muscle all its strength,
The mouth, the chin, the nose's length
His honest pencil touched with truth,
And marked the date of age and youth.
He lost his friends, his practice failed,
Truth should not always be revealed,
In dusty piles his pictures lay,
For no one sent the second pay
Two bustos, fraught with every grace,
A Venus' and Apollo's face,
He placed in view, resolved to please,
Whoever sat, he drew from these,
From these corrected every feature,
And spurned each awkward creature

All things were set, the hour was come,
His pallet ready o'er his thumb
My lord appeared; and seated right
In proper attitude and light,
The painter looked, he sketched the piece,
Then dipp'd his pencil, talked of Greece,
Of Titian's tints, of Guido's air,
"Those eyes, my lord, the spirit there
Might well a Raphael's hand requirè,
To give them all the native fire,
The features fraught with sense and wit,
You'll grant are very hard to hit;
But yet with patience you shall view
As much as paint and art can do
Observe the work." My lord replied
"Till now I thought my mouth was wide;
Besides, my nose is somewhat long;
Dear sir, for me, 'tis far too young"

"Oh! pardon me," the artist cried,
"In this, the painters must decide
The piece even common eyes must strike,
I warrant it extremely like"

My lord examined it anew,
No looking-glass seemed half so true.

A lady came, with borrowed grace
He from his Venus formed her face
Her lover praised the painter's art,
So like the picture in his heart!
To every age some charm he lent,
Even beauties were almost content.

Through all the town his art they praised;
His custom grew, his price was raised.
Had he the real likeness shown,
Would any man the picture own?
But when thus happily he wrought,
Each found the likeness in his thought

John Gay.—Born 1688, Died 1732.

794—THE LION AND THE CUB.

How fond are men of rule and place,
Who court it from the mean and base!
These cannot bear an equal nigh,
But from superior merit fly
They love the cellar's vulgar joke,
And lose their hours in ale and smoke
There o'er some petty club preside,
So poor, so paltry is their pride!
Nay, even with fools whole nights will sit,
In hopes to be supreme in wit.
If these can read, to these I write,
To set their worth in truest light.

A lion-cub, of sordid mind,
Avoided all the lion kind,
Fond of applause, he sought the feasts
Of vulgar and ignoble beasts,
With asses all his time he spent,
Their club's perpetual president
He caught their manners, looks, and airs,
An ass in everything but ears!
If e'er his highness meant a joke,
They grinned applause before he spoke,
But at each word what shouts of praise!
Good gods! how natural he brays!

Elate with flattery and conceit,
He seeks his royal sire's retreat,
Forward, and fond to show his parts,
His highness brays; the lion starts
"Puppy, that cursed vociferation
Betrays thy life and conversation.
Coxcombs, an ever noisy race,
Are trumpets of their own disgrace"

"Why so severe?" the cub replies;
"Our senate always held me wise"

"How weak is pride!" returns the sire;
"All fools are vain, when fools admire!
But know, what stupid asses prize,
Lions and noble beasts despise"

John Gay.—Born 1688, Died 1732.

795—THE OLD HEN AND THE COCK.

Restrain your child, you'll soon believe
The text which says, we sprung from Eve.

As an old hen led forth her train,
And seemed to peck to show the grain;
She raked the chaff, she scratched the ground,
And gleaned the spacious yard around.
A giddy chuck, to try her wings,
On the well's narrow margin springs,

And prone she drops. The mother's breast
All day with sorrow was possess'd.

A cock she met, her son she knew,
And in her heart affection grew

"My son," says she, "I grant your years
Have reached beyond a mother's cares;
I see you vigorous, strong, and bold;
I hear with joy your triumphs told.
'Tis not from cocks thy fate I dread;
But let thy ever-wary tread
Avoid you well, that fatal place
Is sure perdition to our race.
Print thus my counsel on thy breast;
To the just gods I leave the rest."

He thanked her care, yet day by day
His bosom burned to disobey;
And every time the wall he saw,
Scorned in his heart the foolish law.
Near and more near each day he drew,
And longed to try the dangerous view

"Why was this idle charge?" he cries,
"Let courage female fears despise
Or did she doubt my heart was brave,
And therefore thus injunction gave?
Or does her harvest store the place,
A treasure for her younger race?
And would she thus my search prevent?
I stand resolved, and dare the event."

Thus said He mounts the margin's round,
And pries into the depth profound.
He stretched his neck, and from below
With stretching neck advanced a foe
With wrath his ruffled plumes he rears,
The foe with ruffled plumes appears
Threat answered threat, his fury grew,
Headlong to meet the war he flew.
But when the watery death he found,
He thus lamented as he drowned.

"I ne'er had been in this condition,
But for my mother's prohibition."

John Gay — Born 1688, Died 1732

796 — THE GOAT WITHOUT A BEARD.

'Tis certain, that the modish passions
Descend among the crowd, like fashions.
Excuse me then, if pride, conceit
(The manners of the fair and great)
I give to monkeys, asses, dogs,
Fleas, owls, goats, butterflies, and hogs
I say that these are proud. What then?
I never said they equal men

A goat (as vain as goat can be)
Affected singularity

Whene'er a thymy bank he found,
He rolled upon the fragrant ground;
And then with fond attention stood,
Fixed o'er his image in the flood

"I hate my frowzy beard," he cries;
"My youth is lost in this disguise.
Did not the females know my vigour,
Well might they loathe this reverend figure"

Resolved to smoothe his shaggy face,
He sought the barber of the place
A flippant monkey, spruce and smart,
Hard by, professed the dapper art,
His pole with pewter basins hung,
Black rotten teeth in order strung,
Ranged cups that in the window stood,
Lined with red rags, to look like blood,
Did well his threefold trade explain,
Who shaved, drew teeth, and breathed a vein.

The goat he welcomes with an air,
And seats him in his wooden chair
Mouth, nose, and cheek the lather hides
Light, smooth, and swift the razor glides.

"I hope your custom, sir," says pug.
"Sure never face was half so smug"

The goat, impatient for applause,
Swift to the neighbouring hill withdraws:
The shaggy people grinned and stared

"Heyday! what's here? without a beard!
Say, brother, whence the dire disgrace?
What envious hand hath robbed your face?"

When thus the fop, with smiles of scorn.
"Are beards by civil nations worn?
Even Muscovites have mowed their chins
Shall we, like formal Capuchins,
Stubborn in pride, retain the mode,
And bear about the hairy load?"

Whene'er we through the village stray,
Are we not mocked along the way;
Insulted with loud shouts of scorn,
By boys our beards disgraced and torn?"

"Were you no more with goats to dwell,
Brother, I grant you reason well,"
Replies a bearded chief "Beside,
If boys can mortify thy pride,
How wilt thou stand the ridicule
Of our whole flock? Affected fool!
Coxcombs, distinguished from the rest,
To all but coxcombs are a jest"

John Gay — Born 1688, Died 1732.

797 — THE SICK MAN AND THE ANGEL

"Is there no hope?" the sick man said.
The silent doctor shook his head,
And took his leave with signs of sorrow,
Despairing of his fee to-morrow

When thus the man with gasping breath:
"I feel the chilling wound of death.
Since I must bid the world adieu,
Let me my former life review
I grant, my bargains well were made;
But all men over-reach in trade,
'Tis self-defence in each profession,
Sure self-defence is no transgression.
The little portion in my hands,
By good security on lands,
It well increased If, unawares,
My justice to myself and heirs

Hath let my debtor rot in jail,
For want of good sufficient bail;
If I by writ, or bond, or deed,
Reduced a family to need,
My will hath made the world amends;
My hope on charity depends
When I am numbered with the dead,
And all my pious gifts are read,
By heaven and earth 'twill then be known
My charities were amply shown "

An angel came "Ah, friend!" he cried,
"No more in flattering hope confide
Can thy good deeds in former times
Outweigh the balance of thy crimes?"
What widow or what orphan prays
To crown thy life with length of days?
A pious action's in thy power,
Embrace with joy the happy hour
Now, while you draw the vital air,
Prove your intention is sincere
Thus instant give a hundred pound,
Your neighbours want, and you abound "

"But why such haste?" the sick man
whines,
"Who knows as yet what Heaven designs?
Perhaps I may recover still,
That sum and more are in my will"
"Fool," says the vision, "now 'tis plain,
Your life, your soul, your heaven was gain
From every side, with all your might,
You scraped, and scraped beyond your right,
And after death would fain atone,
By giving what is not your own "

"While there is life, there's hope," he
cried,
"Then why such haste?" so groaned and
died.

John Gay — Born 1688, Died 1732

798 — THE FOX AT THE POINT OF DEATH

A fox, in life's extreme decay,
Weak, sick, and faint, expiring lay;
All appetite had left his maw,
And age disarmed his mumbling jaw.
His numerous race around him stand
To learn their dying sire's command -
He raised his head with whining moan,
And thus was heard the feeble tone

"Ah, sons! from evil ways depart.
My crimes lie heavy on my heart
See, see, the murdered geese appear!
Why are those bleeding turkeys here?
Why all around this cackling train,
Who haunt my ears for chicken slain?"

The hungry foxes round them stared,
And for the promised feast prepared
"Where, sir, is all this dainty cheer?
Nor turkey, goose, nor hen is here
Those are the phantoms of your brain,
And your sons lick their lips in vain "

"O gluttons!" says the drooping sire,

"Restrain inordinate desire.
Your hqu'rish taste you shall deplore,
When peace of conscience is no more
Does not the hound betray our pace,
And guns and guns destroy our race?
Thieves dread the searching eye of power,
And never feel the quiet hour,
Old age (which few of us shall know)
Now puts a period to my woe
Would you true happiness attain,
Let honesty your passions rein;
So live in credit and esteem,
And the good name you lost, redeem "

"The counsel's good," a fox replied,
"Could we perform what you advise
Think what our ancestors have done,
A line of thieves from son to son
To us descends the long disgrace,
And infamy hath marked our race
Though we like harmless sheep should feed,
Honest in thought, in word, and deed,
Whatever henroost is decreased,
We shall be thought to share the feast
The change shall never be believed,
A lost good name is ne'er retrieved "
"Nay, then," replies the feeble fox,
"(But hark! I hear a hen that cucks)
Go, but be moderate in your food,
A chicken too might do me good "

John Gay — Born 1688, Died 1732

799 — THE COUNCIL OF HORSES.

Upon a tame a neighing steed,
Who grazed among a numerous breed,
With mutiny had fired the train,
And spread dissension through the plain
On matters that concerned the state
The council met in grand debate
A colt, whose eye-balls flamed with ire,
Elate with strength and youthful fire,
In haste stepped forth before the rest,
And thus the listening throng addressed:

"Good gods! how abject is our race,
Condemned to slavery and disgrace!
Shall we our servitude retain,
Because our sires have borne the chain?
Consider, friends, your strength and might;
'Tis conquest to assert your right
How cumbersome is the gilded coach!
The pride of man is our reproach
Were we designed for daily toil,
To drag the ploughshare through the soil,
To sweat in harness through the road,
To groan beneath the carrier's load?
How feeble are the two-legged kind!
What force is in our nerves combined!
Shall then our nobler jaws submit
To foam and champ the galling bit?
Shall haughty man my back bestride?
Shall the sharp spur provoke my side?
Forbid it, heavens! Reject the rein,
Your shame, your infamy disdain

Let him the lion first controul,
And still the tiger's famished growl.
Let us, like them, our freedom claim,
And make him tremble at our name"

A general nod approved the cause,
And all the circle neighed applause

When, lo! with grave and solemn pace,
A steed advanced before the race,
With age and long experience wise,
Around he cast his thoughtful eyes,
And, to the murmurs of the train,
Thus spoke the Nestor of the plain

"When I had health and strength, like you,
The toils of servitude I knew,
Now grateful man rewards my pains,
And gives me all these wide domains
At will I crop the year's increase;
My latter life is rest and peace
I grant, to man we lend our pains,
And aid him to correct the plains.
But doth not he divide the care,
Through all the labours of the year?
How many thousand structures rise,
To fence us from inclement skies!
For us he bears the sultry day,
And stores up all our winter's hay
He sows, he reaps the harvest's gain;
We share the toil, and share the gain
Since every creature was decreed
To aid each other's mutual need,
Appease your discontented mind,
And act the part by heaven assigned"

The tumult ceased. The colt submitted,
And, like his ancestors, was bitted.

John Gay.—Born 1688, Died 1732.

800.—THE POET AND THE ROSE

I hate the man who builds his name
On ruins of another's fame
Thus prudes, by characters o'erthrown,
Imagine that they raise their own
Thus scribblers, covetous of praise,
Think slander can transplant the bays
Beauties and bards have equal pride,
With both all rivals are decried
Who praises Lesbia's eyes and feature,
Must call her sister awkward creature,
For the kind flattery's sure to charm,
When we some other nymph disarm.

As in the cool of early day
A poet sought the sweets of May,
The garden's fragrant breath ascends,
And every stalk with odour bends.
A rose he plucked, he gazed, admired,
Thus singing as the muse inspired

"Go, rose, my Chloe's bosom grace,
How happy should I prove,
Might I supply that envied place
With never-fading love!

There, phoenix-like, beneath her eye,
Involved in fragrance, burn and die!

Know, hapless flower, that thou shalt find
More fragrant roses there,
I see thy withering head reclined
With envy and despair!

One common fate we both must prove;
You die with envy, I with love"
"Spare your comparisons," replied
An angry rose, who grew beside
"Of all mankind, you should not flout us;
What can a poet do without us!
In every love-song roses bloom,
We lend you colour and perfume.
Does it to Chloe's charms conduce,
To found her praise on our abuse?
Must we, to flatter her, be made
To wither, envy, pine, and fade?"

John Gay — Born 1688, Died 1732.

801.—THE HARE AND MANY FRIENDS.

Friendship, like love, is but a name,
Unless to one you stunt the flame
The child, whom many fathers share,
Hath seldom known a father's care
'Tis thus in friendships, who depend
On many, rarely find a friend

A hare, who in a civil way,
Compled with everything, like Gay,
Was known by all the bestial train
Who haunt the wood, or graze the plain.
Her care was never to offend,
And every creature was her friend

As forth she went at early dawn,
To taste the dew-besprinkled lawn,
Behind she hears the hunters' cries,
And from the deep-mouthed thunder flies
She starts, she stops, she pants for breath,
She hears the near advance of death,
She doubles to mislead the hound,
And measures back her mazy round,
Till fainting in the public way,
Half-dead with fear, she gasping lay.
What transport in her bosom grew,
When first the horse appeared in view!

"Let me," says she, "your back ascend,
And owe my safety to a friend.

You know my feet betray my flight,
To friendship every burden's light."

The horse replied—"Poor honest puss,
It grieves my heart to see thee thus,
Be comforted, relief is near,
For all your friends are in the rear"

She next the stately bull implored,
And thus replied the mighty lord—

"Since every beast alive can tell
That I sincerely wish you well,
I may, without offence, pretend
To take the freedom of a friend
Love calls me hence, a favourite cow
Expects me near yon barley mow:
And when a lady's in the case,
You know all other things give place.

To leave you thus might seem unkind ;
But see, the goat is just behind."

The goat remarked her pulse was high,
Her languid head, her heavy eye ,
"My back," says she, "may do you harm ;
The sheep's at hand, and wool is warm "

The sheep was feeble, and complained
His sides a load of wool sustained
Said he was slow, confessed his fears ;
For hounds eat sheep as well as hares
She now the trotting calf addressed,
To save from death a friend distressed.
" Shall I," says he, "of tender age,
In this important care engage ,
Older and abler passed you by ,
How strong are those ! how weak am I '
Should I presume to bear you hence,
Those friends of mine may take offence
Excuse me then. You know my heart,
But dearest friends, alas ! must part
How shall we all lament ! Adieu !
For see the hounds are just in view."

John Gay —Born 1688, Died 1732

802 —SWEET WILLIAM'S FAREWELL

All in the Downs the fleet was moor'd,
The streamers waving in the wind,
When black-eyed Susan came aboard
" Oh ! where shall I my true-love find ?
Tell me, ye jovial sailors, tell me true,
If my sweet William sails among the crew."

William, who high upon the yard
Rock'd with the billow to and fro,
Soon as her well-known voice he heard,
He sigh'd, and cast his eyes below ,
The cord slides swiftly through his glowing
hands,
And (quick as lightning) on the deck he
stands

So the sweet lark, high poised in air,
Shuts close his pinions to his breast
(If chance his mate's shrill call he hear),
And drops at once into her nest.
The noblest captain in the British fleet
Might envy William's lip those kisses sweet.

" O Susan, Susan, lovely dear,
My vows shall ever true remain ;
Let me kiss off that falling tear ;
We only part to meet again
Change, as ye list, ye winds, my heart shall
be
The faithful compass that still points to thee

Believe not what the landmen say,
Who tempt with doubts thy constant
mind
They'll tell thee, sailors, when away,
In every port a mistress find ,
Yes, yes, believe them when they tell thee so,
For thou art present wheresoe'er I go

If to fair India's coast we sail,
Thy eyes are seen in diamonds bright,
Thy breath is Afric's spicy gale,
Thy skin is ivory so white.
Thus every beauteous object that I view,
Wakes in my soul some charm of lovely
Sue.

Though battle call me from thy arms,
Let not my pretty Susan mourn ;
Though cannons roar, yet, safe from harms,
William shall to his dear return
Love turns aside the balls that round me fly,
Lest precious tears should drop from Susan's
eye."

The boatswain gave the dreadful word,
The sails their swelling bosom spread ;
No longer must she stay aboard
They kiss'd, she sigh'd, he hung his
head
Her lessening boat unwilling rows to land
" Adieu ! " she cries, and waved her lily
hand.

John Gay.—Born 1688, Died 1732.

803 —A BALLAD.

'Twas when the seas were roaring
With hollow blasts of wind,
A damsel lay deploing,
All on a rock reclined
Wide o'er the foaming billows
She casts a wistful look,
Her head was crown'd with willows,
That trembled o'er the brook.

Twelve months are gone and over,
And nine long tedious days.
Why didst thou, venturous lover,
Why didst thou trust the seas ?
Cease, cease, thou cruel ocean,
And let my lover rest :
Ah ! what's thy troubled motion
To that within my breast ?

The merchant, robb'd of pleasure,
Sees tempests in despair .
But what's the loss of treasure,
To losing of my dear ?
Should you some coast be laid on,
Where gold and diamonds grow,
You'd find a richer maiden,
But none that loves you so

How can they say that nature
Has nothing made in vain ,
Why then beneath the water
Should hideous rocks remain ?
No eyes the rocks discover,
That lurk beneath the deep,
To wreck the wand'ring lover,
And leave the maid to weep

All melancholy lying,
 Thus wail'd she for her dear;
 Repaid each blast with sighing,
 Each billow with a tear,
 When o'er the white wave stooping,
 His floating corpse she spied;
 Then, like a lily drooping,
 She bow'd her head, and died.

John Gay—Born 1688, Died 1732.

804 —THE COUNTRY BALLAD SINGER.

Sublimer strains, O rustic muse! prepare,
 Forget awhile the barn and dairy's care,
 Thy homely voice to loftier numbers raise,
 The drunkard's flights require sonorous lays,
 With Bowzybeus' songs exalt thy verse,
 While rooks and woods the various notes
 rehearse

'Twas in the season when the reapers' toil
 Of the ripe harvest 'gan to rid the soil,
 Wide through the field was seen a goodly
 rout,

Clean damsels bound the gathered sheaves
 about,

The lads with sharpened hook and sweating
 brow

Cut down the labours of the winter plough

* * * * *
 When fast asleep they Bowzybeus spied,
 His hat and oaken staff lay close beside,
 That Bowzybeus who could sweetly sing,
 Or with the rosin'd bow torment the string,
 That Bowzybeus who, with fingers' speed,
 Could call soft warblings from the breathing
 reed,

That Bowzybeus who, with jocund tongue,
 Ballads, and roundelays, and catches sung
 They loudly laugh to see the damsel's fright,
 And in disport surround the drunken wight

Ah, Bowzybee, why didst thou stay so long?
 The mugs were large, the drink was wondrous
 strong!

Thou shouldst have left the fair before 'twas
 night,

But thou sat'st toying till the morning light.

Cicely, brisk maid, steps forth before the
 rout,

And kissed with smacking lip the snoring
 lout

(For custom says, "Whoe'er this venture
 proves,

For such a kiss demands a pair of gloves.")

By her example Dorcas bolder grows,

And plays a tocking straw within his nose.

He rubs his nostril, and in wonted joke

The sneering strains with stammering speech
 bespoke:

To you, my lads, I'll sing my carols o'er;

As for the maids, I've something else in store.

No sooner 'gan he raise his tuneful song,
 But lads and lasses round about him throng.

Not ballad-singer placed above the crowd
 Sings with a note so shrilling, sweet, and loud;
 No parish-clerk, who calls the psalms so clear,
 Like Bowzybeus soothes the attentive ear

Of nature's laws his carols first begun,
 Why the grave owl can never face the sun
 For owls, as swans observe, detest the light,
 And only sing and seek their prey by night.

How turnips hide their swelling heads below,
 And how the closing coloworts upwards grow;
 How Will-a-wisp misleads night-faring
 clowns

O'er hills, and sinking bogs, and pathless
 downs

Of stars he told that shoot with shining trail,
 And of the glow-worm's light that gilds his
 tail

He sung where woodcocks in the summer
 feed,

And in what climates they renew their breed
 (Some think to northern coasts their flight
 they tend,

Or to the moon in midnight hours ascend),
 Where swallows in the winter's season keep,
 And how the drowsy bat and dormouse sleep;
 How nature does the puppy's eyelid close,
 Till the bright sun has nine times set and
 rose

(For huntsmen by their long experience find,
 That puppies still nine rolling suns are blind).

Now he goes on, and sings of fairs and
 shows,

For still new fairs before his eyes arose.
 How pedlers' stalls with glittering toys are
 laid,

The various fairings of the country maid.
 Long silken laces hang upon the twine,

And rows of pins and amber bracelets shine;
 How the tight lass knives, combs, and scissors
 spies,

And looks on thumbles with dearing eyes
 Of lotteries next with tuneful note he told,

Where silver spoons are won, and rings of
 gold.

The lads and lasses trudge the street along,
 And all the fair is crowded in his song

The mountebank now treads the stage, and
 sells

His pills, his balsams, and his ague-spells;
 Now o'er and o'er the nimble tumbler springs,

And on the rope the venturesome maiden
 swings,

Jack Pudding, in his party-coloured jacket,
 Tosses the glove, and jokes at every packet.

Of rare-shows he sung, and Punch's feats,
 Of pockets picked in crowds and various
 cheats

Then said he sung "The Children in the
 Wood"

(Ah, barbarous uncle, stained with infant
 blood!)

How blackberrones they plucked in deserts
 wild,

And fearless at the glittering faulchion smiled;
 Their little corpse the robin-redbreasts found,

And strewed with pious bill the leaves around.

(Ah, gentle birds ' if this verse lasts so long,
Your names shall live for ever in my song)

For "Buxom Joan" he sung the doubtful
stafe,

How the sly sailor made the maid a wife

To louder strains he raised his voice, to tell
What woful wars in "Chevy Chase" befell,
When "Percy drove the deer with hound and
horn,

Wars to be wept by children yet unborn ' "

Ah, Witherington ! more years thy life had
crowned,

If thou hadst never heard the horn or hound !
Yet shall the squire, who fought on bloody
stumps,

By future bards be wailed in doleful dumps

"All in the land of Essex" next he chaunts,
How to sleek mares starch Quakers turn
gallants

How the grave brother stood on bank so
green—

Happy for him if mares had never been !

Then he was seized with a religious qualm,
And on a sudden sung the hundredth psalm
He sung of "Taffy Welsh" and "Sawney
Scot,"

"Lally-bullero" and the "Irish Trot"

Why should I tell of "Bateman" or of
"Shore,"

Or "Wantley's Dragon," slain by valiant
Moore,

"The Bower of Rosamond," or "Robin
Hood,"

And how the "grass now grows where Troy
town stood" ?

His carols ceased the listening maids and
swains

Soem still to hear some soft imperfect strains

Sudden he rose, and, as he reels along,
Swears kisses sweet should well reward his
song.

The damsels laughing fly, the giddy clown
Again upon a wheat-sheaf drops adown,
The power that guards the drunk his sleep
attends,

Till, ruddy, like his face, the sun descends.

John Gay.—Born 1688, Died 1732

805.—WALKING THE STREETS OF LONDON.

Through winter streets to steer your course
aright,

How to walk clean by day, and safe by night,
How jostling crowds with prudence to
decline,

When to assert the wall, and when resign,
I sing, thou, Trivia, goddess, aid my song,
Through spacious streets conduct thy bard
along,

By thee transported, I securely stray
Where winding alleys lead the doubtful way,
The silent court and opening square explore,
And long perplexing lanes untrod before.

To pave thy realm, and smooth the broken
ways,

Earth from her womb a flinty tribute pays :
For thee the sturdy pavior thumps the
ground,

Whilst every stroke his labouring lungs re-
sound ;

For thee the scavenger bids kennels glide
Within their bounds, and heaps of dirt sub-
side

My youthful bosom burns with thirst of
fame,

From the great theme to build a glorious
name,

To tread in paths to ancient bards unknown,
And bind my temples with a civic crown .

But more my country's love demands my
lays,

My country's be the profit, mine the praise !

When the black youth at chosen stands
rejoice,

And "clean your shoes" resounds from every
voice ;

When late their mry sides stage-coaches
show,

And their staff horses through the town move
slow,

When all the Mall in leafy ruin lies,
And damsels first renew their oyster cries ;

Then let the prudent walker shoes provide,
Not of the Spanish or Morocco hide,

The wooden heel may raise the dancer's
bound,

And with the scalloped top his step be
crowded,

Let firm, well-hammered soles protect thy feet
Through freezing snows, and rains, and
soaking sleet.

Should the big last extend the shoe too wide,
Each stone will wiench the unwary step
aside,

The sudden turn may stretch the swelling
vein,

Thy cracking joint unhinge, or ankle sprain ,
And, when too short the modish shoes are
worn,

You'll judge the seasons by your shooting
corn.

Nor should it prove thy less important
care,

To choose a proper coat for winter's wear.

Now in thy trunk thy D'Only habit fold,

The silken drugget ill can fence the cold ,

The freeze's spongy nap is soaked with rain,
And showers soon drench the gambler's cockled
grain ,

True Witney broadcloth, with its shag un-
shorn,

Unpierced is in the lasting tempest worn :

Be thus the horseman's fence, for who would
wear

Amid the town the spoils of Russia's bear ?

Within the roquelaure's clasp thy hands are
pent,

Hands, that, stretched forth, invading harms
prevent.

Let the looped bavaroy the fop embrace,
 Or his deep cloak bespattered o'er with lace
 That garment best the winter's rage defends,
 Whose ample form without one plait depends,
 By various names in various counties known,
 Yet held in all the true surtout alone;
 Be thine of kersey firm, though small the
 cost,
 Then brave unwet the rain, unchilled the
 frost.

If the strong cane support thy walking
 hand,
 Chairmen no longer shall the wall command;
 Even sturdy carmen shall thy nod obey,
 And rattling coaches stop to make thee way:
 This shall direct thy cautious tread aright,
 Though not one glaring lamp enliven night.
 Let beaux their canes, with amber tapt,
 produce;

Be theirs for empty show, but thine for use
 In gilded chariots while they loll at ease,
 And lazily insure a life's disease,
 While softer chairs the tawdry load convey
 To court, to White's, assemblies, or the play;
 Rosy-complexioned Health thy steps attends,
 And exercise thy lasting youth defends.
 Imprudent men Heaven's choicest gifts pro-
 fane:

Thus some beneath their arm support the
 cane;
 The dirty point oft checks the careless pace,
 And miry spots the clean cravat disgrace
 Oh! may I never such misfortune meet!
 May no such vicious walkers crowd the street!
 May Providence o'ersshade me with her wings,
 While the bold Muse experienced danger
 sings!

John Gay—Born 1688, Died 1732

806.—DESCRIPTION OF A HARE HUNT

Now golden Autumn from her open lap
 Her fragrant bounties showers, the fields
 are shorn;

Inwardly smiling, the proud farmer views
 The rising pyramids that grace his yard,
 And counts his large increase; his barns are
 stored,
 And groaning saddles bend beneath their
 load

All now is free as air, and the gay pack
 In the rough bristly stubbles range unblamed
 No widow's tears o'erflow, no secret curse
 Swells in the farmer's breast, which his pale
 lips
 Trembling conceal, by his fierce landlord
 awed.

But courteous now he levels every fence,
 Joins in the common cry, and halloos loud,
 Charmed with the rattling thunder of the
 field

Oh bear me, some kind Power invisible!

To that extended lawn, where the gay court
 View the swift racers, stretching to the goal,
 Games more renowned, and a far nobler
 train,

Than proud Elean fields could boast of old
 Oh! were a Theban lyre not wanting here,
 And Pindar's voice, to do their merit right!
 Or to those spacious plains, where the strained
 eye

In the wide prospect lost, beholds at last
 Sarum's proud spire, that o'er the hills
 ascends,

And pierces through the clouds Or to thy
 downs,

Fair Cotswold, where the well-breathed beagle
 climbs,

With matchless speed, thy green aspiring
 brow,

And leaves the lagging multitude behind
 Hail, gentle Dawn! mild blushing goddess,
 hail!

Rejoiced I see thy purple mantle spread
 O'er half the skies, gems pave thy radiant
 way,

And orient pearls from every shrub depend
 Farewell, Cleora, here deep sunk in down
 Slumber secure, with happy dreams amused,
 Till grateful steams shall tempt thee to
 receive

Thy early meal, or thy officious maids,
 The toilet placed, shall urge thee to perform
 The important work. Me other joys invite,
 The horn sonorous calls, the pack awaked
 Their matins chant, nor brook my long
 delay.

My courser hears their voice, see there with
 ears

And tail erect, neighing he paws the ground;
 Fierce rapture kindles in his reddening eyes,
 And boils in every vein. As captive boys
 Cowed by the ruling rod, and haughty frowns
 Of pedagogues severe, from their hard tasks,
 If once dismissed, no limits can contain
 The tumult raised within their little breasts,
 But gave a loose to all their frolic play.

So from their kennel rush the joyous pack,
 A thousand wanton gaeties express
 Their inward ecstacy, their pleasing sport
 Once more indulged, and liberty restored
 The rising sun that o'er the horizon peeps,
 As many colours from their glossy skins
 Beaming reflects, as paint the various bow
 When April showers descend. Delightful
 scene!

Where all around is gay, men, horses, dogs,
 And in each smiling countenance appears
 Fresh blooming health, and universal joy

Huntsman, lead on! behind the clustering
 pack

Submiss attend, hear with respect thy whip
 Loud-clanging, and thy harsher voice obey
 Spare not the straggling cur, that wildly
 roves;

But let thy brisk assistant on his back
 Imprint thy just resentments, let each lash
 Bite to the quick, till howling he return

And whining creep amid the trembling
crowd

Here on this verdant spot, where nature
knd,

With double blessings crowns the farmer's
hopes;

Where flowers autumnal spring, and the rank
mead

Affords the wandering hares a rich repast,
Throw off thy ready pack. See, where they
spread

And range around, and dash the glittering
dew

If some stanch hound, with his authentic
voice,

Avow the recent trail, the jostling tribe
Attend his call, then with one mutual cry
The welcome news confirm, and echoing hills
Repeat the pleasing tale See how they
thread

The breaks, and up yon furrow drive along!
But quick they back recoil, and wisely check
Their eager haste; then o'er the fallow'd
ground

How leisurely they work, and many a pause
The harmonious concert breaks, till more
assured

With joy redoubled the low valleys ring.
What artful labyrinths perplex their way!
Ah! there she hes; how close! she pants,
she doubts

If now she lives; she trembles as she sits,
With horror seized. The withered grass that
clings

Around her head, of the same russet hue
Almost deceived my sight, had not her eyes
With life full-beaming her vain wiles be-
trayed.

At distance draw thy pack, let all be hushed,
No clamour loud, no frantic joy be heard,
Lest the wild hound run gadding o'er the
plain

Untractable, nor hear thy chiding voice
Now gently put her off; see how direct
To her known mews she flies! Here, hunts-
man, bring

(But without hurry) all thy jolly hounds,
And calmly lay them in. How low they
stoop,

And seem to plough the ground! then all at
once

With greedy nostrils snuff the fuming steam
That glads their fluttering hearts. As winds
let loose

From the dark caverns of the blustering god,
They burst away, and sweep the dewy lawn
Hope gives them wings while she's spurred on
by fear

The welkin rings, men, dogs, hills, rocks, and
woods

In the full concert join. Now, my brave
youths,

Stripped for the chase, give all your souls to
joy!

See how their coursers, than the mountain
roe

More fleet, the verdant carpet skim, thick
clouds

Snorting they breathe, their shining hoofs
scarce print

The grass unbruised; with emulation fired
They strain to lead the field, top the barred
gate,

O'er the deep ditch exulting bound, and brush
The thorny-twinning hedge: the riders bend
O'er their arched necks; with steady hands,
by turns

Indulge their speed, or moderate their rage.
Where are their sorrows, disappointments,
wrongs,

Vexations, sickness, cares? All, all are gone,
And with the panting winds lag far behind

Huntsman! her gait observe; if in wide
rings

She wheel her mazy way, in the same round
Persisting still, she'll foil the beaten track
But if she fly, and with the favouring wind
Urge her bold course, less intricate thy task:
Push on thy pack. Like some poor exiled
wretch

The frightened chase leaves her late dear
abodes,

O'er plains remote she stretches far away,
Ah! never to return! for greedy Death
Hovering exults, secure to seize his prey.

Hark! from yon covert, where those tower-
ing oaks

Above the humble copse aspiring rise,
What glorious triumphs burst in ev'ry gale
Upon our ravished ears! The hunters shout,
The clanging horns swell their sweet-winding
notes,

The pack wide-opening lead the trembling
air

With various melody, from tree to tree
The propagated cry redoubling bounds,
And winged zephyrs waft the floating joy
Through all the regions near: afflictive birch
No more the schoolboy dreads, his prison
broke,

Scamp'ring he flies, nor heeds his master's
call,

The weary traveller forgets his road,
And climbs the adjacent hill, the ploughman
leaves

The unfinished furrow; nor his bleating
flocks

Are now the shepherd's joy; men, boys, and
girls

Desert the unpeopled village, and wild
crowds

Spread o'er the plain, by the sweet frenzy
seized.

Look, how she pants! and o'er yon op'ning
glade

Slips glancing by; while, at the further end,
The puzzling pack unravel wile by wile,

Maze within maze The covert's utmost
bound

Shily she skirts, behind them cautious creeps,
And in that very track, so lately stained

By all the steaming crowd, seems to pursue

The foe she flies Let cavaliers deny
That brutes have reason, sure 'tis something
more,
'Tis Heaven directs, and stratagems inspires,
Beyond the short extent of human thought.
But hold—I see her from the covert break;
Sad on yon little eminence she sits;
Intent she listens with one ear erect,
Pond'ring, and doubtful what new course to
take,
And how to escape the fierce blood-thirsty
crew,
That still urge on, and still in volleys loud,
Insult her woes, and mock her sore distress.
As now in louder peals, the loaded winds
Bring on the gath'ring storm, her fears
prevail;
And o'er the plain, and o'er the mountain's
ridge,
Away she flies; nor ships with wind and tide,
And all their canvas wings, scud half so fast.
Once more, ye jovial train, your courage try,
And each clean courser's speed. We scour
along,
In pleasing hurry and confusion tossed;
Oblivion to be wished. The patient pack
Hang on the scent unweaned, up they climb,
And ardent we pursue; our labouring steeds
We press, we gore; till once the summit
gained,
Painfully panting, there we breathe a while;
Then like a foaming torrent, pouring down
Precipitant, we smoke along the vale.
Happy the man, who with unrivalled speed
Can pass his fellows, and with pleasure view
The struggling pack; how in the rapid course
Alternate they preside, and jostling push
To gude the dubious scent, how giddy youth
Oft babbling errs, by wiser age reproved;
How, miggard of his strength, the wise old
hound
Hangs in the rear, till some important point
Rouse all his diligence, or till the chase
Sinking he finds, then to the head he
springs,
With thirst of glory fired, and wins the
prize.
Huntsman, take heed; they stop in full
career.
Yon crowding flocks, that at a distance
graze,
Have haply soiled the turf. See! that old
hound,
How busily he works, but dares not trust
His doubtful sense; draw yet a wider ring.
Hark! now again the chorus fills, as bells
Silenced a while at once their peal renew,
And high in air the tuneful thunder rolls.
See, how they toss, with animated rage
Recovering all they lost!—That eager haste
Some doubling wile foreshows.—Ah! yet once
more
They're checked—hold back with speed—on
either hand
They flourish round—even yet persist—'Tis
right,

Away they spring; the rustling stubbles
bend
Beneath the driving storm. Now the poor
chase
Begins to flag, to her last shifts reduced.
From brake to brake she flies, and visits all
Her well-known haunts, where once she
ranged secure,
With love and plenty blessed. See! there
she goes,
She reels along, and by her gait betrays
Her inward weakness. See, how black she
looks!
The sweat that clogs the obstructed pores,
scarce leaves
A languid scent. And now in open view
See, see, she flies; each eager hound exerts
His utmost speed, and stretches ev'ry nerve.
How quick she turns! their gaping jaws
alndes,
And yet a moment lives; till round inclosed
By all the greedy pack, with infant screams
She yields her breath, and there reluctan
dies.
So when the furious Bacchanals assailed
Thracian Orpheus, poor ill-fated bard!
Loud was the cry; hills, woods, and Hebrus'
banks,
Returned their clamorous rage; distressed he
flies,
Shifting from place to place, but flies in
vain;
For eager they pursue, till panting, faint,
By noisy multitudes o'erpowered, he sinks,
To the relentless crowd a bleeding prey.

William Somerville.—Born 1682, Died 1742.

807—PRAISE OF A COUNTRY LIFE.

O happy, if ye knew your happy state,
Ye rangers of the fields! whom Nature boon
Cheers with her smiles, and every element
Conspires to bless. What, if no heroes frown
From marble pedestals; nor Raphael's works,
Nor Titian's lively tints, adorn our walls?
Yet these the meanest of us may behold,
And at another's cost may feast at will
Our wondering eyes, what can the owner
more?
But vain, alas! is wealth, not graced with
power.
The flowery landscape, and the gilded dome,
And vistas opening to the wearied eye,
Through all his wide domain; the planted
grove,
The shrubby wilderness with its gay choir
Of warbling birds, can't lull to soft repose
The ambitious wretch, whose discontented
soul
Is harrowed day and night, he mourns, he
pines,
Until his prince's favour makes him great.

See, there he comes, the exalted idol comes !
The circle's formed, and all his fawning
slaves

Devoutly bow to earth; from every mouth
The nauseous flattery flows, which he returns
With promises, that die as soon as born.

Vile intercourse ! where virtue has no place.
Frown but the monarch; all his glories
fade,

He mingles with the throng, outcast,
undone,

The pageant of a day, without one friend
To soothe his tortured mind, all, all are
fled

For though they basked in his meridian ray,
The insects vanish, as his beams decline.

Not such our friends; for here no dark
design,

No wicked interest bribes the venal heart;
But inclination to our bosom leads,
And weds them there for life; our social cups
Smile, as we smile; open and unreserved
We speak our inmost souls; good humour,
mirth,

Soft complaisance, and wit from malice free,
Smoothe every brow, and glow on every
cheek

O happiness sincere ! what wretch would
groan

Beneath the galling load of power, or walk
Upon the slippery pavements of the great,
Who thus could reign, unsuited and secure ?

Ye guardian powers who make mankind
your care,

Give me to know wise Nature's hidden
depths,

Trace each mysterious cause, with judgment
read

The expanded volume, and submissive adore
That great creative Will, who at a word
Spoke forth the wondrous scene. But if my
soul

To this gross clay confined, flutters on earth
With less ambitious wing; unskilled to
range

From orb to orb, where Newton leads the
way;

And view, with piercing eyes, the grand
machine,

Worlds above worlds, subservient to his
voice,

Who veiled in clouded majesty, alone
Gives light to all; bids the great system
move,

And changeful seasons in their turns advance,
Unmoved, unchanged himself, yet this at
least

Grant me propitious, an inglorious life,
Calm and serene, nor lost in false pursuits
Of wealth or honours; but enough to raise
My drooping friends, preventing modest want
That dares not ask. And if to crown my
joys,

Ye grant me health, that, ruddy in my cheeks,
Blooms in my life's decline; fields, woods,
and streams,

Each towering hill, each humble vale below,
Shall hear my cheering voice, my hounds shall
wake

The lazy morn, and glad the horizon round.

William Somerville.—Born 1682, Died 1742.

808.—A FAIRY TALE.

In Britain's isle and Arthur's days,
When midnight faeries danced the maze,
Lived Edwin of the Green,
Edwin, I wis, a gentle youth,
Endow'd with courage, sense, and truth,
Though badly shaped he'd been.

His mountain back mote well be said,
To measure height against his head,
And lift itself above :
Yet, spite of all that Nature did
To make his uncouth form forbid,
This creature dared to love.

He felt the charms of Edith's eyes,
Nor wanted hope to gain the prize,
Could ladies look within :
But one sir Topaz dress'd with art,
And, if a shape could win a heart,
He had a shape to win.

Edwin, if right I read my song,
With alighted passion paced along
All in the moony light ;
'Twas near an old enchanted court,
Where sportive faeries made resort
To revel out the night.

His heart was drear, his hope was cross'd,
'Twas late, 'twas far, the path was lost
That reach'd the neighbour-town ;
With weary steps he quits the shades,
Resolved, the darkling dome he treads,
And drops his limbs adown.

But scant he lays him on the floor,
When hollow winds remove the door,
And trembling rocks the ground :
And, well I woen to count aright,
At once a hundred tapers light
On all the walls around.

Now sounding tongues assail his ear,
Now sounding feet approach'd near,
And now the sounds increase :
And from the corner where he lay
He sees a train profusely gay,
Come pranking o'er the place.

But (trust me, gentles !) never yet
Was dight a masquing half so neat,
Or half so rich before ;
The country lent the sweet perfumes,
The sea the pearl, the sky the plume :
The town its silken store.

Now whilst he gazed, a gallant drest
In flaunting robes above the rest,
With awful accent cried
"What mortal of a wretched mind,
Whose sighs infect the balmy wind,
Has here presumed to hide?"

At this the swain, whose venturous soul
No fears of magic art control,
Advanced in open sight
"Nor have I cause of dread," he said,
"Who view, by no presumption led,
Your revels of the night.

"Twas grief, for scorn of faithful love,
Which made my steps unweeting rove
Amid the nightly dew."
"Tis well," the gallant cries again,
"We faires never injure men
Who dare to tell us true.

Exalt thy love-dejected heart,
Be mine the task, or ere we part,
To make thee grief resign.
Now take the pleasure of thy chance;
Whilst I with Mab, my partner daunce,
Be little Mable thine."

He spoke, and all a sudden there
Light music floats in wanton air;
The monarch leads the queen:
The rest their fairy partners found.
And Mable trimly tript the ground
With Edwin of the Green.

The dauncing past, the board was laid,
And siker such a feast was made,
As heart and lip desire,
Withouten hands the dishes fly,
The glasses with a wish come nigh,
And with a wish retire.

But now, to please the fairy king,
Full every deal they laugh and sing,
And antic feats devise;
Some wind and tumble like an ape,
And other some transmute their shape
In Edwin's wondering eyes.

Till one at last, that Robin hight,
Renown'd for pinching maids by night,
Has bent him up aloof
And full against the beam he flung,
Where by the back the youth he hung
To spraul underneath the roof.

From thence, "Reverse my charm," he cries,
"And let it fairly now suffice
The gambol has been shown"
But Oberon answers with a smile
"Content thee, Edwin, for a while,
The vantage is thine own."

Here ended all the phantom-play;
They smelt the fresh approach of day,
And heard a cock to crow,
The whirling wind that bore the crowd
Has clapp'd the door, and whistled loud,
To warn them all to go.

Then screaming all at once they fly,
And all at once the tapers dye;
Poor Edwin falls to floor;
Forlorn his state, and dark the place,
Was never wight in such a case
Through all the land before.

But soon as Dan Apollo rose,
Full jolly creature home he goes,
He feels his back the less;
His honest tongue and steady mind
Had rid him of the lump behind,
Which made him want success.

With lusty livelyhed he talks,
He seems a dauncing as he walks,
His story soon took wind;
And beauteous Edith sees the youth
Endow'd with courage, sense, and truth,
Without a bunch behind.

The story told, sir Topaz moved,
The youth of Edith erst approved,
To see the revel scene
At close of eve he leaves his home,
And wends to find the ruin'd dome
All on the gloomy plain.

As there he bides, it so befell,
The wind came rustling down a dell,
A shaking seized the wall,
Up spring the tapers as before,
The faires braggy foot the floor,
And music fills the hall.

But certes sorely sunk with woe
Sir Topaz sees the elphyn show,
His spirits in him die.
When Oberon cries, "A man is near,
A mortal passion, cleeped fear,
Hangs flagging in the sky"

With that sir Topaz, hapless youth!
In accents faultering, ay for ruth,
Entreats them pity graunt,
For als he been a mister wright
Betray'd by wandering in the night
To tread the circled haunt,

"Ah, losel vile," at once they roar:
"And little skull'd of faine lore,
Thy cause to come, we know:
Now has thy kestrel courage fell;
And faires, since a lye you tell,
Are free to work thee woe."

Then Will, who bears the whispy fire
To trail the swans among the mire,
The cartaff upward flung;
There, like a tortoise, in a shop
He dangled from the chamber-top,
Where whilome Edwin hung.

The revel now proceeds apace,
Deftly they frisk it o'er the place,
They sit, they drink, and eat;
The tune with froho mirth beguile,
And poor sir Topaz hangs the while
Till all the rout retreat.

By this the stars began to wink,
They shriek, they fly, the tapers sink,
And down y-drops the knight
For never spell by fairie laid
With strong enchantment bound a glade,
Beyond the length of night

Chill, dark, alone, adread, he lay,
Till up the welkin rose the day,
Then deem'd the dole was o'er,
But wot ye well his harder lot?
His seely back the bunch had got
Which Edwin lost afore.

This tale a Sybil-nurse ared;
She softly stroak'd my youngling head,
And when the tale was done,
"Thus some are born, my son," she cries,
"With base impediments to rise,
And some are born with none

"But virtue can itself advance
To what the favourite fools of chance
By fortune seem design'd,
Virtue can gain the odds of Fate,
And from itself shake off the weight
Upon th' unworthy mind"

Thomas Parnell — Born 1679, Died 1717.

809 — THE HERMIT

Far in a wild, unknown to public view,
From youth to age a reverend hermit grew,
The moss his bed, the cave his humble cell,
His food the fruits, his drink the crystal well.

Remote from men, with God he pass'd the days,

Prayer all his business, all his pleasure praise.
A life so sacred, such serene repose,
Seem'd Heaven itself, till one suggestion rose;

That Vice should triumph, Virtue, Vice obey,
Thus sprung some doubt of Providence's sway:

His hopes no more a certain prospect boast,
And all the tenour of his soul is lost:
So when a smooth expanse receives imprest
Calm Nature's image on its watery breast,
Down bend the banks, the trees depending grow,

And skies beneath with answering colours glow.

But if a stone the gentle sea divide,
Swift ruffling circles curl on every side,
And glimmering fragments of a broken Sun,
Banks, trees, and skies, in thick disorder run.

To clear this doubt, to know the world by sight,

To find if books, or swans, report it right
(For yet by swans alone the world he knew,
Whose feet came wandering o'er the nightly dew),

He quits his cell, the pilgrim-staff he bore,
And fix'd the scallop in his hat before;
Then with the Sun a rising journey went,
Sedate to think, and watching each event.

The morn was wasted in the pathless grass,

And long and lonesome was the wild to pass;
But when the southern Sun had warm'd the day,

A youth came posting o'er a crossing way,
His raiment decent, his complexion fair,
And soft in graceful ringlets waved his hair
Then near approaching, "Father, hail!" he cried,

"And hail, my son," the reverend sire replied,

Words follow'd words, from question answer flow'd,

And talk of various kind deceived the road,
Till each with other pleased, and loth to part,
While in their age they differ, join in heart.

Thus stands an aged elm in ivy bound,
Thus youthful ivy clasps an elm around

Now sunk the Sun, the closing hour of day
Came onward, mantled o'er with sober grey;
Nature in silence bid the world repose,
When near the road a stately palace rose:
There by the Moon through ranks of trees they pass,

Whose verdure crown'd their sloping sides of grass.

It chanced the noble master of the dome
Still made his house the wandering stranger's home:

Yet still the kindness, from a thirst of praise,
Proved the vain flourish of expensive ease
The pair arrive the livery'd servants wait,
Their lord receives them at the pompous gate
The table groans with costly piles of food,
And all is more than hospitably good

Then led to rest, the day's long toil they drown,

Deep sunk in sleep, and silk, and heaps of down.

At length 'tis morn, and at the dawn of day,
Along the wide canals the zephyrs play.

Fresh o'er the gay parterres the breezes creep,
And shake the neighbouring wood to banish sleep

Up rise the guests, obedient to the call
An early banquet deck'd the splendid hall,
Rich luscious wine a golden goblet graced,
Which the kind master forced the guests to taste

Then, pleased and thankful, from the porch they go,

And, but the landlord, none had cause of woe

His cup was vanish'd; for in secret guise
The younger guest purloin'd the glittering prize

As one who spies a serpent in his way,
Glistering and basking in the summer ray,
Disorder'd stops to shun the danger near,
Then walks with faintness on, and looks with fear,

So seem'd the sire : when far upon the road,
 The shining spoil his wily partner show'd.
 He stopp'd with silence, walk'd with trembling
 heart,
 And much he wish'd, but durst not ask to
 part
 Murmuring he lifts his eyes, and thinks it
 hard,
 That generous actions meet a base reward
 While thus they pass, the Sun his glory
 shrouds,
 The changing skies hang out their sable
 clouds ;
 A sound in air presaged approaching rain,
 And beasts to covert soud across the plain.
 Warm'd by the signs, the wandering pair
 retreat,
 To seek for shelter at a neighbouring seat.
 'Twas built with turrets on a rising ground,
 And strong, and large, and unimproved
 around,
 Its owner's temper, tumorous and severe,
 Unkind and griping, caused a desert there
 As near the miser's heavy doors they
 drew,
 Fierce rising gusts with sudden fury blew,
 The nimble lightning mix'd with showers
 began,
 And o'er their heads loud rolling thunders
 ran
 Here long they knock, but knock or call in
 vain,
 Driven by the wind, and batter'd by the rain
 At length some pity warm'd the master's
 breast
 ('Twas then his threshold first received a
 guest) ;
 Slow creaking turns the door with jealous care,
 And half he welcomes in the shivering pair ;
 One frugal fagot lights the naked walls,
 And Nature's fervour through their limbs
 recalls -
 Bread of the coarsest sort, with eager wine,
 (Each hardly granted) served them both to
 dine ;
 And when the tempest first appear'd to cease,
 A ready warning bid them part in peace
 With still remark the pondering hermit
 view'd,
 In one so rich, a life so poor and rude,
 "And why should such," within himself he
 cried,
 "Look the lost wealth a thousand want
 beside?"
 But what new marks of wonder soon take
 place
 In every settling feature of his face ;
 When from his vest the young companion
 bore
 That cup, the generous landlord own'd before,
 And paid profusely with the precious bowl
 The stunted kindness of this churlish soul.
 But now the clouds in airy tumult fly ;
 The Sun emerging opens an azure sky,
 A fresher green the smelling leaves display,
 And, glittering as they tremble, cheer the day .

The weather courts them from the poor
 retreat,
 And the glad master bolts the wary gate
 While hence they walk, the pilgrim's bosom
 wrought
 With all the travel of uncertain thought,
 His partner's acts without their cause appear,
 'Twas there a vice, and seem'd a madness
 here
 Detesting that, and pitying this, he goes,
 Lost and confounded with the various shows.
 Now Night's dim shades again involve the
 sky,
 Again the wanderers want a place to lie,
 Again they search, and find a lodging nigh,
 The soil improved around, the mansion neat,
 And neither poorly low, nor idly great
 It seem'd to speak its master's turn of
 mind,
 Content, and not to praise, but virtue kind.
 Hither the walkers turn with weary feet,
 Then bless the mansion, and the master
 greet :
 Their greeting fair, bestow'd with modest
 guise,
 The courteous master hears, and thus replies -
 "Without a vain, without a grudging
 heart,
 To him who gives us all, I yield a part ;
 From him you come, for him accept it here,
 A frank and sober, more than costly cheer"
 He spoke, and bid the welcome table spread,
 Then talk of virtue till the time of bed,
 When the grave household round his hall
 repair,
 Warn'd by a bell, and close the hours with
 prayer
 At length the world, renew'd by calm
 repose,
 Was strong for toil, the dappled Morn arose ;
 Before the pilgrims part, the younger crept,
 Near the closed cradle where an infant slept,
 And writhed his neck the landlord's little
 pride,
 O strange return ! grew black, and gasp'd,
 and died
 Horror of horrors ! what ! his only son !
 How look'd our hermit when the fact was
 done ;
 Not Hell, though Hell's black jaws in sunder
 part,
 And breathe blue fire, could more assault his
 heart.
 Confused, and struck with silence at the
 deed,
 He flies, but trembling, fails to fly with
 speed
 His steps the youth pursues ; the country
 lay
 Perplex'd with roads, a servant show'd the
 way
 A river cross'd the path, the passage o'er
 Was nice to find, the servant trod before,
 Long arms of oaks an open bridge supplied,
 And deep the waves beneath the bending
 glide

The youth, who seem'd to watch a time to sin,
Approach'd the careless guide, and thrust him in ;

Plunging he falls, and rising lifts his head,
Then flashing turns, and sunks among the dead

Wild, sparkling rage inflames the father's eyes,
He bursts the bands of fear, and madly cries,
"Detested wretch !" — But scarce his speech began,

When the strange partner seem'd no longer man .

His youthful face grew more serenely sweet ;
His robe turn'd white, and flow'd upon his feet ,

Fair rounds of radiant points invest his hair ;
Celestial odours breathe through purpled air ;
And wings, whose colours glitter'd on the day,

Wide at his back their gradual plumes display
The form ethereal burst upon his sight,
And moves in all the majesty of light

Though loud at first the pilgrim's passion grew,

Sudden he gazed, and wist not what to do ;
Surprise in secret chains his words suspends,
And in a calm his settling temper ends.

But silence here the beauteous angel broke
(The voice of music ravish'd as he spoke)

"Thy prayer, thy praise, thy life to vice unknown,

In sweet memorial rise before the throne .
These charms, success in our bright region find,

And force an angel down, to calm thy mind ,
For this, commission'd, I forsook the sky,
Nay, cease to kneel—thy fellow-servant I

"Then know the truth of government divine,

And let these scruples be no longer thine

"The Maker justly claims that world he made,

In this the right of Providence is laid ,
Its sacred majesty through all depends
On using second means to work his ends .

'Tis thus, withdrawn in state from human eye,

The power exerts his attributes on high,
Your action uses, nor controls your will,
And bids the doubting sons of men be still.

"What strange events can strike with more surprise,

Than those which lately struck thy wondering eyes ?

Yet, taught by these, confess th' Almighty just,

And where you can't unriddle, learn to trust '

"The great, vain man, who far'd on costly food,

Whose life was too luxurious to be good ;
Who made his ivory stands with goblets shine,

And forced his guests to morning draughts of wine,

Has, with the cup, the graceless custom lost,
And still he welcomes, but with less of cost.

"The mean, suspicious wretch, whose bolted door

Ne'er moved in duty to the wandering poor ;
With him I left the cup, to teach his mind
That Heaven can bless, if mortals will be kind.

Conscious of wanting worth, he views the bowl,

And feels compassion touch his grateful soul.

Thus artists melt the sullen ore of lead,
With heaping coals of fire upon its head ;

In the kind warmth the metal learns to glow,

And loose from dross the silver runs below.

"Long had our pious friend in virtue trod,
But now the child half-wean'd his heart from God ;

(Child of his age) for him he lived in pain,
And measured back his steps to Earth again.
To what excesses had his dotage run ?

But God, to save the father, took the son.
To all but thee, in fits he seem'd to go,

(And 'twas my ministry to deal the blow,)

The poor fond parent, humbled in the dust,
Now owns in tears the punishment was just.

"But now had all his fortune felt a wrack,
Had that false servant sped in safety back ;

This might his treasured heaps he meant to steal,

And what a fund of charity would fail !

Thus Heaven instructs thy mind . this trial o'er,

Depart in peace, resign, and sin no more."

On sounding pinions here the youth withdrew,

The sage stood wondering as the seraph flew.

Thus look'd Elisha when, to mount on high,

His master took the chariot of the sky ;

The fiery pomp ascending left to view ;

The prophet gazed, and wish'd to follow too.

The bending hermit here a prayer begun

"Lord ! as in Heaven, on Earth thy will be done "

Then gladly turning sought his ancient place,

And pass'd a life of piety and peace.

Thomas Parnell — Born 1679, Died 1717.

810 — HYMN TO CONTENTMENT.

Lovely, lasting peace of mind,
Sweet delight of human kind !
Heavenly born, and bred on high,
To crown the favourites of the sky
With more of happiness below
Than victors in a triumph know !
Whither, O whither art thou fled,
To lay thy meek contented head,
What happy region dost thou please
To make the seat of calms and ease !

Ambition searches all its sphere
 Of pomp and state to meet thee there.
 Increasing avarice would find
 Thy presence in its gold enshrined
 The bold adventurer ploughs his way
 Through rocks amidst the foaming sea,
 To gain thy love, and then perceives
 Thou wert not in the rocks and waves
 The silent heart, which grief assails,
 Treads soft and lonesome o'er the vales,
 Sees daisies open, rivers run,
 And seeks (as I have vainly done)
 Amusing thought, but learns to know
 That solitude 's the nurse of woe.
 No real happiness is found
 In trailing purple o'er the ground
 Or in a soul exalted high,
 To range the circuit of the sky,
 Converse with stars above, and know
 All nature in its forms below,
 The rest it seeks, in seeking dies,
 And doubts at last for knowledge, rise

Lovely, lasting peace, appear,
 This world itself, if thou art here,
 Is once again with Eden blest,
 And man contains it in his breast

'Twas thus, as under shade I stood,
 I sung my wishes to the wood,
 And, lost in thought, no more perceived
 The branches whisper as they waved
 It seem'd as all the quiet place
 Confess'd the presence of his grace.
 When thus she spoke—Go rule thy will,
 Bid thy wild passions all be still,
 Know God—and bring thy heart to know
 The joys which from religion flow
 Then every grace shall prove its guest,
 And I'll be there to crown the rest

Oh! by yonder mossy seat,
 In my hours of sweet retreat,
 Might I thus my soul employ,
 With sense of gratitude and joy,
 Raised as ancient prophets were,
 In heavenly vision, praise and prayer,
 Pleasing all men, hurting none,
 Pleased and bless'd with God alone
 Then while the gardens take my sight,
 With all the colours of delight,
 While silver waters glide along,
 To please my ear, and court my song
 I'll lift my voice, and tune my string,
 And thee, great Source of nature, sing .

The sun that walks his airy way,
 To light the world, and give the day;
 The moon that shines with borrow'd light,
 The stars that gild the gloomy night,
 The seas that roll unnumber'd waves,
 The wood that spreads its shady leaves,
 The field whose ears conceal the grain,
 The yellow treasure of the plain;
 All of these, and all I see,
 Should be sung, and sung by me .

They speak their Maker as they can,
 But want and ask the tongue of man.

Go search among your idle dreams,
 Your busy or your vain extremes,
 And find a life of equal bliss,
 Or own the next begun in this.

Thomas Parnell — Born 1679, Died 1717.

811 — SONG

My days have been so wondrous free,
 The little birds that fly
 With careless ease from tree to tree,
 Were but as bless'd as I.

Ask gliding waters, if a tear
 Of mine increased their stream?
 Or ask the flying gales, if e'er
 I lent one sigh to them?

But now my former days retire,
 And I'm by beauty caught,
 The tender chains of sweet desire
 Are fix'd upon my thought.

Ye nightingales! ye twisting pines!
 Ye swans that haunt the grove!
 Ye gentle echoes! breezy winds!
 Ye close retreats of love!

With all of Nature, all of Art,
 Assist the dear design,
 Oh teach a young unpractis'd heart
 To make my Nancy mine

The very thought of change I hate,
 As much as of despair,
 Nor ever covet to be great,
 Unless it be for her

'Tis true, the passion in my mind
 Is mix'd with soft distress,
 Yet while the fan I love is kind,
 I cannot wish it less

Thomas Parnell — Born 1679, Died 1717.

812 — MORNING HYMN.

See the star that leads the day,
 Rising, shoots a golden ray,
 To make the shades of darkness go
 From heaven above and earth below,
 And warn us early, with the sight,
 To leave the beds of silent night

From a heart sincere and sound,
 From its very deepest ground,
 Send devotion up on high,
 Wing'd with heat, to reach the sky.
 See the time for sleep has run!
 Rise before or with the sun

Lift thy hands, and humbly pray
The fountain of eternal day,—
That, as the light, serenely fair,
Illustrates all the tracts of air,
The sacred Spirit so may rest
With quick'ning beams upon thy breast,
And kindly clear it all within
From darker blemishes of sin,
And shine with grace until we view
The realm it gilds with glory too.

See the day that dawns in air,
Brings along its toil and care
From the lap of night it springs,
With heaps of business on its wings.
Prepare to meet them in a mind
That bows submissively resign'd,
That would to works appointed fall,
That knows that God has order'd all.

And whether with a small repast
We break the sober morning fast,
Or in our thoughts and houses lay
The future methods of the day,
Or early walk abroad to meet
Our business with industrious feet—
Whate'er we think, whate'er we do,
His glory still be kept in view.

Oh! giver of eternal bliss,
Grant, heavenly Father! grant me this!
Grant it to all, as well as me,
All those whose hearts are fix'd on thee,—
Who revere thy Son above,
Who thy sacred Spirit love.

Thomas Parnell — Born 1679, Died 1717.

813.—NOONTIDE HYMN.

The sun is swiftly mounted high,
It glitters in the southern sky!
Its beams with force and glory beat,
And fruitful earth is fill'd with heat

Father! also with thy fire
Warm the cold, the dead desire,
And make the sacred love of thee,
Within my soul, a sun to me!
Let it shine so fairly bright,
That nothing else be took for light;
That worldly charms be seen to fade,
And in its lustre find a shade!

Let it strongly shine within,
To scatter all the clouds of sin,
That drive when gusts of passion rise,
And intercept it from our eyes!
Let its glory more than vie
With the sun that lights the sky!

Let it swiftly mount in air,
Mount with that, and leave it there!
And soar, with more aspiring flight,
To realms of everlasting light!

Thus while here I'm forced to be,
I daily wish to live with thee,
And feel that union, which thy love
Will, after death, complete above

From my soul I send my prayer,—
Great Creator, bow thine ear!
Thou, for whose propitious sway
The world was taught to see the day;
Whosake the word, and earth begun,
And show'd its beauties in the sun

With pleasure I thy creatures view,
And would with good affection, too,
Good affection, sweetly free,
Loose from them and move to thee—
O! teach me due returns to give,
And to thy glory let me live!
And then my days shall shine the more,
Or pass more blessed than before

Thomas Parnell.—Born 1679, Died 1717.

814.—EVENING HYMN

The beam-repelling mists arise,
And evening spreads obscurer skies
The twilight will the night forerun,
And night itself be soon begun.

Upon thy knees devoutly bow,
And pray the God of glory now
To fill thy breast, or deadly sin
May cause a blunder night within.
And, whether pleasing vapours rise,
Which gently dim the closing eyes,
Which make the weary members bless'd,
With sweet refreshment in their rest;

Or whether spirits, in the brain,
Dispel their soft embrace again;
And on my watchful bed I stay,
Forsook by sleep, and waiting day,
Be God for ever in my view,
And never he forsake me too!

But still, as day concludes in night,
To break again the new-born light,
His wondrous bounty let me find,
With still a more enlighten'd mind;
When grace and love in one agree—
Grace from God, and love from me
Grace that will from heaven inspire,
Love that seals it in desire;
Grace and love that mingle beams,
And fill me with increasing flames.

Thou that hast thy palace far
Above the moon and every star,
Thou, that sittest on a throne
To which the night was never known,
Regard my voice, and make me bless'd,
By kindly granting its request!

If thoughts on thee my soul employ,
My darkness will afford me joy,
Till thou shalt call, and I shall soar,
And part with darkness evermore !

Thomas Parnell — Born 1679, Died 1717.

815 —CONTENTMENT.

Contentment, parent of delight,
So much a stranger to our sight,
Say, goddess, in what happy place
Mortals behold thy blooming face ;
Thy gracious auspices impart,
And for thy temple choose my heart.
They, whom thou daignest to inspire,
Thy science learn, to bound desire ,
By happy alchemy of mind
They turn to pleasure all they find ,
They both disdain in outward men
The grave and solemn garb of Spleen,
And meretricious arts of dress,
To feign a joy, and hide distress ,
Unmoved when the rude tempest blows,
Without an opiate they repose ;
And, cover'd by your shield, defy
The whizzing shafts that round them fly :
Nor meddling with the gods' affairs,
Concern themselves with distant cares ;
But place their bliss in mental rest,
And feast upon the good possess'd.

Forced by soft violence of pray'r,
The blithsome goddess soothes my care,
I feel the deity inspire,
And thus she models my desire.
Two hundred pounds half-yearly paid,
Annwty securely made,
A farm some twenty miles from town,
Small, tight, salubrious, and my own ,
Two maids that never saw the town,
A serving-man not quite a clown,
A boy to help to tread the mow,
And drive, while t'other holds the plough ;
A chief, of temper form'd to please,
Fit to converse and keep the keys ;
And better to preserve the peace,
Commission'd by the name of mece ,
With understandings of a sizer
To think their master very wise
May Heaven (it's all I wish for) send
One genial room to treat a friend,
Where decent cupboard, little plate,
Display benevolence, not state
And may my humble dwelling stand
Upon some chosen spot of land :
A pond before full to the brim,
Where cows may cool, and geese may swim,
Behind, a green, like velvet neat,
Soft to the eye and to the feet ,
Where od'rous plants in evening fair
Breathe all around ambrosial air ,
From Eurus, foe to kitchen ground,
Fenced by a slope with bushes crown'd,

Fit dwelling for the feather'd throng,
Who pay their quit-rents with a song ;
With op'ning views of hill and dale,
Which sense and fancy too regale,
Where the half-cirque, which vision bounds,
Like amphitheatre surrounds
And woods impervious to the breeze,
Thick phalanx of embodied trees,
From hills through plains in dusk array
Extended far, repel the day.
Here stillness, height, and solemn shade
Invite, and contemplation and
Here Nymphs from hollow oaks relate
The dark deceases and will of fate,
And dreams beneath the spreading beech
Inspire, and duple fancy teach ,
While soft as breeze breath of wind,
Impulses rustle through the mind
Here Dryads, scorning Phoebus' ray,
While Pan melodious pipes away,
In measured motions frisk about,
Till old Silenus puts them out.
There see the clover, pea, and bean,
Vie in variety of green ,
Fresh pastures speckled o'er with sheep,
Brown fields their fallow sabbaths keep,
Plump Ceres golden tresses wear,
And poppy top-knots deck her hair,
And silver streams through meadows stray,
And Naiads on the margin play,
And lesser Nymphs on side of hills
From plaything urns pour down the rills

Thus shelter'd, free from care and strife,
May I enjoy a calm through life ,
See faction, safe in low degree,
As men at land see storms at sea,
And laugh at miserable elves,
Not kind, so much as to themselves,
Cursed with such souls of base alloy,
As can possess, but not enjoy ,
Debar'd the pleasure to impart
By avance, sphincter of the heart ;
Who wealth, ha. I earn'd by guilty cares,
Bequeath untouch'd to thankless heirs.
May I, with look ungloom'd by guile,
And wearing virtue's liv'ry-smile,
Prone the distressed to relieve,
And little trespasses forgive,
With income not in fortune's power,
And skill to make a busy hour,
With trips to town life to amuse,
To purchase books, and hear the news,
To see old friends, brush off the clown,
And quicken taste at coming down,
Unhurt by sickness' blasting rage,
And slowly mellowing in age
When Fate extends its gathering gripe,
Fall off like fruit grown fully ripe,
Quit a worn being without pain,
Perhaps to blossom soon again

But now more serious see me grow,
And what I think, my Memmus, know

Th' enthusiast's hope, and raptures wild,
Have never yet my reason foil'd.

His springy soul dilates like air,
 When free from weight of ambient care,
 And, hush'd in meditation deep,
 Slides into dreams, as when asleep;
 Then, fond of new discoveries grown,
 Proves a Columbus of her own,
 Disdains the narrow bounds of place,
 And through the wilds of endless space,
 Borne up on metaphysic wings,
 Chases light forms and shadowy things,
 And, in the vague excursion caught,
 Brings home some rare exotic thought.
 The melancholy man such dreams,
 As brightest evidence, esteems,
 Fain would he see some distant scene
 Suggested by his restless Spleen,
 And Fancy's telescope applies
 With tintured glass to cheat his eyes
 Such thoughts, as love the gloom of night,
 I close examine by the light,
 For who, though bribed by gain to lie,
 Dare sunbeam-written truths deny,
 And execute plain common sense
 On faith's mere hearsay evidence?

That superstition mayn't create,
 And club its ills with those of fate,
 I many a notion take to task,
 Made dreadful by its visor-mask.
 Thus scruple, spasm of the mind,
 Is cured, and certainty I find,
 Since optic reason shows me plain,
 I dreaded spectres of the brain,
 And legendary fears are gone,
 Though in tenacious childhood sown
 Thus in opinions I commence
 Freeholder in the proper sense,
 And neither suit nor service do,
 Nor homage to pretenders show,
 Who boast themselves by spurious roll
 Lords of the manor of the soul,
 Preferring sense from chun that's bare,
 To nonsense throned in whisker'd hair.

To thee, Creator uncreate,
 O Entium Ens! divinely great!—
 Hold, Muse, nor melting pinions try,
 Nor near the blazing glory fly,
 Nor straining break thy feeble bow,
 Unfeather'd arrows far to throw;
 Through fields unknown nor madly stray,
 Where no ideas mark the way.
 With tender eyes, and colours faint,
 And trembling hands, forbear to paint.
 Who, features veil'd by light, can hut?
 Where can, what has no outline, fit?
 My soul, the vain attempt forego,
 Thyself, the fitter subject know.
 He wisely shuns the bold extreme,
 Who soon lays by th' unequal theme,
 Nor runs, with wisdom's sirens caught,
 On quicksands swallowing shipwreck'd
 thought,
 But conscious of his distance, gives
 Mute praise, and humble negatives

In one, no object of our sight,
 Immutable, and infinite,
 Who can't be cruel, or unjust,
 Calm and resign'd, I fix my trust,
 To him my past and present state
 I owe, and must my future fate.
 A stranger into life I'm come,
 Dying may be our going home,
 Transported here by angry Fate,
 The convicts of a prior state
 Hence I no anxious thoughts bestow
 On matters I can never know.
 Through life's foul way, like vagrant, pass'd,
 He'll grant a settlement at last;
 And with sweet ease the wearied crown
 By leave to lay his being down.
 If doom'd to dance th' eternal round
 Of life no sooner lost but found,
 And dissolution soon to come,
 Like sponge, wipes out life's present sum,
 But can't our state of pow'r bereave
 An endless series to receive;
 Then, if hard dealt with here by fate,
 We balance in another state,
 And consciousness must go along,
 And sign th' acquaintance for the wrong.
 He for his creatures must decree
 More happiness than misery,
 Or be supposed to create,
 Curious to try, what 'tis to hate.
 And do an act, which rage infers,
 'Cause lameness halts, or blindness errs.

Thus, thus I steer my bark, and sail
 On even keel with gentle gale,
 At helm I make my reason sit,
 My crew of passions all submit
 If dark and blust'ring prove some nights,
 Philosophy puts forth her lights;
 Experience holds the cautious glass,
 To shun the breakers, as I pass,
 And frequent throws the wary lead,
 To see what dangers may be hid
 And once in seven years I'm seen
 At Bath or Tunbridge, to careen.
 Though pleased to see the dolphins play,
 I mind my compass add my way
 With store sufficient for relief,
 And wisely still prepared to reef,
 Nor wanting the dispersive bowl
 Of cloudy weather in the soul,
 I make (may heaven propitious send
 Such wind and weather to the end),
 Neither becalm'd, nor overblown,
 Life's voyage to the world unknown.

Matthew Green.—Born 1696, Died 1737.

816—THE SEEKER.

When I first came to London, I rambled
 about
 From sermon to sermon, took a slice and
 went out.

Then on me, in divinity bachelor, tried
Many priests to obtunde a Levitical bride,
And uging their various opinions, intended
To make me wed systems which they recom-
mended.

Said a lech'rous old friar, skulking near
Lincoln's Inn
(Whose trade's to absolve, but whose pas-
time's to sin,
Who, spider-like, seizes weak Protestant flies,
Which hung in his sophistry cobweb he
spies).

"Ah! pity your soul, for without our church
pale,
If you happen to die, to be damn'd you can't
fail,
The Bible you boast is a wild revelation.
Hear a church that can't err if you hope for
salvation."

Said a formal non-con (whose rich stock of
grace
Lies forward exposed in shop-window of face).
"Ah! pity your soul come, be of our sect,
For then you are safe, and may plead you're
elect.
As it stands in the Acts, we can prove our-
selves saints,
Being Christ's little flock everywhere spoke
against."

Said a jolly church parson (devoted to ease
While penal law dragons guard his golden
fleece).

"If you pity your soul, I pray listen to
neither,
The first is in error, the last a deceiver,
That ours is the true church, the sense of our
tribe is,
And surely in medio tutissimus ibis "

Said a yea and nay friend with a stiff hat and
band

(Who, while he talk'd gravely, would hold
forth his hand)

"Dominion and wealth are the aim of all
three,

Though about ways and means they may all
disagree;

Then, pry'thee be wise, go the quakers' by-
way,

'Tis plain, without turnpikes, so nothing to
pay."

Matthew Green.—Born 1696, Died 1737

817.—A NOCTURNAL REVERIE.

In such a night, when every louder wind
Is to its distant cavern safe confined,
And only gentle zephyr fans his wings,
And lonely Philomel still waking sings;
Or from some tree, famed for the owl's
delight,
She, hollowing clear, directs the wanderer right

In such a night, when passing clouds give
place,

Or thinly veil the heavens' mysterious face;
When in some river overhung with green,
The waving moon and trembling leaves are
seen,

When freshened grass now bears itself up-
right,

And makes cool banks to pleasing rest invite,
Whence springs the woodbine, and the
bramble rose,

And where the sleepy cowslip sheltered grows,
Whilst now a paler hue the foxglove takes,
Yet chequers still with red the dusky
brakes;

When scattered glowworms, but in twilight
fine,

Show trivial beauties watch their hour to
shine,

Whilst Salisbury stands the test of overy
light,

In perfect charms and perfect virtue bright
When odours which declined repelling day,
Through temperate air uninterrupted stray;
When darkened groves their softest shadows
wear,

And falling waters we distinctly hear;
When through the gloom more venerable
shows

Some ancient fabric, awful in repose,
While sunburnt hills their swarthy looks
conceal,

And swelling haycocks thicken up the vale.
When the loosed horse now, as his pasture
leads,

Comes slowly grazing through the adjoining
meads,

Whose stealing pace and lengthened shade we
fear,

Till torn-up forage in his teeth we hear;
When nibbling sheep at large pursue their
food,

And unmolested kne re chew the cud,
When curlews cry beneath the village walls,
And to her straggling brood the partridge
calls,

Their short-lived jubilee the creatures keep,
Which but endures whilst tyrant man does
sleep,

When a sedate content the spirit feels,
And no fierce light disturbs, whilst it reveals;
But silent musings urge the mind to seek
Something too high for syllables to speak,
Till the free soul to a composedness charmed,
Finding the elements of rage disarmed,
O'er all below a solemn quiet grown,
Joys in the inferior world, and thinks it like
her own.

In such a night let me abroad remain,
Till morning breaks, and all's confused again,
Our cares, our toils, our clamours are re-
newed,

Or pleasures seldom reached again pursued.

*Anne, Countess of Winchelsea, Born ———,
Died 1720.*

818—LIFE'S PROGRESS.

How gaily is at first begun
Our life's uncertain race !
Whilst yet that sprightly morning sun,
With which we just set out to run,
Enlightens all the place.

How smiling the world's prospect lies,
How tempting to go through !
Not Canaan to the prophet's eyes,
From Pisgah, with a sweet surprise,
Did more inviting show.

How soft the first ideas prove
Which wander through our minds !
How full the joys, how free the love,
Which does that early season move,
As flowers the western winds !

Our sighs are then but vernal air,
But April drops our tears,
Which swiftly passing, all grows fair,
Whilst beauty compensates our care,
And youth each vapour clears.

But oh ! too soon, alas ! we climb,
Scarce feeling we ascend,
The gently-rising hill of Time,
From whence with grief we see that prime
And all its sweetness end.

The die now cast, our station known,
Fond expectation past—
The thorns which former days had sown,
To crops of late repentance grown,
Through which we toil at last.

Whilst every care 's a driving harm,
That helps to bear us down,
Which faded smiles no more can charm,
But every tear 's a winter storm,
And every look 's a frown.

*Anne, Countess of Winchelsea.—Born——,
Died 1720.*

819.—MORNING HYMN.

Awake, my soul, and with the sun
Thy daily course of duty run,
Shake off dull sloth, and joyful rise
To pay thy morning sacrifice.

Thy precious time misspent redeem ;
Each precious day thy last esteem ;
Improve thy talent with due care,
For the great day thyself prepare.

In conversation be sincere,
Keep conscience as the noontide clear ;
Think how all-seeing God thy ways
And all thy secret thoughts surveys.

By influence of the light divine,
Let thy own light to others shine,
Reflect all heaven's propitious rays
In ardent love and cheerful praise

Wake, and lift thyself, my heart,
And with the angels bear thy part,
Who all night long unwearied sing
High praises to the eternal King.

I wake ! I wake !—ye heavenly choir,
May your devotion me inspire,
That I like you my age may spend,
Like you may on my God attend.

May I like you in God delight,
Have all day long my God in sight ;
Perform, like you, my Maker's will—
Oh, may I never more do ill !

Had I your wings, to heaven I'd fly ;
But God shall that defect supply,
And my soul, wing'd with warm desire,
Shall all day long to heaven aspire

All praise to Thee, who safe hast kept,
And hast refresh'd me whilst I slept ;
Grant, Lord, when I from death shall wake,
I may of endless light partake.

I would not wake, nor rise again,
Even heaven itself I would disdain,
Wert not Thou there to be enjoy'd,
And I in hymns to be employ'd

Bishop Ken.—Born 1637, Died 1711.

820.—EVENING HYMN.

All praise to Thee, my God, this night,
For all the blessings of the light ;
Keep me, oh, keep me, King of kings,
Beneath Thy own Almighty wings !

Forgive me, Lord, for Thy dear Son,
The ill that I this day have done ;
That with the world, myself, and Thee,
I, ere I sleep, at peace may be.

Teach me to live, that I may dread
The grave as little as my bed ;
To die, that this vile body may
Rise glorious at the judgment-day.

Oh ! may my soul on Thee repose,
And may sweet sleep mine eyelids close—
Sleep, that may me more vigorous make,
To serve my God when I awake.

When in the night I sleepless lie,
My soul with heavenly thoughts supply,
Let no ill dreams disturb my rest,
No powers of darkness me molest

Dull sleep !—of sense me to deprive,
I am but half my time alive,
Thy faithful lovers, Lord, are grieved
To be so long of Thee bereaved

But though sleep o'er my frailty reigns,
Let it not hold me long in chains,
And now and then let loose my heart,
Till it a hallelujah dart.

The faster sleep the senses binds,
The more unfetter'd are our minds;
Oh, may my soul, from matter free,
Thy loveliness unclouded see!

Oh! when shall I, in endless day,
For ever chase dark sleep away;
And hymns with the supernal choir
Incessant sing, and never tire?

Oh, may my guardian, while I sleep,
Close to my bed his vigils keep;
His love angelical instil,
Stop all the avenues of ill.

Heaven is, dear Lord, where'er Thou art;
Oh, never, then, from me depart;
For to my soul 'tis hell to be
But for one moment void of Thee.

Lord, I my vows to Thee renew;
Disperse my sins as morning dew;
Guard my first springs of thought and will,
And with Thyself my spirit fill.

Direct, control, suggest, this day,
All I design, or do, or say;
That all my powers, with all their might,
In Thy sole glory may unite.

Praise God, from whom all blessings flow,
Praise Him all creatures here below;
Praise Him above, ye heavenly host;
Praise Father, Son, and Holy Ghost.

Bishop Ken — Born 1637, Died 1711

821 — MIDNIGHT HYMN.

My God, now I from sleep awake,
The sole possession of me take;
From midnight terrors me secure,
And guard my heart from thoughts impure.

Blest angels! while we silent lie,
You hallelujahs sing on high;
You joyful hymn the Ever-blest
Before the throne, and never rest.

I with your choir celestial join
In offering up a hymn divine
With you in heaven I hope to dwell,
And bid the night and world farewell.

My soul, when I shake off this dust,
Lord, in Thy arms I will intrust:
Oh, make me Thy peculiar care,
Some mansion for my soul prepare.

Give me a place at Thy saints' feet,
Or some fallen angel's vacant seat
I'll strive to sing as loud as they
Who sit above in brighter day.

Oh, may I always ready stand
With my lamp burning in my hand,
May I in sight of heaven rejoice,
Whene'er I hear the Bridegroom's voice.

All praise to Thee in light array'd,
Who light Thy dwelling-place hast made;
A boundless ocean of bright beams
From Thy all-glorious Godhead streams.

The sun, in its meridian height,
Is very darkness in Thy sight:
My soul, oh, lighten and inflame
With thought and love of Thy great name!

Blest Jesu! Thou, on heaven intent,
Whole nights hast in devotion spent;
But I, frail creature, soon am tired,
And all my zeal is soon expired.

My soul! how canst thou weary grow
Of antedating bliss below,
In sacred hymns and heavenly love,
Which will eternal be above?

Shine on me, Lord, new life impart;
Fresh ardours kindle in my heart:
One ray of Thy all-quickenng light
Dispels the sloth and clouds of night!

Lord, lest the tempter me surprise,
Watch over Thine own sacrifice;
All loose, all idle thoughts cast out,
And make my very dreams devout.

Praise God, from whom all blessings flow;
Praise Him all creatures here below;
Praise Him above, ye heavenly host;
Praise Father, Son, and Holy Ghost.

Bishop Ken. — Born 1637, Died 1711.

822. — THE BIRTH OF CHRIST.

While shepherds watch'd their flocks by
night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around

"Fear not," said he (for mighty dread
Had seized their troubled mind),
"Glad tidings of great joy I bring
To you and all mankind

To you, in David's town, this day,
Is born of David's line
The Saviour, who is Christ the Lord,
And thus shall be the sign:

The heavenly Babe you there shall find
To human view display'd,
All meanly wrapp'd in swathing bands,
And in a manger laid "

Thus spake the seraph, and forthwith
Appear'd a shining throng
Of angels, praising God, and thus
Address'd their joyful song —

" All glory be to God on high,
And to the earth be peace,
Goodwill henceforth from Heaven to men
Begin, and never cease! "

Nahum Tate — Born 1652, Died 1715.

823.—FROM PSALM CIV.

Bless God, my soul!—Thou, Lord, alone
Possessest empire without bounds;
With honour Thou art crown'd, Thy throne
Eternal majesty surrounds.

With light Thou dost Thyself enrobe,
And glory for a garment take,
Heaven's curtains stretch beyond the globe,
Thy canopy of state to make.

God builds on liquid air, and forms
His palace-chambers in the skies;
The clouds His chariot are, and storms
The swift-wing'd steeds with which He flies.

As bright as flame, as swift as wind,
His ministers heaven's palace fill;
All have their sundry tasks assign'd,
All proud to serve their Sovereign's will.

The various troops of sea and land
In sense of common want agree;
All wait on Thy dispensing hand,
And have their daily alms from Thee.

They gather what Thy stores disperse,
Without their trouble to provide
Thou open'st Thine hand, the universe,
The craving world, is all supplied.

Thou for a moment hidest Thy face—
The numerous ranks of creatures mourn;
Thou takest their breath—all nature's race
Forthwith to mother Earth return.

Again Thou send'st Thy spirit forth
To inspire the mass with vital seed—
Nature's restored, and parent Earth
Smiles on her new-created breed.

Thus through successive ages stands,
Firm fix'd, Thy providential care,
Pleased with the work of Thy own hands,
Thou dost the wastes of time repair

Nahum Tate.—Born 1652, Died 1715.

824.—SONG.

Farewell to Lochaber, farewell to my Jean,
Where heartsome with thee I have many a
day been:

To Lochaber no more, to Lochaber no more,
We'll maybe return to Lochaber no more
These tears that I shed they are a' for my
dear,
And not for the dangers attending on weir;
Though borne on rough seas to a far bloody
shore,
Maybe to return to Lochaber no more!

Though hurricanes rise, and rise every wind,
No tempest can equal the storm in my mind:
Though loudest of thunders on louder waves
roar,

That's naething like leaving my love on the
shore

To leave thee behind me my heart is sair
pain'd,

But by ease that's inglorious no fame can be
gain'd:

And beauty and love's the reward of the
brave;

And I maun deserve it before I can crave.

Then glory, my Jeany, maun plead my
excuse,

Since honour commands me, how can I
refuse?

Without it I ne'er can have merit for thee;
And losing thy favour I'd better not be
I gae then, my lass, to win honour and fame,
And, if I should chance to come glorious
hame,

I'll bring a heart to thee with love running
o'er,

And then I'll leave thee and Lochaber no
more.

Allan Ramsay.—Born 1686, Died 1757.

825.—THE LAST TIME I CAME O'ER THE MOOR.

The last time I came o'er the moor,
I left my love behind me;
Ye powers! what pain do I endure,
When soft ideas mind me!
Soon as the ruddy morn display'd
The beaming day ensuing,
I met betimes my lovely maid,
In fit retreats for wooing.

Beneath the cooling shade we lay,
Gazing and chastely sporting,
We kiss'd and promised time away,
Till night spread her black curtain.

I pitied all beneath the skies,
E'en kings, when she was nigh me,
In raptures I beheld her eyes,
Which could but ill deny me

Should I be call'd where cannons roar,
Where mortal steel may wound me,
Or cast upon some foreign shore,
Where dangers may surround me;
Yet hopes again to see my love,
To feast on glowing kisses,
Shall make my cares at distance move,
In prospect of such blisses.

In all my soul there's not one place
To let a rival enter,
Since she excels in every grace,
In her my love shall centre.
Sooner the seas shall cease to flow,
Their waves the Alps shall cover,
On Greenland ice shall roses grow,
Before I cease to love her

The next time I go o'er the moor,
She shall a lover find me,
And that my faith is firm and pure,
Though I left her behind me:
Then Hymen's sacred bonds shall chain
My heart to her fair bosom;
There, while my being does remain,
My love more fresh shall blossom.

Allan Ramsay.—Born 1686, Died 1757.

826.—ODE FROM HORACE.

Look up to Pentland's towering tap,
Burned beneath great wreaths of snow,
O'er ilka cleugh, ilk scaur, and slap,
As high as ony Roman wa'.

Driving their ba's frae whins or tee,
There's no ae gowder to be seen,
Nor douser fowk wysing aje
The blast boulds on Tamson's green.

Then fling on coals, and ripe the ribs,
And beek the house bath but and ben;
That mutchken stoup it hands but dribs,
Then let's get in the tappit hen.

Good claret best keeps out the cauld,
And drives away the winter soon,
It makes a man bath gash and bauld,
And heaves his saul beyond the moon.

Leave to the gods your ilka care.
If that they think us worth their while,
They can a rowth of blessings spare,
Which will our fashious fears beguile.

For what they have a mind to do,
That will they do, should we gang wud,
If they command the storms to blaw,
Then upo' sight the hailstones thud.

But soon as e'er they cry, "Be quiet,"
The blatterng winds dare nae mair move,
But cour into their caves, and wait
The high command of supreme Jove.

Let naist day come as it thinks fit,
The present minute's only ours;
On pleasure let's employ our wit,
And laugh at fortune's feckless powers.

Be sure ye dinna quat the grip
Of ilka joy when ye are young,
Before auld age your vitals nip,
And lay ye twafald o'er a rung.

Sweet youth's a blythe and heartsome time;
Then, lads and lasses, while it's May,
Gae pou the gowan in its prime,
Before it wither and decay.

Watch the saft minutes of delight,
When Jenny speaks beneath her breath;
And kisses, laying a' the wyte
On you, if she kep ony skaith.

"Haith, ye're ill-bred," she'll smiling say;
"Ye'll worry me, you greedy rook,"
Syne frae your arms she'll rin away,
And hide hersell in some dark nook.

Her laugh will lead you to the place,
Where hes the happiness you want,
And plainly tells you to your face,
Nineteen naysays are half a grant.

Now to her heaving bosom cling,
And sweetly tooke for a kiss,
Frae her fair finger whup a ring,
As token of a future bliss.

These benisons, I'm very sure,
Are of the gods' indulgent grant;
Then surly carles, whisht, forbear
To plague us with your whining cant.

Allan Ramsay.—Born 1686, Died 1757.

827 —SONG.

Pursuing beauty, men descry
The distant shore, and long to prove
Still richer in variety
The treasures of the land of love

We women, like weak Indians, stand
Inviting from our golden coast
The wand'ring rovers to our land:
But she who trades with them is lost.

With humble vows they first begin,
Stealing unseen into the heart;
But by possession settled in,
They quickly play another part.

For beads and baubles we resign,
In ignorance, our shining store,
Discover nature's richest mine,
And yet the tyrants will have more

Be wise, be wise, and do not try
How he can court, or you be won,
For love is but discovery.
When that is made, the pleasure's done

Thomas Southerne — Born 1659, Died 1746

828 — COLIN'S COMPLAINT.

Despairing beside a clear stream,
A shepherd forsaken was laid,
And while a false nymph was his theme,
A willow supported his head
The wind that blew over the plain,
To his sighs with a sigh did reply,
And the brook, in return to his pain,
Ran mournfully mumbling by

Alas ! silly swain that I was !
Thus sadly complaining he cried,
When first I beheld that fair face,
'Twere better by far I had died
She talk'd, and I bless'd her dear tongue,
When she smiled, 'twas a pleasure too
great,
I listen'd, and cried when she sung,
Was nightingale ever so sweet ?

How foolish was I to believe
She could dote on so lowly a clown,
Or that her fond heart would not grieve
To forsake the fine folk of the town,
To think that a beauty so gay
So kind and so constant would prove,
Or go clad, like our maidens, in grey,
Or live in a cottage on love !

What though I have skill to complain,
Though the muses my temples have
crown'd ;
What though, when they hear my soft
strain,
The virgins sit weeping around ?
Ah, Colin ! thy hopes are in vain,
Thy pipe and thy laurel resign,
Thy false one inclines to a swain
Whose music is sweeter than thine.

All you, my companions so dear,
Who sorrow to see me betray'd,
Whatever I suffer, forbear,
Forbear to accuse the false maid
Though through the wide world I should
range,
'Tis in vain from my fortune to fly,
'Twas hers to be false and to change,
'Tis mine to be constant and die.

If while my hard fate I sustain,
In her breast any pity is found,
Let her come with the nymphs of the plain,
And see me laid low in the ground
The last humble boon that I crave,
Is to shade me with cypress and yew ;
And when she looks down on my grave,
Let her own that her shepherd was true.

Then to her new love let her go,
And deck her in golden array ;
Be finest at every fine show,
And frolic it all the long day.
While Colin, forgotten and gone,
No more shall be talk'd of or seen,
Unless when, beneath the pale moon,
His ghost shall glide over the green

Nicholas Rowe — Born 1673, Died 1718.

829 — THE CONTENTED SHEPHERD.

As on a summer's day
In the greenwood shade I lay,
The maid that I loved,
As her fancy moved,
Came walking forth that way

And as she pass'd by
With a scornful glance of her eye,
"What a shame," quoth she,
'For a swain must it be,
Like a lazy loon for to die !

"And dost thou nothing heed
What Pan our God has decreed ;
What a prize to-day
Shall be given away
To the sweetest shepherd's reed !

"There's not a single swain
Of all this fruitful plain,
But with hopes and fears
Now busily prepares
The bonny boon to gain.

"Shall another maiden shine
In brighter array than thine ?
Up, up, dull swain,
Tune thy pipe once again,
And make the garland mine "

"Alas ! my love," he cried,
"What avails this courtly pride ?
Since thy dear desert
Is written in my heart
What is all the world beside ?

"To me thou art more gay,
In this homely russet grey,
Than the nymphs of our green,
So trim and so sheen,
Or the brightest queen of May.

"What though my fortune frown,
And deny thee a silken gown,
My own dear maid,
Be content with this shade,
And a shepherd all thy own"

Nicholas Rowe — Born 1673, Died 1718.

830—SONG.

To the brook and the willow that heard him
complain,
Ah willow, willow,
Poor Colin sat weeping, and told them his
pain,
Ah willow, willow, ah willow, willow

Sweet stream, he cried sadly, I'll teach thee
to flow.

Ah willow, &c
And the waters shall rise to the brink with
my woe
Ah willow, &c

All restless and painful poor Amoret lies,
Ah willow, &c.
And counts the sad moments of time as it
flies
Ah willow, &c.

To the nymph my heart loves, ye soft slumbers
repair,
Ah willow, &c
Spread your downy wings o'er her, and make
her your care
Ah willow, &c.

Dear brook, were thy chance near her pillow
to creep,
Ah willow, &c
Perhaps thy soft murmurs might lull her to
sleep
Ah willow, &c

Let me be kept waking, my eyes never close,
Ah willow, &c
So the sleep that I lose brings my fair one
repose,
Ah willow, &c.

But if I am doomed to be wretched indeed;
Ah willow, &c
If the loss of my dear one, my love is de-
creed;
Ah willow, &c.

If no more my sad heart by those eyes shall
be cheered,
Ah willow, &c.
If the voice of my warbler no more shall be
heard,
Ah willow, &c.

Believe me, thou fair one, thou dear one
believe,
Ah willow, &c.
Few sighs to thy loss, and few tears will
I give
Ah willow, &c.

One fate to thy Colin and thee shall be tied,
Ah willow, &c.
And soon lay the cold shepherd close by thy
cold side.
Ah willow, &c

Then run, gentle brook, and to lose thyself,
haste,
Ah willow, &c.
Fate thou too, my willow, this verse is my
last;
Ah willow, willow; ah willow, willow.

Nicholas Rowe — Born 1673, Died 1718.

831.—FROM FATAL CURIOSITY

Who should this stranger be? And then
this casket—

He says it is of value, and yet trusts it,
As if a trifle, to a stranger's hand—
His confidence amazes me—Perhaps
It is not what he says—I'm strongly tempted
To open it, and see—No, let it rest
Why should my curiosity excite me
To search and pry into th' affairs of others,
Who have t' employ my thoughts, so many
cares

And sorrows of my own?—With how much
ease

The spring gives way! Surprising! most
prodigious!

My eyes are dazzled, and my ravished heart
Leaps at the glorious sight. How bright's
the lustre,

How immense the worth of these fair jewels!
Ay, such a treasure would expel for ever
Base poverty, and all its abject train;
The mean devices we're reduced to use
To keep out famine, and preserve our lives
From day to day, the cold neglect of friends;
The galling scorn, or more provoking pity
Of an insulting world—Possessed of these,
Plenty, content, and power, might take their
turn,

And lofty pride bare its aspiring head
At our approach, and once more bend before
us

—A pleasing dream! 'Tis past; and now I
wake

More wretched by the happiness I've lost;
For sure it was a happiness to think,
Though but a moment, such a treasure
mine

Nay, it was more than thought—I saw and
touched

The bright temptation, and I see it yet—
'Tis here—'tis mine—I have it in possession—

—Must I resign it? Must I give it back?
Am I in love with misery and want?
To rob myself, and court so vast a loss?
Retain it then—But how? there is a way—

Why sinks my heart? Why does my blood
run cold?

Why am I thrilled with horror? 'Tis not
choice,

But dire necessity suggests the thought.

George Lillo.—Born 1693, Died 1743

832 —VERSES

Why, Damon, with the forward day,
Dost thou thy little spot survey,
From tree to tree, with doubtful cheer,
Pursue the progress of the year,
What winds arise, what rains descend,
When thou before that year shalt end?

What do thy noon-tide walks avail,
To clear the leaf, and pick the snail,
Then wantonly to death decree
An insect usefuller than thee?
Thou and the worm are brother-kind,
As low, as earthy, and as blind

Vain wretch! canst thou expect to see
The downy peach make comt to thee?
Or that thy sense shall ever meet
The bean-flower's deep-embosom'd sweet,
Exhaling with an evening blast?
Thy evenings then will all be past.

Thy narrow pride, thy fancied green,
(For vanity's in little seen)
All must be left when Death appears,
In spite of wishes, groans, and tears,
Nor one of all thy plants that grow,
But rosemary will with thee go.

Dr Geo Sewell —Died 1726.

833.—FABLE, RELATED BY A BEAU TO ESOP.

A Band, a Bob-wig, and a Feather,
Attacked a lady's heart together
The Band, in a most learned plea,
Made up of deep philosophy,
Told her, if she would please to wed
A reverend bearded, and take instead
Of vigorous youth,
Old solemn truth,
With books and morals, into bed,
How happy she would be.

The Bob, he talked of management,
What wondrous blessings heaven sent
On care, and pains, and industry,
And truly he must be so free
To own he thought your airy beaux,
With powdered wigs, and dancing shoes,
Were good for nothing (mend his soul!)
But prate, and talk, and play the fool

He said 'twas wealth gave joy and mirth,
And that to be the dearest wife
Of one, who laboured all his life
To make a mine of gold his own,
And not spend sixpence when he'd done,
Was heaven upon earth

When these two blades had done, d'ye
see,
The Feather (as it might be me)
Steps out, sir, from behind the skreen,
With such an air and such a mien—
Look you, old gentleman,—in short
He quickly spoiled the statesman's sport.

It proved such sunshine weather
That you must know, at the first beck
The lady leaped about his neck,
And off they went together

Sur John Vanbrugh —Born 1666, Died 1726.

834 —AN ODE TO THE RIGHT HON. JOHN LORD GOWER.

O'er winter's long inclement away,
At length the lusty Spring prevails;
And swift to meet the smiling May,
Is wafted by the western gales.
Around him dance the rosy Hours,
And damasking the ground with flowers,
With ambient sweets perfume the morn;
With shadowy verdure flourish'd high,
A sudden youth the groves enjoy;
Where Philomel laments forlorn.

By her awaked, the woodland choir
To hail the coming god prepares;
And tempts me to resume the lyre,
Soft warbling to the vernal airs.
Yet once more, O ye Muses! deign
For me, the meanest of your train,
Unblamed to approach your blest retreat:
Where Horace wantons at your spring,
And Pindar sweeps a bolder string,
Whose notes th' Aonian hills repeat.

Or if invoked, where Thames's fruitful tides,
Slow through the vale in silver volumes
play,
Now your own Phoebus o'er the month
presides,
Gives love the night, and doubly gilds the
day;

Thither, indulgent to my prayer,
Ye bright harmonious nymphs, repair
To swell the notes I feebly raise
So with aspiring ardours warm'd
May Gower's propitious ear be charm'd
To listen to my lays

Beneath the Pole on hills of snow,
Like Thracian Mars, th' undaunted Swede
To dust of sword defies the foe,
In fight unknowing to recede
From Volga's banks, th' imperious Czar
Leads forth his furry troops to war,
Fond of the softer southern sky:
The Soldan galls th' Illyrian coast;
But soon this miscreant Moony host
Before the Victor-Cross shall fly.

But here, no clarion's shrilling note
The Muse's green retreat can pierce,
The grove, from noisy camps remote,
Is only vocal with my verse
Here, wing'd with innocence and joy,
Let the soft hours that o'er me fly
Drop freedom, health, and gay desires
While the bright Seine, t' exalt the soul,
With sparkling plenty crowns the bowl,
And wit and social mirth inspires.

Enamour'd of the Seine, celestial fair,
(The blooming pride of Thetis' azure train,)
Bacchus, to win the nymph who caused his care,
Lash'd his swift tigers to the Celtic plain
There secret in her sapphire cell,
He with the Nais wont to dwell
Leaving the nectar'd feasts of Jove
And where her mazy waters flow
He gave the mantling vine to grow,
A trophy to his love

Shall man from Nature's sanction stray,
With blind opinion for his guide,
And, rebel to her rightful sway,
Leave all her beauties unenjoy'd?
Fool! Time no change of motion knows,
With equal speed the torrent flows.
To sweep Fame, Power, and Wealth away,
The past is all by death possess'd,
And frugal fate that guards the rest,
By giving, bids him live To-Day.

O Gower! through all the destined space,
What breath the Powers allot to me
Shall sing the virtues of thy race,
United and complete in thee.
O flower of ancient English faith!
Pursue th' unbeaten Patriot-path,
In which confirm'd thy father shone
The light his fair example gives,
Already from thy dawn receives
A lustre equal to its own

Honour's bright dome, on lasting columns
rear'd,
Nor envy rusts, nor rolling years consume
Loud Peans echoing round the roof are
heard,
And clouds of incense all the void perfume

There Phocion, Lælius, Capel, Hyde,
With Falkland seated near his side,
Fix'd by the Muse, the temple grace,
Prophetic of thy happier fame,
She, to receive thy radiant name,
Selects a whiter space

Elmah Fenton — Born 1683, Died 1730

835.—SONG.

O give me, kind Bacchus, thou God of the
vine,
Not a pipe or a tun, but an ocean of wine;
And a ship that's well-mann'd with such rare
merry fellows,
That ne'er forsook tavern for portly ale-
house
May her bottom be leaky to let in the tippie,
And no pump on board her to save ship or
people,
So that each jolly lad may suck heartily
round,
And be always obliged to drink or be
drown'd!
Let a fleet from Virginia, well laden with
weed,
And a cargo of pipes, that we nothing may
need,
Attend at our stern to supply us with guns,
And to weigh us our funk, not by pounds, but
by tuns
When thus fitted out we would sail cross the
line,
And swim round the world in a sea of good
wine,
Steer safe in the middle, and vow never more
To renounce such a life for the pleasures on
shore
Look cheerfully round us and comfort our
eyes
With a deluge of claret inclosed by the skies;
A sight that would mend a pale mortal's
complexion,
And make him blush more than the sun by
reflection
No zealous contentions should ever perplex us,
No politic jars should divide us or vex us,
No presbyter Jack should reform us or ride
us,
The stars and our whimsical noddles should
guide us
No blustering storms should possess us with
fears,
Or hurry us, like cowards, from drinking to
prayers,
But still with full bowls we'd for Bacchus
maintain
The most glorious dominion o'er the clarety
man,
And tippie all round till our eyes shone as
bright
As the sun does by day, or the moon does by
night.

Thus would I live free from all care or design,
 And when death should arrive I'd be pickled
 in wine
 That is, toss'd over-board, have the sea for
 my grave,
 And he nobly entomb'd in a blood-colour'd
 wave,
 That, living or dead, both my body and
 spirit
 Should float round the globe in an ocean of
 claret,
 The truest of friends and the best of all
 juices,
 Worth both the rich metals that India pro-
 duces
 For all men we find from the young to the
 old,
 Will exchange for the bottle their silver and
 gold,
 Except rich fanatics—a pox on their pic-
 tures!
 That make themselves slaves to their prayers
 and their lectures,
 And think that on earth there is nothing
 divine,
 But a canting old fool and a bag full of coin.
 What though the dull saint make his standard
 and sterling
 His refuge, his glory, his god, and his dar-
 ling,
 The mortal that drinks is the only brave
 fellow,
 Though never so poor, he's a king when he's
 mellow,
 Grows richer than Croesus with whimsical
 thinking,
 And never knows care whilst he follows his
 drinking

Edward Ward — Born 1667, Died 1781

836.—SONG

Sweet are the charms of her I love,
 More fragrant than the damask rose,
 Soft as the down of turtle dove,
 Gentle as air when Zephyr blows,
 Refreshing as descending rains
 To sun-burnt climes, and thirsty plains

True as the needle to the pole,
 Or as the dial to the sun,
 Constant as gliding waters roll,
 Whose swelling tides obey the moon,
 From every other charmer free,
 My life and love shall follow thee.

The lamb the flowery thyme devours,
 The dam the tender kid pursues,
 Sweet Philomel, in shady bowers
 Of verdant spring her note renews;
 All follow what they most admire,
 As I pursue my soul's desire

Nature must change her beauteous face,
 And vary as the seasons rise,
 As winter to the spring gives place,
 Summer th' approach of autumn flies:
 No change on love the seasons bring,
 Love only knows perpetual spring

Devouring time, with stealing pace,
 Makes lofty oaks and cedars bow;
 And marble towers, and gates of brass,
 In his rude march he levels low.
 But time, destroying far and wide,
 Love from the soul can ne'er divide.

Death only, with his cruel dart,
 The gentle godhead can remove,
 And drive him from the bleeding heart
 To mingle with the bless'd above,
 Where, known to all his kindred train,
 He finds a lasting rest from pain.

Love, and his sister fair, the Soul,
 Twin-born, from heaven together came
 Love will the universe control,
 When dying seasons lose their name,
 Divine abodes shall own his pow'r,
 When time and death shall be no more.

Barton Booth — Born 1681, Died 1783

837.—SONG.

Love is by fancy led about
 From hope to fear, from joy to doubt:
 Whom we now an angel call,
 Divinely graced in every feature,
 Straight 's a deform'd, a perjur'd creature;
 Love and hate are fancy all.

'Tis but as fancy shall present
 Objects of grief, or of content,
 That the lover's blest, or dies.
 Visions of mighty pain, or pleasure,
 Imagined want, imagined treasure,
 All in powerful fancy lies.

*George Granville, Lord Lansdowne.—
 Born 1667, Died 1735*

838.—SONG.

I lately vow'd, but 'twas in haste,
 That I no more would court
 The joys that seem when they are past
 As dull as they are short.

I oft to hate my mistress swear,
 But soon my weakness find:
 I make my oaths when she's severe,
 But break them when she's kind

John Oldmixon — Born 1678, Died 1742.

839 —THE CHURCH-BUILDER.

A wretch had committed all manner of evil,
And was justly afraid of death and the
devil,
Being touch'd with remorse, he sent for a
priest,
He was wondrous godly, he pray'd and con-
fess'd
But the father, unmoved with the marks of
contrition,
Before absolution, imposed this condition .

"You must build and endow, at your own
proper charge,
A church," quoth the parson, "convenient
and large,
Where souls to the tune of four thousand and
odd,
Without any crowding, may sit and serve
God."

"I'll do't," cried the penitent, "father, ne'er
fear it,
My estate is encumber'd, but if I once clear
it,
The beneficed clerks should be sweetly in-
creased—
Instead of one church, I'd build fifty at
least."

But ah ! what is man ? I speak it with
sorrow,
His fit of religion was gone by to-morrow,
He then huff'd the doctor, and call'd him to
naught,
There were churches to spare, and he'd not
give a groat
When he mention'd his vow, he cried, "D—n
me, I'm sober,
But all yesterday I was drunk with October"

Sir Robert Ayton.—About 1711.

THE SIXTH PERIOD,

FROM 1727 TO 1780.

DURING this period Great Britain produced some of the greatest names in the world's muster roll of men of genius. We have, among poets, Edward Young, with his solemn and often grand "Night Thoughts", Thomson with his graphic descriptions of Winter in its gloom and storm, Spring in its clear sunshine and fitful showers, its peeping flowers and its cheery feelings, Summer in its gay voluptuousness; and Autumn in its falling leaves, quiet decay, and melancholy fancies. We have John Dyer with his exquisite "Grongar Hill," and Shenstone with his exquisite "Garden," and Gray with his "Elegy in a Country Church-yard," which the world will never let die, and dear, generous, genial, loving, and beloved Oliver Goldsmith, and Chatterton, the wondrous boy whose monument at that grand old church at Bristol awakens thoughts "too deep for tears." We have Logan and Bruce, the poetical Wartons, Beattie with his "Minstrel," Alexander Ross with his "Woo'd and Married and A'," Christopher Smart with his ill-fated story belongs to this period, and Lady Ann Barnard, who has thrown a lustre even on the illustrious family of the Lindsays. We have as Novelists Samuel Richardson, Fielding, Smollett, Sterne, the great and noble Samuel Johnson, the delicious author of the "Vicar of Wakefield," which touches the heart in youth and old age, and Henry Mackenzie.

Among Historians we have David Hume, Dr. William Robertson, William Tytler, Edward Gibbon. In Divinity there shine the names of Butler, Bishop Warburton, Bishop Lowth, Dr. C. Middleton, Dr. Isaac Watts, so simple and so great, this testimony, in passing from an Episcopalian, but from one who loves all good men. We have Hurd, Jortin, the Evangelist John Wesley and his brother Charles, who between them produced some of the most exquisite Hymns in the English language, Nathaniel Lardner, Leland, Blair, Campbell, add to the list of great and much loved names. We have also the magnificent Edmund Burke. Never shall we forget his generous kindness to poor deserving George Crabbe. All night Crabbe walked on Westminster Bridge after leaving his letter at the great man's house, little did Burke know that! but all night he walked in suspense, but when he called next day the helping hand was stretched out, and nobly did Crabbe repay. We have Junius, and Adam Smith, and Sir William Blackstone, and the great Earl of Chatham. It was a glorious period, and Englishmen may well be proud of it.

BIOGRAPHICAL NOTICES.

RICHARD SAVAGE.

"Richard Savage, born 1696, died 1743, so well known for Johnson's account of him, was the bastard child of Richard Savage, Earl Rivers, and the Countess of Macclesfield. He led a dissipated and erratic life, the victim of circumstances and of his own passions. In his miscellaneous poems the best are 'The Wanderer' and 'The Bastard'."—See Shaw's "Hist. Eng. Lit." p. 312.

ROBERT BLAIR

"Robert Blair, born 1699, died 1746, was minister of the parish of Athelstaneford, in East Lothian. His son, who died not many years ago, was a very high legal character in Scotland. The eighteenth century has produced few specimens of blank verse of so powerful and simple a character as that of 'The Grave'. It is a popular poem, not merely because it is religious, but because its language and imagery

are free, natural, and picturesque. The latest editor of the poets has, with singularly bad taste, noted some of this author's most nervous and expressive phrases as vulgarisms, among which he reckons that of friendship 'the soldier of society'. Blair may be a homely and even a gloomy poet in the eye of fastidious criticism; but there is a masculine and pronounced character even in his gloom and homeliness that keeps it most distinctly apart from either dullness or vulgarity. His style pleases us like the powerful expression of a countenance without regular beauty. Blair was a great favourite with Burns, who quotes from 'The Grave' very frequently in his letters. — Campbell's "Specimens." See Gillilan's Ed. of Blair's "Grave", Alibone's "Crit. Dict. Eng. Lit."

ISAAC WATTS.

"This admirable person was born at Southampton on the 17th of July, 1674. His father, of the same name, kept a boarding-school for young gentlemen, and was a man of intelligence and piety. Isaac was the eldest of nine children, and began early to display precocity of genius. At four he commenced to study Latin at home, and afterwards, under one Pinhorn, a clergyman, who kept the free-school at Southampton, he learned Latin, Hebrew, and Greek. A subscription was proposed for sending him to one of the great universities, but he preferred casting in his lot with the Dissenters. He repaired accordingly, in 1690, to an academy kept by the Rev. Thomas Rowe, whose son, we believe, became the husband of the celebrated Elizabeth Rowe, the once popular author of 'Letters from the Dead to the Living'. The Rowes belonged to the Independent body. At this academy Watts began to write poetry, chiefly in the Latin language, and in the then popular Pindaric measure. At the age of twenty, he returned to his father's house, and spent two quiet years in devotion, meditation, and study. He became next a tutor in the family of Sir John Hartopp for five years. He was afterwards chosen assistant to Dr. Chauncey, and, after the Doctor's death, became his successor. His health, however, failed, and, after getting an assistant for a while, he was compelled to resign. In 1712, Sir Thomas Abney, a benevolent gentleman of the neighbourhood, received Watts into his house, where he continued during the rest of his life—all his wants attended to, and his feeble frame so tenderly cared for that he lived to the age of seventy-five. Sir Thomas died eight years after Dr. Watts entered his establishment, but the widow and daughters continued unwearied in their attentions. Abney House was a mansion surrounded by fine

gardens and pleasure-grounds, where the Doctor became thoroughly at home, and was wont to refresh his body and mind in the intervals of study. He preached regularly to a congregation, and in the pulpit, although his stature was low, not exceeding five feet, the excellence of his matter, the easy flow of his language, and the propriety of his pronunciation, rendered him very popular. In private he was exceedingly kind to the poor and to children, giving to the former a third part of his small income of £100 a-year, and writing for the other his inimitable hymns. Besides these, he published a well-known 'Treatise on Logic,' another on 'The Improvement of the Mind,' besides various theological productions, amongst which his 'World to Come' has been pre-eminently popular. In 1728, he received from Edinburgh and Aberdeen an unsolicited diploma of Doctor of Divinity. As age advanced, he found himself unable to discharge his ministerial duties, and offered to remit his salary, but his congregation refused to accept his demission. On the 25th November, 1748, quite worn out, but without suffering, this able and worthy man expired.

"If to be eminently useful is to fulfil the highest purpose of humanity, it was certainly fulfilled by Isaac Watts. His logical and other treatises have served to brace the intellects, methodise the studies, and concentrate the activities of thousands—we had nearly said of millions—of minds. This has given him an enviable distinction, but he shone still more in that other province he so felicitously chose and so successfully occupied—that of the hearts of the young. One of his detractors called him 'Mother Watts'. He might have taken up this epithet, and bound it as a crown unto him. We have heard of a pious foreigner possessed of imperfect English, who, in an agony of supplication to God for some sick friend, said, 'O Fader, hear me! O Mudder, hear me!' It struck us as one of the finest of stories, and containing one of the most beautiful tributes to the Deity we ever heard, recognising in Him a pity which not even a father, which only a mother can feel. Like a tender mother does good Watts bend over the little children, and secure that their first words of song shall be those of simple, heartfelt trust in God, and of faith in their Elder Brother. To create a little heaven in the nursery by hymns, and these not mawkish or twaddling, but beautifully natural and exquisitely simple breathings of piety and praise, was the high task to which Watts consecrated, and by which he has immortalised, his genius." —Gillilan's "Less-known Brit. Poets," vol. iii., pp. 91-93.

PHILIP DODDRIDGE.

"Philip Doddridge, born 1702, died 1751, one of the most distinguished Nonconformist

divines He was born in London, was educated among the Dissenters, became minister at Northampton, and died at Lashon, whither he had departed for the benefit of his health Doddridge was a man of learning and earnest piety He was beloved and admired by all the religious bodies of the country His style is plain, simple, and forcible. He was a critic of some acumen, and a preacher of great distinction But his name lives from his practical works and expository writings, the chief of which are—'Discourses on Regeneration,' 1741, 'Rise and Progress of Religion in the Soul,' 1745, and his greatest and most extensive work, 'The Family Expositor,' one of the most widely-circulated works of its class"—Shaw's "Hist Eng Lit", Alibone's "Crit Dict. Eng Lit"; Dr Kippis, in "Biog Brit."; Dr Ralph Wardlaw, Bishop Warburton, Dr E. Williams, T H Horne, Dr Dibdin, Barrington. Bishop of Durham, Robert Hall's "Letters"; Dr Francis Hunt, Morell, "London Evangel. Mag.", Bishop Jebb.

EDWARD YOUNG.

Edward Young, born 1681, died 1765 "I now come," says Shaw, in his 'Hist Eng Lit.', "to Edward Young, the most powerful of the secondary poets of the epoch He began his career in the unsuccessful pursuit of fortune in the public and diplomatic service of the country. Disappointed in his hopes and somewhat soured in his temper he entered the Church, and serious domestic losses still further intensified a natural tendency to morbid and melancholy reflection He obtained his first literary fame by his satire entitled the 'Love of Fame, the Universal Passion,' written before he had abandoned a secular career. It is in rhyme and bears considerable resemblance to the manner of Pope, though it is deficient in that exquisite grace and neatness which distinguish the latter. In referring the vices and follies of mankind chiefly to vanity and the foolish desire of applause, Young exhibits a false and narrow view of human motives; but there are many passages in the three epistles, which compose this satire, that exhibit strong powers of observation and description, and a keen and vigorous expression which, though sometimes degenerating into that tendency to paradox and epigram which are the prevailing defect of Young's genius, are not unworthy of his great model. The Second Epistle, describing the character of women, may be compared, without altogether losing in the parallel, to Pope's admirable work on the same subject But Young's place in the history of English poetry—a place long a very high one, and which is likely to remain a far from unenviable one—is due to his striking and original poem 'The Night Thoughts' This work, consisting

of nine nights or meditations, is in blank verse, and consists of reflections on Life, Death, Immortality, and all the most solemn subjects that can engage the attention of the Christian and the philosopher. The general tone of the work is sombre and gloomy, perhaps in some degree affectedly so, for though the author perpetually parades the melancholy personal circumstances under which he wrote, overwhelmed by the rapidly-succeeding losses of many who were dearest to him, the reader can never get rid of the idea that the grief and desolation were purposely exaggerated for effect In spite of this, however, the grandeur of Nature and the sublimity of the Divine attributes are so forcibly and eloquently depicted, the arguments against sin and infidelity are so concisely and powerfully urged, and the contrast between the nothingness of man's earthly aims and the immensity of his immortal aspirations is so pointedly set before us, that the poem will always make deep impression on the religious reader The prevailing defects of Young's mind were an irresistible tendency to antitheses and epigrammatic contrast, and a want of discrimination that often leaves him utterly unable to distinguish between an idea really just and striking, and one which is only superficially so: and this want of taste frequently leads him into illustrations and comparisons rather puerile than ingenious, as when he compares the stars to diamonds in a seal-ring upon the finger of the Almighty He is also remarkable for a deficiency in continuous elevation, advancing so to say by jerks and starts of pathos and sublimity The march of his verse is generally solemn and majestic, though it possesses little of the rolling thunderous melody of Milton; and Young is fond of introducing familiar images and expressions, often with great effect, amid his most lofty bursts of declamation. The epigrammatic nature of some of his most striking images is best testified by the large number of expressions which have passed from his writings into the colloquial language of society, such as 'procrastination is the thief of time,' 'all men think all men mortal but themselves,' and a multitude of others A sort of quaint solemnity, like the ornamentation upon a Gothic tomb, is the impression which the 'Night Thoughts' are calculated to make upon the reader in the present time; and it is a strong proof of the essential greatness of his genius, that the quaintness is not able to extinguish the solemnity"—Dr. Angus's "Handbook of Eng Lit", Gilfillan's Ed of "Young's Poems"; Campbell's "Specimens"

JAMES THOMSON.

"James Thomson, a distinguished British poet, born at Ednam, near Kelso, in

Scotland, in 1700, was one of the nine children of the Rev Mr Thomson, minister of that place. James was sent to the school of Jedburgh, where he attracted the notice of a neighbouring minister by his propensity to poetry, who encouraged his early attempts, and corrected his performances. On his removal from school, he was sent to the university of Edinburgh, where he chiefly attended to the cultivation of his poetical faculty; but the death of his father, during his second session, having brought his mother to Edinburgh for the purpose of educating her children, James complied with the advice of his friends, and entered upon a course of divinity. Here, we are told, that the explanation of a psalm having been required from him as a probationary exercise, he performed it in language so splendid, that he was reproved by his professor for employing a diction which it was not likely that any one of his future audience could comprehend. This admonition completed the disgust which he felt for the profession chosen for him, and having connected himself with some young men in the university who were aspirants after literary eminence, he readily listened to the advice of a lady, the friend of his mother, and determined to try his fortune in the great metropolises, London.

"In 1725 Thomson came by sea to the capital, where he soon found out his college acquaintance, Mallet, to whom he showed his poem of 'Winter,' then composed in detached passages of the descriptive kind. Mallet advised him to form them into a connected piece, and immediately to print it. It was purchased for a small sum, and appeared in 1726, dedicated to Sir Spencer Compton. Its merits, however, were little understood by the public; till Mr Whateley, a person of acknowledged taste, happening to cast an eye upon it, was struck with its beauties, and gave it vogue. His dedicatee, who had hitherto neglected him, made him a present of twenty guineas, and he was introduced to Pope, Bishop Rundle, and Lord-Chancellor Talbot. In 1727, he published another of his seasons, 'Summer,' dedicated to Mr Doddington, for it was still the custom for poets to pay thus tribute to men in power. In the same year he gave to the public his 'Poem, sacred to the memory of Sir Isaac Newton,' and his 'Britannia.' His 'Spring' was published in 1728, addressed to the Countess of Hertford; and the 'Seasons' were completed by the addition of 'Autumn,' dedicated to Mr Onslow, in 1730, when they were published collectively.

"As nothing was more tempting to the cupidity of an author than dramatic composition, Thomson resolved to become a competitor for that laurel also, and in 1728 he had the influence to bring upon the stage of Drury-lane his tragedy of 'Sophomoba.' It was succeeded by 'Agamemnon;' 'Edward

and Elzeonora,' and 'Tancred and Sigismunda,' but although these pieces were not without their merits, the moral strain was too prevalent for the public taste, and they have long ceased to occupy the theatre. Through the recommendation of Dr. Rundle, he was, about 1729, selected as the travelling associate of the Hon Mr Talbot, eldest son of the Chancellor, with whom he visited most of the courts of the European continent. During this tour, the idea of a poem on 'Liberty' suggested itself, and after his return, he employed two years in its completion. The place of secretary of the briefs, which was nearly a sinecure, repaid him for his attendance on Mr Talbot. 'Liberty' at length appeared, and was dedicated to Frederick, Prince of Wales, who, in opposition to the court, affected the patronage of letters, as well as of liberal sentiments in politics. He granted Thomson a pension, to remunerate him for the loss of his place by the death of Lord Chancellor Talbot. In 1746 appeared his poem, called 'The Castle of Indolence,' which had been several years under his polishing hand, and by many is considered as his principal performance. He was now in tolerably affluent circumstances, a place of Surveyor-General of the Leeward Islands, given him by Mr Lyttleton, bringing him in, after paying a deputy, about £300 a year. He did not, however, long enjoy this state of comfort, for returning one evening from London to Kew-lane, he was attacked by a fever, which proved fatal in August, 1748, the 48th year of his age. He was interred without any memorial in Richmond Church, but a monument was erected to his memory, in Westminster Abbey, in 1762, with the profits arising from an edition of his works published by Mr Millar.

"Thomson in person was large and ungainly, with a heavy, unanimated countenance, and having nothing in his appearance in mixed society indicating the man of genius or refinement. He was, however, easy and cheerful with select friends, by whom he was singularly beloved for the kindness of his heart, and his freedom from all the malignant passions which too often debase the literary character. His temper was much inclined to indolence, and he was fond of indulgence of every kind; in particular he was more attached to the pleasures of sense, than the sentimental delicacy of his writings would induce a reader to suppose. For the moral tendency of his works, no author has deserved more praise, and no one can rise from the perusal of his pages, without being sensible of a melioration of his principles or feelings.

"The poetical merits of Thomson undoubtedly stand most conspicuous in his 'Seasons,' the first long composition, perhaps, of which natural description was made the staple, and certainly the most fertile of grand and beautiful delineations, in great measure deduced from the author's own observation.

Its diction is somewhat cumbrous and laboured, but energetic and expressive. Its versification does not denote a practised ear, but is seldom unpleasantly harsh. Upon the whole, no poem has been more, and more deservedly, popular, and it has exerted a powerful influence upon public taste, not only in this country, but throughout Europe. Any addition to his fame has principally arisen from his 'Castle of Indolence,' an allegorical composition in the manner and stanza of Spenser, and among the imitators of this poet Thomson may deserve the preference, on account of the application of his fable, and the moral and descriptive beauties by which it is filled up. This piece is entirely free from the stiffness of language perceptible in the author's blank verse, which is also the case with many of his songs, and other rhymed poems.—Aikin's "Select Brit Poets." See Gilfillan's Ed of "Thomson's Poems", Scrymgeour's "Poetry and Poets of Britain"; Shaw's "Hist Eng Lit"

JOHN DYER

"John Dyer, an agreeable poet, was the son of a solicitor at Aberglansay, in Carmarthenshire, where he was born in 1700. He was brought up at Westminster School, and was designed by his father for his own profession, but being at liberty, in consequence of his father's death, to follow his own inclination, he indulged what he took for a natural taste in painting, and entered as pupil to Mr Richardson. After wandering for some time about South Wales and the adjacent counties as an itinerant artist, he appeared convinced that he should not attain to eminence in that profession. In 1727 he first made himself known as a poet, by the publication of his 'Grongar Hill,' descriptive of a scene afforded by his native country, which became one of the most popular pieces of its class, and has been admitted into numerous collections. Dyer then travelled to Italy, still in pursuit of professional improvement, and if he did not acquire this in any considerable degree, he improved his poetical taste, and laid in a store of new images. These he displayed in a poem of some length, published in 1740, which he entitled 'The Ruins of Rome,' that capital having been the principal object of his journeyings. Of this work it may be said, that it contains many passages of real poetry, and that the strain of moral and political reflection denotes a benevolent and enlightened mind.

"His health being now in a delicate state, he was advised by his friends to take orders, and he was accordingly ordained by Dr Thomas, Bishop of Lincoln, and entering into the married state, he sat down on a small

living in Leicestershire. This he exchanged for one in Lincolnshire, but the fenny country in which he was placed did not agree with his health, and he complained of the want of books and company. In 1757 he published his largest work, 'The Fleece,' a didactic poem, in four books, of which the first part is pastoral, the second mechanical, and the third and fourth historical and geographical. This poem has never been very popular, many of its topics not being well adapted to poetry; yet the opinions of critics have varied concerning it. It is certain that there are many pleasing, and some grand and impressive passages in the work; but, upon the whole, the general feeling is, that the length of the performance necessarily imposed upon it a degree of tediousness.

"Dyer did not long survive the completion of his book. He died of a gradual decline in 1758, leaving behind him, besides the reputation of an ingenious poet, the character of an honest, humane, and worthy person."—Aikin's "Select Poets of Brit." See Alibone's "Critt. Dict Eng Lit", "Life of Dyer," by Dr. Samuel Johnson, Drake's "Literary Hours," vol 1, p 160, et seq, vol 11, p. 35. A collective edition of Dyer's Works was published in 1761, 8vo, Gilfillan's Ed of "Dyer's Poems", Campbell's "Specimens"

WILLIAM HAMILTON.

"William Hamilton, of Bangour, was born in Ayrshire in 1704. He was of an ancient family, and mingled from the first in the most fashionable circles. Ere he was twenty he wrote verses in Ramsay's 'Tea-Table Miscellany.' In 1745, to the surprise of many, he joined the standard of Prince Charles, and wrote a poem on the battle of Gladsamur, or Prestonpans. When the reverse of his party came, after many wanderings and hair-breadth escapes in the Highlands, he found refuge in France. As he was a general favourite, and as much allowance was made for his poetical temperament, a pardon was soon procured for him by his friends, and he returned to his native country. His health, however, originally delicate, had suffered by his Highland privations, and he was compelled to seek the milder clime of Lyons, where he died in 1754.

"Hamilton was what is called a ladies'-man, but his attachments were not deep, and he rather flirted than loved. A Scotch lady, who was annoyed at his addresses, asked John Home how she could get rid of them. He, knowing Hamilton well, advised her to appear to favour him. She acted on the advice, and he immediately withdrew his suit. And yet his best poem is a tale of love, and a tale, too, told with great simplicity and pathos. We

refer to his 'Braes of Yarrow,' the beauty of which we never felt fully till we saw some time ago that lovely region, with its 'dowie dens,'—its clear living stream,—Newark Castle, with its woods and memories,—and the green wildernesses of silent hills which stretch on all sides around, saw it, too, in that aspect of which Wordsworth sung in the words—

'The grace of forest charms decayed
And pastoral melancholy.'

It is the highest praise we can bestow upon Hamilton's ballad that it ranks in merit near Wordsworth's fine trilogy of poems, 'Yarrow Unvisited,' 'Yarrow Visited,' and 'Yarrow Revisited.'—Gilfillan's "Less-known Brit Poets," vol. iii, pp. 102, 103. See Alibone's "Crit Dict Eng Lit.", Lord Woodhouselee's "Life of Lord Kames", Professor Richardson; Boswell's "Life of Johnson", Anderson's "Brit Poets", "The Lounger", "Transac of Scot. Antiq", Chambers's and Thompson's "Biog Dict of Eminent Scotsmen."

DR. SAMUEL JOHNSON.

"Dr. Samuel Johnson, a learned English critic, lexicographer, and miscellaneous writer, was the son of a bookseller at Lichfield. His education was commenced at the free school of Lichfield, and in 1728 he was admitted of Pembroke College, Oxford, but being too poor to remain at the university, he, in 1731, quitted it without a degree. He soon afterwards lost his father, who left him in such poor circumstances that he sought the post of usher of a school at Market-Bosworth, Leicestershire, where, however, he did not continue long. He next resided with a printer at Birmingham, where he translated Lobo's account of Abyssinia. In 1735 he married Mrs. Porter, a widow lady of that town, who was possessed of the sum of £800, and with this capital he the same year opened a school at Edial, near Lichfield, but he obtained only three scholars, one of whom was David Garrick. About this time he began his tragedy of 'Irene.' In 1737 he set out for the metropolis, accompanied by Garrick. On fixing his residence in London, he formed a connection with Cave, the publisher of the 'Gentleman's Magazine,' for which work he wrote during several years, his principal employment being an account of the parliamentary debates. At this period he contracted an intimacy with Richard Savage, whose name he has immortalized by one of the finest pieces of biography ever written. In 1749 appeared his 'Vanity of Human Wishes,' an imitation of Juvenal's tenth Satire. Two years previously, he had printed proposals for an edition of Shakspeare, and the plan of his

English dictionary addressed to Lord Chesterfield. The price agreed upon between himself and the booksellers for the last work was £1,575. In 1749 Garrick produced his friend's tragedy upon the stage of Drury Lane Theatre, but it was unsuccessful. In 1750 he commenced his 'Rambler,' a periodical paper, which was continued till 1752. In this work only five papers were the production of other writers. About the period of his relinquishing the 'Rambler' he lost his wife, a circumstance which greatly affected him, as appears from his 'Meditations,' and the sermon which he wrote on her death. In 1754 he visited Oxford. The next year appeared his dictionary, which, instead of three, had occupied eight years. Lord Chesterfield endeavoured to assist it by writing two papers in its favour in the 'World,' but, as he had hitherto neglected the author, Johnson treated him with contempt. The publication of his great work did not relieve him from his embarrassments, for the price of his labour had been consumed in the progress of its compilation, and the year following we find him under an arrest for five guineas, from which he was released by Richardson, the printer. In 1758 he began the 'Idler,' which was published in a weekly newspaper. On the death of his mother, in 1759, he wrote the romance of 'Rasselas,' to defray the expenses of her funeral, and to pay her debts. In 1762, George III. granted him a pension of £300 per annum. In 1763, Boswell, his future biographer, was introduced to him, a circumstance to which we owe the most minute account of a man's life and character that has ever been written. Boswell, though a very ordinary mortal, has immortalized himself by this performance. In his book everything about Johnson is supplied to us, in Lord Macaulay's words, we have 'his coat, his wig, his figure, his face, his scrofula, his St. Vitus's dance, his rolling walk, his blinking eye, the outward signs which too clearly marked the approbation of his dinner, his insatiable appetite for fish-sauce and veal-pie with plums, his inextinguishable thirst for tea, his trick of touching the posts as he walked, his mysterious practice of treasuring up scraps of orange-peel, his morning slumbers, his midnight disputations, his contortions, his mutterings, his gruntings, his puffings, his vigorous, acute, and ready eloquence, his sarcastic wit, his vehemence, his insolence; his fits of tempestuous rage, his queer inmates—old Mr. Levett and blind Mrs. Williams, the cat Hodge, and the negro Frank—all are as familiar to us as the objects by which we have been surrounded from childhood.' Johnson had the honour of a conversation with the king in the royal library, in 1765, when his Majesty asked if he intended to publish any more works. To this he answered, that he thought he had written enough, on which the king said, 'So should I too, if you had not written so well.' About

this time he instituted the Literary Club, consisting of some of the most celebrated men of the age. In 1773 he went on a tour with Boswell to the western islands of Scotland, of which journey he shortly afterwards published an account, which occasioned a controversy between him and Macpherson, relative to the poems of Ossian. In 1775 the university of Oxford sent him the degree of LL D, which diploma, ten years before, had been conferred on him by the university of Dublin. In 1779 he began his 'Lives of the English Poets,' which was the last of his literary labours. After a long illness, during part of which he had fearful apprehensions of death, his mind became calm, composed, and resigned, and he died full of that faith which he had so vigorously defended and inculcated in his writings. His remains were interred in Westminster Abbey, and a statue, with an appropriate inscription, has been erected to his memory in St. Paul's Cathedral. A complete list of his works is prefixed to Boswell's 'Life.' As a writer, few have done such essential service to his country, by fixing its language and regulating its morality. In his person he was large, robust, and unwieldy, in his dress he was singular and slovenly, in conversation positive, and impatient of contradiction. But with all his singularities he had an excellent heart, full of tenderness and compassion, and his actions were the result of principle. He was a stout advocate for truth, and a zealous champion for the Christian religion as professed in the Church of England. In politics he was a Tory, and at one period of his life a friend to the house of Stuart. He had a noble independence of mind, and would never stoop to any man, however exalted, or disguise his sentiments to flatter another. Born at Lichfield, 1709, died in London, 1784."—Beeton's "Dict Univ Biog." See Gilfillan's Ed. of "Johnson's Poems", Allibone's "Crit Dict Eng Lit", Lord Brougham's "Lives of Men of Letters," &c, Cumberland's "Memoirs", Orme, Hazlitt, "On the Periodical Essayists", Christopher North.

WILLIAM COLLINS

"William Collins, born 1721, died 1759. His career was brief and unhappy. He exhibited from very early years the strong poetical powers of a genius which, ripened by practice and experience, would have made him the first lyrical writer of his age; but his ambition was rather feverish than sustained, he led a life of projects and dissipation; and the first shock of literary disappointment drove him to despondency, despondency to indulgence, and indulgence to insanity. This gifted being died at 38, after suffering the cruellest affliction and humiliation that can

oppress humanity. He was educated at Winchester School, and afterwards at Magdalen College, Oxford, and entered upon the career of professional literature, full of golden dreams, and meditating vast projects. His first publication was a series of Eclogues, transferring the usual sentiments of pastoral to the scenery and manners of the East. Oriental, or Persian, incidents were for the first time made the subjects of compositions, retaining in their form and general cast of thought and language the worn-out type of pastoral. Thus the lamentation of the shepherd expelled from his native fields is replaced by a camel-driver bewailing the dangers and solitude of his desert journey; and the dialogues so frequent in the bucolics of Virgil or Theocritus are transformed into the amebsean complaints of two Circassian exiles. The national character and sentiments of the East, though every effort is made by the poet to give local colouring and appropriate costume and scenery, are in no sense more true to nature than in the majority of pictures representing the fabulous Arcadia of the poets, and though these Eclogues exhibit traces of vivid imagery and melodious verse, the real genius of Collins must be looked for in his 'Odes.' Judged by these latter, though they are but few in number, he will be found entitled to a very high place for true warmth of colouring, power of personification, and dreamy sweetness of harmony, no English poet had till then appeared that could be compared to Collins. His most commonly quoted lyric is the ode entitled 'The Passions,' in which Fear, Rage, Pity, Joy, Hope, Melancholy, and other abstract qualities are successively introduced trying their skill on different musical instruments. Their respective choice of these, and the manner in which each Passion acquires itself, is very ingeniously conceived. Nevertheless, many of the less popular odes, as that addressed to 'Fear,' to 'Pity,' to 'Simplicity,' and that 'On the Poetical Character,' contain happy strokes, sometimes expressed in wonderfully laconic language, and singularly vivid portraiture. Collins possessed to an unusual degree the power of giving life and personality to an abstract conception, and that this power is exceedingly rare may be seen by the predominant coldness and pedantry which generally prevail in modern lyric poetry, where personification has been abused till it has become a mere mechanical artifice. In Collins the prosopopoeia is always fresh and vivid. In the unfinished 'Ode on the Superstitions of the Highlands,' there are many fine touches of fancy and description, but the reader cannot divest himself of a consciousness that the pictures are rather transcripts from books than vivid reflection from personal knowledge. Collins writes of the Highlands and their inhabitants not like a native, but like an English hunter after the picturesque. Some of the

smaller and less ambitious lyrics, as the 'Verses to the Memory of Thomson,' the 'Dirge in Cymbelina,' and the exquisite verses 'How sleep the Brave,' are perhaps destined to a more certain immortality for a tender, luxuriant richness of reverie, perhaps there is nothing in the English language that surpasses them. All the qualities of Collins's finest thought and expression will be found united in the lovely little 'Ode to Evening,' consisting of but a few stanzas in blank verse, but so subtly harmonized that they may be read a thousand times without observing the absence of rhyme, and exhibiting such a sweet, soothing, and yet picturesque series of images, all appropriate to the subject, that the sights and sounds of evening seem to be reproduced with a magical fidelity the whole poem seems dropping with dew and breathing the fragrance of the hour. It resembles a melody of Schubert."

JOHN BYROM.

"John Byrom, born at Manchester, 1691, died 1768, educated at Cambridge, inventor of a patented system of shorthand, and at last a private gentleman in his native place, is best known for a pastoral which first appeared in the 'Spectator,'—'My time, O ye Muses, was happily spent' He wrote several other small poems, which have lately been published by a local society in Manchester. His writings exhibit ease and fancy"—Shaw's "Hist. Eng. Lit.;" Allibone's "Crtt. Dict. Eng. Lit."

WILLIAM SHENSTONE.

"William Shenstone, born 1714, died 1768, a poet, whose popularity, once considerable, has now given place to oblivion, but whose pleasing and original poem 'The School-mistress' will deserve to retain a place in every collection of English verse. He is still more remarkable as having been one of the first to cultivate that picturesque mode of laying out gardens, and developing by well-concealed art the natural beauties of scenery, which, under the name of the English style, has supplanted the majestic but formal manner of Italy, France, and Holland. In the former, Nature is followed and humoured, in the latter she is forced. The 'School-mistress' is in the Spenserian stanza and antique diction, and, with a delightful mixture of quaint playfulness and tender description, paints the dwelling, the character, and the pursuits of an old village dame who keeps a rustic day-school. The Pastoral ballads of Shenstone are melodious, but the thin current of natural feeling which pervades them cannot make the reader

forget the improbability of the Arcadian manners, such as never existed in any age or country, or the querulous and childish tone of thought"—Shaw's "Hist. Eng. Lit."

Dr Angus speaks more generously and kindly—"Nature and description flourish again in Shenstone and Goldsmith. William Shenstone (1714-1763) was born at the Leasowes, in Shropshire, a small estate which he made by his taste 'the envy of the great and the admiration of the skilful.' He was first taught at a dame-school, and has immortalized his teacher in the 'School-mistress.' In 1732, he entered Pembroke College, Oxford, and, on the Leasowes coming into his own hand, he retired to that place, and there remained most of his life, influenced therein partly by his fondness for gardening, and partly by disappointed love and disappointed ambition. Here he wrote his Pastorals and his Elegies—works which, if not remarkable for genius, are certainly among the best of the class to which they belong. They abound in simplicity and pathos, though they are wanting in force and variety. Campbell thinks, and probably with justice, that if he had gone more into living nature for subjects, and had described their realities with the same fond and naive touches which give so much delightfulness to his 'School-mistress,' he would have increased his fame.

"His 'Schoolmistress' was published in 1742, though it was written at college. The poem is a descriptive sketch in imitation of Spenser's style, 'so quaint and ludicrous, yet so true to nature,' that it reminds the reader of the paintings of Wilkie or of Webster. His 'Pastoral Ballad' is a happy specimen of that kind of composition, and, it may be added, one of the latest, the Arcadianisms in which it indulges having given place to the real-life descriptions which are found in Burns and Hogg. The whole is written in the well-known metre—

'She gazed as I slowly withdrew,
My path I could hardly discern,
So sweetly she bade me adieu,
I thought that she bade me return.'

"His prose essays and letters occupy two volumes of the three of his works as published by Dodsley; the former are good specimens of English style; without the learning of Cowley, but with a good deal of his ease and elegance."

DAVID MALLET.

"David Mallett was the son of a small inn-keeper in Crief, Perthshire, where he was born in the year 1700. Crief, as many of our readers know, is situated on the western side of a hill, and commands a most varied and beautiful prospect, including Drummond

Castle, with its solemn shadowy woods, and the Ochils, on the south,—Ochertye, one of the loveliest spots in Scotland, and the gorge of Glentworth, on the north,—and the bold dark hills which surround the romantic village of Comrie, on the west. Creeff is now a place of considerable note, and forms a centre of summer attraction to multitudes, but at the commencement of the eighteenth century it must have been a miserable hamlet. Malloch was originally the name of the poet, and the name is still common in that part of Perthshire. David attended the college of Aberdeen, and became afterwards, an unsalaried tutor in the family of Mr Home of Dreghorn, near Edinburgh. We find him next in the Duke of Montrose's family, with a salary of £30 per annum. In 1728 he accompanied his pupils to London, and changed his name to Mallett, as more euphonious. Next year he produced his pretty ballad of 'William and Margaret,' and published it in Aaron Hill's 'Plan Dealer.' This served as an introduction to the literary society of the metropolis, including such names as Young and Pope. In 1733 he disgraced himself by a satire on the greatest man then living—the venerable Richard Bentley. Mallett was one of those mean creatures who always worship a rising, and turn their backs on a setting sun. By his very considerable talents, his management, and his address, he soon rose in the world. He was appointed under-secretary to the Prince of Wales, with a salary of £200 a year. In conjunction with Thomson, to whom he was really kind, he wrote, in 1740, 'The Masque of Alfred,' in honour of the birthday of the Princess Augusta. His first wife, of whom nothing is recorded, having died, he married the daughter of Lord Carlisle's steward, who brought him a fortune of £10,000. Both she and Mallett gave themselves out as Deists. This was partly owing to his intimacy with Bolingbroke, to gratify whom he heaped abuse upon Pope in a preface to 'The Patriot-King,' and was rewarded by Bolingbroke leaving him the whole of his works and MSS. These he afterwards published, and exposed himself to the venomous sarcasm of Johnson, who said that Bolingbroke was a scoundrel and a coward—a scoundrel, to charge a blunderbuss against Christianity; and a coward, because he durst not fire it himself, but left a shilling to a beggarly Scotsman to draw the trigger after his death. Mallett ranked himself among the calumniators and, as it proved, murderers of Admiral Byng. He wrote a Life of Lord Bacon, in which, it was said, he forgot that Bacon was a philosopher, and would, probably, when he came to write the Life of Marlborough, forget that he was a general. This Life of Bacon is now utterly forgotten. We happened to read it in our early days, and thought it a very contemptible performance. The Duchess of Marlborough left £1,000 in her will between Glover and Mallett to write a Life of her

husband. Glover threw up his share of the work, and Mallett engaged to perform the whole, to which, besides, he was stimulated by a pension from the second Duke of Marlborough. He got the money, but when he died it was found that he had not written a line of the work. In his latter days he held the lucrative office of Keeper of the Book of Entries for the port of London. He died on the 21st of April, 1765.

"Mallett is, on the whole, no credit to Scotland. He was a bad, mean, insincere, and unprincipled man, whose success was procured by despicable and dastardly arts. He had doubtless some genius, and his 'Birks of Invermay' and 'William and Margaret' shall preserve his name after his clumsy imitation of Thomson, called 'The Excursion,' and his long, rambling 'Amyntor and Theodora,' have been forgotten."—See Gilfillan's "Less-known Brit Poets," vol. iii, pp 130-132.

MARK AKENSIDE.

"Mark Akenside, born 1721, died 1770, was the son of a butcher, and was born at New castle-on-Tyne. An accident in his early years, caused by the fall of his father's cleaver on his foot, lamed him for life, and perpetuated the memory of his lowly birth. He received his education at the grammar-school of that town, where Lord Eldon, Lord Stowell, and Lord Collingwood also received the rudiments of learning. He afterwards graduated at the universities of Edinburgh and Leyden. On his return to England he settled for a short time at Northampton, then at Hampstead, and finally in London. Here he gained ultimately the highest honours of his profession, and when he died was physician to the queen. His chief poem, on 'The Pleasures of Imagination,' he completed before he left Leyden. On reaching London it was sent to Dodsley, who, by Pope's advice, purchased and published it. The sum he gave was £120, then deemed a large amount for such a work. It immediately gained a measure of celebrity which it has scarcely maintained. In later life Akenside altered it in parts without improving it. He made it, indeed, only more dry and scholastic, and is said to have remodelled some of the passages which in their primitive state are still most admired and popular. He also published a collection of 'Odes,' and in 1746 he engaged to write in the 'Museum,' a periodical then issued by Dodsley's house.

"Akenside's genius was decidedly classical. he had extensive learning, lofty conceptions, and a true love and knowledge of nature. His Puritan origin and tastes gave an earnestness to his moral views which pervades all his writing. His ear, though not equal to Gray's,

was correct, and his blank verse is free and beautifully modulated, deserving to be studied by all who would excel in that truly English metre. His philosophical ideas are taken chiefly from Plato, Shaftesbury, and Hutcheson. He adopted Addison's threefold division of the sources of the pleasures of imagination, though in his later edition he substituted another. The poem is seldom read continuously, but it contains many passages of great force and beauty, those, for example, where he speaks of the death of Cæsar, where he compares nature and art, where he describes the final causes of the emotion of taste, and in a fragment of a fourth book, where he sketches the landscape on the banks of his native Tyne, and notes the feelings of his own boyhood. His 'Hymn to the Naiads' has the true classic ring, and has caught the manner and the feeling of Callimachus. His inscriptions—those, for example, on Chaucer and Shakspeare—are reckoned among our best, and have been imitated by both Southey and Wordsworth. His odes are his least successful productions, his 'Ode to the Earl of Huntingdon' having received most favour. Yet withal, his popularity was greater in his own day than it is likely to be in ours—popularity attributable to the influence of the writings of Gray, and especially to the revived study of Milton and other classic models through the notes and writings of Warton.

"It may be added that, upon the question sometimes discussed, whether the progress of science is favourable to poetry, Akenside differs from Campbell. The latter speaks of poetic feelings that yield 'to cold maternal laws' the former holds that the 'rainbow's tinctured hues' shine the more brightly when science has investigated and explained them."—Dr Angus's "Handbook of Eng. Lit.," pp. 216, 217. See Allibone's "Crit. Dict. Eng. Lit."

GEORGE, LORD LYTTELTON.

"George, Lord Lyttelton, born at Hagley, in Jan., 1708-9, was the eldest son of Sir Thomas Lyttelton, Bart., of the same place. He received his early education at Eton, whence he was sent to Christchurch College, Oxford. In both of these places he was distinguished for classical literature, and some of his poems which we have borrowed were the fruits of his juvenile studies. In his nineteenth year he set out on a tour to the Continent, and some of the letters which he wrote during this absence to his father are pleasing proofs of his sound principles, and his unreserved confidence in a venerated parent. He also wrote a poetical epistle to Dr Ayscough, his Oxford tutor, which is one of the best of his works. On his return from abroad he was chosen representative in Parliament for the

borough of Oakhampton; and being warmed with that patriotic ardour which rarely fails to inspire the bosom of an ingenuous youth, he became a distinguished partisan of opposition politics, whilst his father was a supporter of the ministry, then ranged under the banners of Walpole. When Frederick Prince of Wales, having quarrelled with the court, formed a separate court of his own, in 1737, Lyttelton was appointed secretary to the Prince, with an advanced salary. At this time Pope bestowed his praise upon our patriot in an animated couplet.

Free as young Lyttelton her course pursue,
Still true to virtue, and as warm as true.

"In 1741 he married Lucy, the daughter of Hugh Fortescue, Esq., a lady for whom he entertained the purest affection, and with whom he lived in unabated conjugal harmony. Her death in childhood, in 1747, was lamented by him in a 'Monody,' which stands prominent among his poetical works, and displays much natural feeling, amidst the more elaborate strains of a poet's imagination. So much may suffice respecting his productions of this class, which are distinguished by the correctness of their versification, the elegance of their diction, and the delicacy of their sentiments. His miscellaneous pieces, and his history of Henry II., the last, the work of his age, have each their appropriate merits, but may here be omitted.

"The death of his father, in 1751, produced his succession to the title and a large estate, and his taste for rural ornament rendered Hagley one of the most delightful residences in the kingdom. At the dissolution of the ministry, of which he composed a part, in 1759, he was rewarded with elevation to the peerage, by the style of Baron Lyttelton, of Frankley, in the county of Worcester. He died of a lingering disorder, which he bore with pious resignation, in August, 1773, in the 64th year of his age."—Aikin's "Select Brit. Poets." See Gilfillan's Ed. of "Brit. Poets."

THOMAS GRAY.

Thomas Gray, born 1716, died 1771, "was a man of vast and varied acquirements, and whose life was devoted to the cultivation of letters. He was the son of a respectable London money-scrivener, but his father was a man of violent and arbitrary character, and the poet was early left to the tender care of an excellent mother, who had been obliged to separate from her tyrannical husband. He received his education at Eton, and afterwards settled in learned retirement at Cambridge, where he passed nearly the whole of his life. He travelled in France and Italy as tutor to Horace Walpole, but quarrelling with his

pupil, he returned home alone. Fixing himself at Cambridge, he soon acquired a high poetical reputation by his beautiful 'Ode on a Distant Prospect of Eton College,' published in 1747, which was followed, at pretty frequent intervals, by his other imposing and highly-finished works, the 'Elegy written in a Country Churchyard,' the 'Pindaric Odes,' and the far from numerous but splendid productions which make up his works. His quiet and studious retirement was only broken by occasional excursions to the North of England, and other holiday journeys, of which he has given in his letters so vivid and animated a description. His correspondence with his friends, and particularly with the poet Mason, is remarkable for interesting details, descriptions, and reflections, and is indeed, like that of Cowley, among the most delightful records of a thoughtful and literary life. Gray refused the offer of the Laureateship, which was proposed to him on the death of Cibber, but accepted the appointment of Professor of Modern History in the University, though he never performed the functions of that chair, his fastidious temper and indolent self-indulgence keeping him perpetually engaged in forming vast literary projects which he never executed. He appears not to have been popular among his colleagues, his haughty, retiring, and somewhat effeminate character prevented him from sympathizing with the tastes and studies that prevailed there, and he was at little pains to conceal his contempt for academical society. His industry was untiring, and his acquirements undoubtedly immense, for he had pushed his researches far beyond the usual limits of ancient classical philology, and was not only deeply versed in the romance literature of the Middle Ages, in modern French and Italian, but had studied the then almost unknown departments of Scandinavian and Celtic poetry. Constant traces may be found in all his works of the degree to which he had assimilated the spirit not only of the Greek lyric poetry, but the finest perfume of the great Italian writers. Many passages of his works are a kind of mosaic of thought and imagery borrowed from Pindar, from the choral portions of the Attic tragedy, and from the majestic lyrics of the Italian poets of the sixteenth and seventeenth centuries: but though the substance of these mosaics may be borrowed from a multitude of sources, the fragments are, so to say, fused into one solid body by the intense flame of a powerful and fervent imagination. His finest lyric compositions are the Odes entitled 'The Bard,' that on the 'Progress of Poetry,' the 'Installation Ode' on the Duke of Grafton's election to the Chancellorship of the University, and the short but truly noble 'Ode to Adversity,' which breathes the severe and lofty spirit of the highest Greek lyric inspiration. The 'Elegy written in a Country Churchyard' is a masterpiece from beginning

to end. The thoughts indeed are obvious enough, but the dignity with which they are expressed, the immense range of allusion and description with which they are illustrated, and the finished grace of the language and versification in which they are embodied, give to this work something of that inimitable perfection of design and execution which we see in an antique statue or a sculptured gem. In the 'Bard,' starting from the picturesque idea of a Welsh poet and patriot contemplating the victorious invasion of his country by Edward I., he passes in prophetic review the whole panorama of English History, and gives a series of most animated events and personages from the thirteenth to the eighteenth century. It is true that he is occasionally turgid, but the general march of the poem has a rush and a glow worthy of Pindar himself. The phantoms of the great and the illustrious flit before us like the shadowy kings in the weird procession of Macbeth, and the unity of sentiment is maintained first by the gratified vengeance with which the prophet foresees the crimes and sufferings of the oppressors of his country and their descendants, and by the triumphant prediction of the glorious reign of the Tudor race in Britain. In the odes entitled 'The Fatal Sisters' and 'The Descent of Odin,' Gray borrowed his materials from the Scandinavian legends. The tone of the Norse poetry is not perhaps very faithfully reproduced, but the fiery and gigantic imagery of the ancient Scalds was for the first time imitated in English, and though the chants retain some echoes of the sentiment and versification of more modern and polished literature, these attempts to revive the rude and archaic grandeur of the mythological traditions of the Eddas deserve noiggardly meed of approbation. In general Gray may be said to over-colour his language, and to indulge occasionally in an excess of ornament and personification, he will nevertheless be always regarded as a lyric poet of a very high order, and as one who brought an immense store of varied and picturesque erudition to feed the fire of a rich and powerful fancy."—Shaw's "Hist. Eng. Lit.," pp 388, 389, Alibone's "Crt Dict. Eng. Lit.", Beeton's "Dict. Univer Biog.", Gilfillan's Ed of "Gray's Poems"

WILLIAM MASON.

"William Mason, a poet of some distinction, born in 1725, was the son of a clerical man, who held the living of Hull. He was admitted first of St. John's College, and afterwards of Pembroke College, Cambridge, of the latter of which he was elected Fellow in 1747. He entered into holy orders in 1754, and, by the favour of the Earl of Holderness, was pre-

sented to the valuable rectory of Aston, Yorkshire, and became chaplain to His Majesty. Some poems which he printed gave him reputation, which received a great accession from his dramatic poem of 'Elfrida.' By this piece, and his 'Caractacus,' which followed, it was his aim to attempt the restoration of the ancient Greek chorus in tragedy, but this is so evidently an appendage of the infant and imperfect state of the drama, that a pedantic attachment to the ancients could alone suggest its revival. In 1756 he published a small collection of 'Odes,' which were generally considered as displaying more of the artificial mechanism of poetry, than of its genuine spirit. This was not the case with his 'Elegies,' published in 1763, which, abating some superfluity of ornament, are in general marked with the simplicity of language proper to this species of composition, and breathe noble sentiments of freedom and virtue. A collection of all his poems which he thought worthy of preserving, was published in 1764, and afterwards went through several editions. He had married an amiable lady, who died of a consumption in 1767, and was buried in the cathedral of Bristol, under a monument, on which are inscribed some very tender and beautiful lines, by her husband.

"In 1772, the first book of Mason's 'English Garden,' a didactic and descriptive poem, in blank verse, made its appearance, of which the fourth and concluding book was printed in 1781. Its purpose was to recommend the modern system of natural or landscape gardening, to which the author adheres with the rigour of exclusive taste. The versification is formed upon the best models, and the description, in many parts, is rich and vivid, but a general air of stiffness prevented it from attaining any considerable share of popularity. Some of his following poetic pieces express his liberal sentiments on political subjects, and when the late Mr. Pitt came into power, being then the friend of a free constitution, Mason addressed him in an 'Ode,' containing many patriotic and manly ideas. But being struck with alarm at the unhappy events of the French Revolution, one of his latest pieces was a 'Palmody to Liberty.' He likewise revived, in an improved form, and published, Du Fresnoy's Latin poem on the Art of Painting, enriching it with additions furnished by Sir Joshua Reynolds, and with a metrical version. Few have been better executed than this, which unites to great beauties of language a correct representation of the original. His tribute to the memory of Gray, being an edition of his poems, with some additions, and 'Memoirs of his Life and Writings,' was favourably received by the public.

"Mason died in April, 1797, at the age of seventy-two, in consequence of a mortification produced by a hurt in his leg. A tablet has

been placed to his memory in Poets' Corner, in Westminster Abbey. His character in private life was exemplary for worth and active benevolence, though not without a degree of stateliness and assumed superiority of manner."—Aikin's "Select Brit Poets"; See Gilfillan's "Less-known Brit Poets"; Campbell's "Specimens."

OLIVER GOLDSMITH.

Oliver Goldsmith, born 1728, died 1774. "The most charming and versatile, and certainly one of the greatest writers of the eighteenth century, whose works, whether in prose or verse, bear a peculiar stamp of gentle grace and elegance. He was born at the village of Pallas, in the county of Longford, Ireland. His father was a poor curate of English extraction, struggling, with the aid of farming and a miserable stipend, to bring up a large family. By the assistance of a benevolent uncle, Mr. Containe, Oliver was enabled to enter the University of Dublin in the humble quality of sizar. He however neglected the opportunities for study which the place offered him, and became notorious for his irregularities, his disobedience to authority, and above all for a degree of improvidence carried to the extreme, though excused by a tenderness and charity almost morbid. The earlier part of his life is an obscure and monotonous narrative of ineffectual struggles to subsist, and of wanderings which enabled him to traverse almost the whole of Europe. Having been for a short time tutor in a family in Ireland, he determined to study medicine; and after nominally attending lectures in Edinburgh, he began those travels—for the most part on foot, and subsisting by the aid of his flute and the charity given to a poor scholar—which successively led him to Leyden, through Holland, France, Germany, and Switzerland, and even to Pavia, where he boasted, though the assertion is hardly capable of proof, that he received a medical degree. His professional as well as his general knowledge was of the most superficial and inaccurate character. It was while wandering in the guise of a beggar in Switzerland that he sketched out the plan of his poem of the 'Traveller,' which afterwards formed the commencement of his fame. In 1756 he found his way back to his native country, and his career during about eight years was a succession of desultory struggles with famine, sometimes as a chemist's shopman in London, sometimes as an usher in boarding-schools, the drudge of his employers and the butt and laughing-stock of the pupils, sometimes as a practitioner of medicine among the poorest and most squalid population—the the

beggars in Avo Lane,' as he expressed it himself; and more generally as a miserable and scantily-paid bookseller's hack. More than once, under the pressure of intolerable distress, he exchanged the bondage of the school for the severer slavery of the corrector's table in a printing-office, and was driven back again to the bondage of the school. The grace and readiness of his pen would probably have afforded him a decent subsistence, even from the hardly-earned wages of a drudge-writer, but for his extreme improvidence, his almost childish generosity, his passion for pleasure and fine clothes, and above all his propensity for gambling. At one time, during this wretched period of his career, he failed to pass the examination qualifying him for the humble medical post of a hospital mate, and, under the pressure of want and improvidence, committed the dishonourable action of pawning a suit of clothes lent him by his employer, Griffiths, for the purpose of appearing with decency before the Board. His literary apprenticeship was passed in this severe school—writing to order, and at a moment's notice, schoolbooks, tales for children, prefaces, indexes, and reviews of books, and contributing to the 'Monthly,' 'Critical,' and 'Lady's Review,' the 'British Magazine,' and other periodicals. His chief employer in this way appears to have been Griffiths, and he is said to have been at one time engaged as a corrector of the press in Richardson's service. In this period of obscure drudgery he composed some of his most charming works, or at least formed that inimitable style which makes him the rival, and perhaps more than the rival, of Addison. He produced the 'Chinese Letters,' the plan of which is imitated from Montesquieu's 'Lettres Persanes,' giving a description of English life and manners in the assumed character of a Chinese traveller, and containing some of those little sketches and humorous characters in which he was unequalled, a 'Life of Beau Nash,' and a short and gracefully-narrated 'History of England,' in the form of 'Letters from a Nobleman to his Son,' the authorship of which was ascribed to Lyttelton. It was in 1764 that the publication of his beautiful poem of the 'Traveller' caused him to emerge from the slough of obscure literary drudgery in which he had hitherto been crawling. The universal judgment of the public pronounced that nothing so harmonious and so original had appeared since the time of Pope, and from this period Goldsmith's career was one of uninterrupted literary success, though his folly and improvidence kept him plunged in debt which even his large earnings could not enable him to avoid, and from which indeed no amount of fortune would have saved him. In 1766 appeared the 'Vicar of Wakefield,' that masterpiece of gentle humour and delicate tenderness, in the following year his first comedy, the 'Goodnatured Man,' which failed

upon the stage in some measure from its very merits, some of its comic scenes shocking the perverted taste of an audience which admired the whining, preaching, sentimental pieces that were then in fashion. In 1768 Goldsmith composed, as taskwork for the booksellers—though taskwork for which his now rapidly rising popularity secured good payment—the 'History of Rome,' distinguished by its extreme superficiality of information and want of research no less than by enchanting grace of style and vivacity of narration. In 1770 he published the 'Deserted Village,' the companion poem to the 'Traveller,' written in some measure in the same manner, and not less touching and perfect, and in 1773 was acted his comedy 'She Stoops to Conquer,' one of the gayest, pleasantest, and most amusing pieces that the English stage can boast. Goldsmith had long risen from the obscurity to which he had been condemned. he was one of the most admired and popular authors of his time, his society was courted by the wits, artists, statesmen, and writers who formed a brilliant circle round Johnson and Reynolds—Burke, Garrick, Beauchamp, Percy, Gibbon, Boswell—and he became a member of that famous Club which is so intimately associated with the intellectual history of that time. Goldsmith was one of those men whom it is impossible not to love, and equally impossible not to despise and laugh at, his vanity, his childish though not malignant envy, his more than Irish aptitude for blunders, his eagerness to shine in conversation, for which he was peculiarly unfitted, his weaknesses and genius combined, made him the pet and the laughing-stock of the company. He was now in the receipt of an income which for that time and for the profession of letters might have been accounted splendid; but his improvidence kept him plunged in debt, and he was always anticipating his receipts, so that he continued to be the slave of booksellers, who obliged him to waste his exquisite talent on works hastily thrown off, and for which he neither possessed the requisite knowledge nor could make the necessary researches: thus he successively put forth as taskwork the 'History of England,' the 'History of Greece,' and the 'History of Animated Nature,' the two former works being mere compilations of second-hand facts, and the last an epitomized translation of Buffon. In these books we see how Goldsmith's never-failing charm of style and easy grace of narration compensates for total ignorance and a complete absence of independent knowledge of the subject. In 1774 this brilliant and feverish career was terminated. Goldsmith was suffering from a painful and dangerous disease, aggravated by disquietude of mind arising from the disorder in his affairs; and relying upon his knowledge of medicine he imprudently persisted in employing a

violent remedy, against the advice of his physicians. He died at the age of forty-six, deeply mourned by the brilliant circle of friends to which his very weaknesses had endeared him no less than his admirable genius, and surrounded by the tears and blessings of many wretches whom his inexhaustible benevolence had relieved. He was buried in the Temple Churchyard, and a monument was erected to his memory in Westminster Abbey, for which Johnson wrote a Latin inscription, one passage of which gracefully alludes to the versatility of his genius: *'qui nullum fere scribendi genus non tetigit, nullum quod tetigit non ornavit'*

"In everything Goldsmith wrote, prose or verse, serious or comic, there is a peculiar delicacy and purity of sentiment, tinged, of course, the language and diction as well as the thought. It seems as if his genius, though in its earlier career surrounded with squalid distress, was incapable of being sullied by any stain of coarseness or vulgarity. Though of English descent he had in an eminent degree the defects as well as the virtues of the Irish character; and no quality in his writings is more striking than the union of grotesque humour with a sort of pensive tenderness which gives to his verse a peculiar character of gliding melody and grace. He had seen much, and reproduced with singular vivacity quaint strokes of nature, as in his sketch of Beau Tibbs and innumerable passages in the *'Vicar of Wakefield'*. The two poems of the *'Traveller'* and the *'Deserted Village'* will ever be regarded as masterpieces of sentiment and description. The light yet rapid touch with which, in the former, he has traced the scenery and the natural peculiarities of various countries will be admired long after the reader has learned to neglect the false social theories embodied in his deductions; and in spite of the inconsistency pointed out by Macaulay, between the pictures of the village in its pristine beauty and happiness, and the same village when ruined and depopulated by the forced emigration of its inhabitants, the reader lingers over the delicious details of human as well as inanimate nature which the poet has combined into the lovely pastoral picture of *'sweet Auburn'*. The touches of tender personal feeling which he has interwoven with his description, as the fond hope with which he dwelt on the project of returning to pass his age among the scenes of innocence which had cradled his boyhood, the comparison of himself to a hare returning to die where it was kindled, the deserted garden, the village alehouse, the school, and the evening landscape, are all touched with the pensive grace of a Claude, while, when the occasion demands, Goldsmith rises with easy wing to the height of lofty and even sublime elevation, as in the image of the storm-girded yet sunshine-crowned peak to which he compares the good pastor.

"The *'Vicar of Wakefield'*, in spite of the extreme absurdity and inconsistency of its plot, an inconsistency which grows more perceptible in the latter part of the story, will ever remain one of those rare gems which no lapse of time can tarnish. The gentle and quiet humour embodied in the simple Dr. Primrose, the delicate yet vigorous contrasts of character in the other personages, the atmosphere of purity, cheerfulness, and gaiety which envelops all the scenes and incidents, will contribute, no less than the transparency and grace of the style, to make this story a classic for all time. Goldsmith's two comedies are written in two different manners, the *'Goodnatured Man'* being a comedy of character, and *'She Stoops to Conquer'* a comedy of intrigue. In the first the excessive easiness and generosity of the hero is not a quality sufficiently reprehensible to make him a favourable subject for that satire which is the essential element of this kind of theatrical painting, and the merit of the piece chiefly consists in the truly laughable personage of Croaker, and in the excellent scene where the disguised bailiffs are passed off on Miss Richland as the friends of Honeywood, whose house and person they have seized. But in *'She Stoops to Conquer'* we have a first-rate specimen of the comedy of intrigue, where the interest mainly depends upon a tissue of lively and farcical incidents, and where the characters, though lightly sketched, form a gallery of eccentric pictures. The best proof of Goldsmith's success in this piece is the constancy with which it has always kept possession of the stage, and the peals of laughter which never fail to greet the lively bustle of its scenes and the pleasant absurdities of Young Marlow, Mr. and Mrs. Hardcastle, and above all the admirable Tony Lumpkin, a conception worthy of Vanbrugh himself.

"Some of Goldsmith's lighter fugitive poems are incomparable for their peculiar humour. The *'Haunch of Venison'* is a model of easy narrative and accurate sketching of commonplace society, and in *'Retaliation'* we have a series of slight yet delicate portraits of some of the most distinguished literary friends of the poet, thrown off with a hand at once refined and vigorous. In how masterly a manner, and yet in how few strokes, has Goldsmith placed before us Garrick, Burke, and Reynolds, and how deeply do we regret that he should not have given us similar portraits of Johnson, Gibbon, and Boswell. Several of the songs and ballads scattered through his works are remarkable for their tenderness and harmony, though the *'Edwin and Angelina'*, which has been so often lauded, has always appeared to me mawkish, affected, and devoid of the true spirit of the mediæval ballad." — Shaw's *"Hist. of Eng. Lit.,"* pp. 350—354. See Dr. Angus's *"Handbook of Eng. Lit.,"*; Gillilan's

Edit of "Goldsmith's Poems", Beeton's "Dict. Univ. Biog.", Maunders's "Biog Dict."; Allibone's "Crit. Dict. Eng. Lit."

TOBIAS SMOLLETT

"Tobias Smollett, well known in his time for the variety and multiplicity of his publications, was born in 1720, at Dalquhurn, in the county of Dumbarton. He was educated under a surgeon in Glasgow, where he also attended the medical lectures of the University, and at this early period he gave some specimens of a talent for writing verses. As it is on this ground that he has obtained a place in the present collection, we shall pass over his various characters of surgeon's mate, physician, historiographer, politician, miscellaneous writer, and especially novelist, and consider his claims as a minor poet of no mean rank. He will be found, in this collection, as the author of 'The Tears of Scotland,' the 'Ode to Leven-Water,' and some other short pieces, which are polished, tender, and picturesque, and, especially, of an 'Ode to Independence,' which aims at a loftier flight, and perhaps has few superiors in the lyric style.

"Smollett married a lady of Jamaica. he was, unfortunately, of an irritable disposition, which involved him in frequent quarrels, and finally shortened his life. He died in the neighbourhood of Leghorn, in October, 1771, in the fifty-first year of his age"—Aikin's "Select Brit Poets." See Giffillan's Edit. of "Smollett's Poems"

JOHN ARMSTRONG

"John Armstrong, a Scotch poet and physician, who, in 1732, took his degree of M.D. at Edinburgh. In 1744 he published the 'Art of Preserving Health,' one of the best didactic poems in our language, and shortly afterwards received the appointment of physician to the military hospital. In 1760 he was appointed physician to the army in Germany, and the next year wrote a poem called 'Day, an Epistle to John Wilkes, of Aylesbury, Esq.' In this letter he threw out a reflection upon Churchill, which drew on him the resentment of that satirist. He published several other works of a miscellaneous character. Born at Castleton, Roxburghshire, 1709; died at London, 1779"—Beeton's "Dict. Univ. Biog." See Allibone's "Crit. Dict. Eng. Lit.", Giffillan's Edit. of "Armstrong's Poems"

WILLIAM JULIUS MICKLE

"William Julius Mickle was born at Langholm, in Dumfriesshire, in 1734. His father, who was a clergyman of the Scottish church, had lived for some time in London, and had preached in the dissenting meeting-house of the celebrated Dr Watts. He returned to Scotland, on being presented to the living of Langholm, the duties of which he fulfilled for many years, and, in consideration of his long services, was permitted to retain the stipend after he had removed to Edinburgh, for the better education of his children. His brother-in-law was a brewer in Edinburgh, on whose death the old clergyman unfortunately embarked his property, in order to continue his business, under the name of his eldest son William, who was a younger son, was taken from the High-School of Edinburgh, and placed as a clerk in the concern, and, on coming of age, took the whole responsibility of it upon himself. When it is mentioned, that Mickle had, from his boyish years, been an enthusiastic reader of Spenser, and that, before he was twenty, he had composed two tragedies and half an epic poem, which were in due time consigned to the flames, it may be easily conceived that his habits of mind were not peculiarly fitted for close and minute attention to a trade which required incessant superintendence. He was, besides, unfortunate, in becoming security for an insolvent acquaintance. In the year 1763 he became a bankrupt, and, being apprehensive of the severity of one of his creditors, he repaired to London, feeling the misery of his own circumstances aggravated by those of the relations whom he had left behind him.

"Before leaving Scotland, he had corresponded with Lord Lyttelton, to whom he had submitted some of his poems in MS., and one, entitled 'Providence,' which he had printed in 1762. Lord Lyttelton patronized his Muse rather than his fortune. He undertook (to use his lordship's own phrase) to be his 'schoolmaster in poetry;' but his fastidious blotings could be of no service to any man who had a particle of genius, and the only personal benefit which he attempted to render him was to write to his brother, the governor of Jamaica, in Mickle's behalf, when our poet had thoughts of going out to that island. Mickle, however, always spoke with becoming liberality of this connexion. He was pleased with the suavity of Lord Lyttelton's manners, and knew that his means of patronage were very slender. In the mean time, he lived nearly two years in London, upon remittances from his friends in Scotland, and by writing for the daily papers.

"After having fluctuated between several schemes for subsistence, he at length accepted of the situation of corrector to the Clarendon press, at Oxford. Whilst he retained that office, he published a poem, which he at first

named *The Concubine*,' but on finding that the title alarmed delicate ears, and suggested a false idea of its spirit and contents, he changed it to '*Syr Martyn*.' At Oxford he also engaged in polemical divinity, and published some severe animadversions on Dr Harwood's recent translation of the New Testament. He also showed his fidelity to the cause of religion in a tract, entitled '*Voltaire in the Shades*,' or, *Dialogues on the Deistical Controversy*.'

"His greatest poetical undertaking was the translation of '*The Lusiad*,' which he began in 1770, and finished in five years. For the sake of leisure and retirement, he gave up his situation at the Clarendon press, and resided at the house of a Mr. Tomkins, a farmer, at Forest Hill, near Oxford. The English *Lusiad* was dedicated, by permission, to the Duke of Buccleuch; but his Grace returned not the slightest notice or kindness to his ingenious countryman. Whatever might be the duke's reasons, good or bad, for this neglect, he was a man fully capable of acting on his own judgment, and there was no necessity for making any other person responsible for his conduct. But Mickle, or his friends, suspected that Adam Smith and David Hume had maliciously stood between him and the Buccleuch patronage. This was a mere suspicion, which our author and his friends ought either to have proved or suppressed. Mickle was indeed the declared antagonist of Hume, he had written against him, and could not bear his name mentioned with temper: but there is not the slightest evidence that the hatred was mutual. That Adam Smith should have done him a mean injury, no one will believe probable, who is acquainted with the traditional private character of that philosopher. But Mickle was also the antagonist of Smith's doctrines on political economy, as may be seen in his '*Dissertation on the Charter of the East India Company*.' The author of the '*Wealth of Nations*,' forsooth, was jealous of his opinions on monopolies! Even this paltry supposition is contradicted by dates, for Mickle's tract upon the subject of Monopolies was published several years after the preface to the *Lusiad*. Upon the whole, the suspicion of his philosophical enemies having poisoned the ear of the Duke of Buccleuch seems to have proceeded from the same irritable vanity which made him threaten to celebrate Garrick as the hero of a second *Dunciad* when he refused to accept of his tragedy, '*The Siege of Marseilles*.'

"Though the *Lusiad* had a tolerable sale, his circumstances still made his friends solicitous that he should obtain some settled provision. Dr Lowth offered to provide for him in the Church. He refused the offer with honourable delicacy, lest his former writings in favour of religion should be attributed to the prospect of reward. At length the friendship of his

kinsman, Commodore Johnstone, relieved him from unsettled prospects. Being appointed to the command of a squadron destined for the coast of Portugal, he took out the translator of Camoens as his private secretary. Mickle was received with distinguished honours at Lisbon. The Duke of Braganza, in admitting him a member of the Royal Academy of Lisbon, presented him with his own picture.

"He returned to England in 1780, with a considerable acquisition of prize-money, and was appointed an agent for the distribution of the prize profits of the cruise. His fortune now enabled him to discharge the debts of his early and mercantile life. He married the daughter of Mr Tomkins, with whom he had resided while translating the *Lusiad*, and, with every prospect of spending the remainder of his life in affluence and tranquillity, purchased a house, and settled at Whentley, near Oxford. So far his circumstances have almost the agreeable air of a concluding novel; but the failure of a banker with whom he was connected as prize agent, and a chancery suit in which he was involved, greatly diminished his finances, and disturbed the peace of his latter years. He died at Forest Hill, after a short illness.

"His reputation principally rests upon the translation of the *Lusiad*, which no Englishman had attempted before him, except Sir Richard Fanshawe. Sir Richard's version is quaint, flat, and harsh; and he has interwoven many ridiculously concerted expressions which are foreign both to the spirit and style of his original, but in general it is closer than the modern translation to the literal meaning of Camoens. Altogether, Fanshawe's representation of the Portuguese poem may be compared to the wrong side of the tapestry Mickle, on the other hand, is free, flowery, and periphrastical, he is incomparably more spirited than Fanshawe, but still he departs from the majestic simplicity of Camoens' diction as widely as Pope has done from that of Homer. The sonorous and simple language of the Lusitanian epic is like the sound of a trumpet, and Mickle's imitation like the shakos and flourishes of the fute.

"Although he was not responsible for the faults of the original, he has taken abundance of pains to defend them in his notes and preface. In this he has not been successful. The long lecture on geography and Portuguese history, which Gama delivers to the King of Malinda, is a wearisome interruption to the narrative, and the use of Pagan mythology is a radical and unanswerable defect. Mickle informs us as an apology for the latter circumstance, that all thus Pagan machinery was allegorical, and that the gods and goddesses of Homer were allegorical also; an assertion which would require to be proved, before it can be admitted. Camoens himself has said something about his concealment of a moral

meaning under his Pagan deities, but if he has any such morality, it is so well hidden that it is impossible to discover it. The Venus of the *Lusiad*, we are told, is Divine Love, and how is this Divine Love employed? For no other end than to give the poet an opportunity of displaying a scene of sensual gratification, an island is purposely raised up in the ocean, Venus conducts De Gama and his followers to this blessed spot, where a bevy of the nymphs of Venus are very good-naturedly prepared to treat them to their favours, not as a trial, but as a reward for their virtues. Voltaire was certainly justified in pronouncing this episode a piece of gratuitous indecency. In the same allegorical spirit no doubt, Bacchus, who opposes the Portuguese discoverers in the councils of Heaven, disguises himself as a Popish priest, and celebrates the rites of the Catholic religion. The imagination is somewhat puzzled to discover why Bacchus should be an enemy to the natives of a country the soil of which is so productive of his beverage, and a friend to the Mahometans who forbid the use of it although there is something amusing in the idea of the jolly god officiating as a Romish clergyman.

"Mickle's story of Syr Martyn is the most pleasing of his original pieces. The object of the narrative is to exhibit the degrading effects of concubinage in the history of an amiable man, who is reduced to despondency and sottishness, under the dominion of a beldam and a slattern. The defect of the moral is, that the same evils might have happened to Syr Martyn in a state of matrimony. The simplicity of the tale is also, unhappily, overlaid by a weight of allegory, and of obsolete phraseology, which it has not importance to sustain. Such a style applied to the history of a man and his housekeeper, is like building a diminutive dwelling in all the pomp of Gothic architecture."—Campbell's *"Specimens,"* pp. 609—611.

JOHN LANGHORNE

"This poetical divine was born in 1735, at Kirkby Steven, in Westmoreland. Left fatherless at four years old, his mother fulfilled her double charge of duty with great tenderness and assiduity. He was educated at Appleby, and subsequently became assistant at the Free-school of Wakefield, took deacon's orders, and gave promise, although very young, of becoming a popular preacher. After various vicissitudes of life and fortune, and publishing a number of works in prose and verse, Langhorne repaired to London, and obtained, in 1764, the curacy and lectureship of St John's, Clerkenwell. He soon afterwards became assistant-preacher in Lincoln's

Inn Chapel, where he had a very intellectual audience to address, and bore a somewhat trying ordeal with complete success. He continued for a number of years in London, maintaining his reputation both as a preacher and writer. His most popular works were the *'Letters of Theodosius and Constantia,'* and a translation of Plutarch's *Lives*, which Wrangham afterwards corrected and improved, and which is still standard. He was twice married, and survived both his wives. He obtained the living of Blagden in Somersetshire, and in addition to it, in 1777, a prebend in the Cathedral of Wells. He died in 1779, aged only forty-four, his death, it is supposed, being accelerated by intemperance, although it does not seem to have been of a gross or aggravated description.

"Langhorne, an amiable man, and highly popular as well as warmly beloved in his day, survives now in memory chiefly through his Plutarch's *Lives*, and through a few lines in his *'Country Justice,'* which are immortalised by the well-known story of Scott's interview with Burns. Campbell puts in a plea besides for his *'Owen of Carron,'* but the plea, being founded on early reading, is partial, and has not been responded to by the public."—Gilfillan's *"Less-Known Brit. Poets,"* pp 220, 221

SIR WILLIAM BLACKSTONE.

"Sir William Blackstone, a learned English judge, who, in 1738, was entered at Pembroke College, Oxford, and at the age of twenty composed a treatise on the elements of architecture. He also cultivated poetry, and obtained Mr Benson's prize medal for the best verses on Milton. These pursuits, however, were abandoned for the study of the law, when he composed his well-known effusion called *'The Lawyer's Farewell to his Muse.'* In 1740 he was entered at the Middle Temple, and in 1744 chosen fellow of All Souls College. In 1749 he was appointed recorder of Wallingford, in Berkshire, and in the following year became LL.D., and published an *'Essay on Collateral Consanguinity,'* occasioned by the exclusive claim to fellowships made by the founder's kindred at All Souls. In 1758 he printed *'Considerations on Copyholders,'* and the same year was appointed Vinerian professor of the common law, his lectures in which capacity gave rise to his celebrated *'Commentaries.'* In 1759 he published *'Reflections on the Opinions of Messrs Pratt, Moreton, and Wilbraham,'* relating to Lord Lachfield's disqualification, his lordship being then candidate for the chancellorship. The same year appeared his edition of *'The Great Charter, and Charter of the Forest.'* Of this work it has been said that there is not a

sentence in the composition that is not necessary to the whole, and that should not be perused In 1761 he was made king's counsel, and chosen member of parliament for Hindon, in Wilts The same year he vacated his fellowship by marriage, and was appointed principal of New-inn Hall In 1763 he was appointed solicitor-general to the Queen, and bencher of the Middle Temple In the next year appeared the first volume of his 'Commentaries,' which was followed by three others It is upon these that his fame now principally rests, and, although opinion is divided as to the correctness and depth of the matter they contain, the beauty, precision, and elegance of their style have called forth universal admiration In 1766 he resigned his places at Oxford, and in 1768 was chosen member for Westbury, in Wiltshire In 1770 he became one of the judges in the court of King's Bench, whence he removed to the Common Pleas He now fixed his residence in London, and attended to the duties of his office with great application, until overtaken by death Born in London, 1723, died 1780 —The fundamental error in the 'Commentaries' is thus pointed out by Jeremy Bentham 'There are two characters,' says he, 'one or other of which every man who finds anything to say on the subject of law may be said to take upon him,—that of the expositor, and that of the censor. To the province of the expositor it belongs to explain to us what he supposes the law is, to that of the censor, to observe to us what he thinks it ought to be. Of these two perfectly distinguishable functions, the former alone is that which it fell necessarily within our author's province to discharge' Blackstone, however, makes use of both these functions throughout his work, and hence the confusion His productions have found several translators on the Continent"—Beeton's "Dict. Univ. Biog." See Maunder's "Dict Biog.", Allibone's "Crit Dict Eng Lat."

BISHOP PERCY.

' Bishop Percy, born 1728 died 1811 The great revolution in taste, substituting romantic for classical sentiment and subjects, which culminated in the poems and novels of Walter Scott, is traceable to the labours of Bishop Percy. The friend of Johnson, and one of the most accomplished members of that circle in which Johnson was supreme, Percy was strongly impressed with the vast stores of the beautiful, though rude poetry which lay buried in obscure collections of ballads and legendary compositions, and he devoted himself to the task of explaining and popularising the then neglected beauties of these old rhapsodists with the ardour of an antiquary, and with the

taste of a true poet. His publication in 1765, under the title of 'Reliques of Ancient English Poetry,' of a collection of such ballads, many of which had been preserved only in manuscript, while others, having originally been printed in the rudest manner on flying sheets for circulation among the lower orders of the people, had owed their preservation only to the care of collectors, must be considered as a critical epoch in the history of our literature. Many authors before him, as, for example, Addison and Sir Philip Sydney, had expressed the admiration which a cultivated taste must ever feel for the rough but inimitable graces of our old ballad-poets, but Percy was the first who undertook an examination, at once systematic and popular, of those neglected treasures His 'Essay on the Ancient Minstrels,' prefixed to the pieces he selected, exhibits considerable research, and is written in a pleasing and attractive manner, and the extracts are made with great taste, and with a particular view of exciting the public sympathy in favour of a class of compositions, the merits of which were then new and unfamiliar to the general reader It is true that he did not always adhere with scrupulous fidelity to the ancient texts, and where the poems were in a fragmentary and imperfect condition, he did not hesitate, any more than Scott after him in the 'Border Minstrelsy,' to fill up the rents of time with matter of his own invention Thus, however, at a period when his chief object was to excite among general readers an interest in these fine old monuments of mediæval genius, was no unpardonable offence, and gave him the opportunity of exhibiting his own poetical powers, which were far from contemptible, and his skill in imitating, with more or less success, the language and manner of the ancient Border poets Percy found, in collecting these old compositions, that the majority of those most curious from their antiquity and most interesting from their merit were distinctly traceable, both as regards their subjects and the dialect in which they were written, to the North Countrée, that is, to the frontier region between England and Scotland, which, during the long wars that had raged almost without intermission between the Borderers on both sides of the Debateable Land, had necessarily been the scene of the most frequent and striking incidents of predatory warfare, such as those recorded in the noble ballads of 'Chevy Chase,' and the 'Battle of Otterburn' The language in the Northern marches of England, and in the Scottish frontier-region bordering upon them, was one and the same dialect, something between the Lowland Scotch and the speech of Cumberland or Westmoreland and it is curious to find the ballad-singer modifying the incidents of his legend so as to suit the prejudices and flatter the national pride of his listeners according as they were inhabitants

of the Northern or Southern district. In various independent copies or versions of the same legend, we find the victory given to the one side or to the other, and the English or Scottish hero alternately playing the nobler and more romantic part. Besides a very large number of these purely heroic ballads, Percy gave specimens of an immense series of songs and lyrics extending down to a comparatively late period of English history, embracing even the Civil War and the Restoration, but the chief interest of his collection, and the chief service he rendered to literature by his publication, is concentrated on the earlier portion. It is impossible to exaggerate the influence exerted by Percy's 'Reliques,' this book has been devoured with the most intense interest by generation after generation of English poets, and has undoubtedly contributed to give a first direction to the youthful genius of many of our most illustrious writers. The boyish enthusiasm of Walter Scott was stirred, 'as with the sound of a trumpet,' by the vivid recitals of the old Border rhapsodists; and but for Percy it is possible that we should have had neither the 'Lady of the Lake' nor 'Waverley.' Nor was it upon the genius of Scott alone that is impressed the stamp of this ballad imitation. Wordsworth, Coleridge, even Tennyson himself have been deeply modified, in the form and colouring of their productions, by the same cause and perhaps the influence of the 'Reliques,' whether direct or indirect, near or remote, will be perceptible to distant ages in English poetry and fiction"—Shaw's "Hist Eng. Lit.," pp 412—414

JAMES MACPHERSON.

"James Macpherson, born 1738, died 1796, a Scotch poet, whose first work, and that which brought him mostly into notice, was a translation of poems attributed by him to Ossian. These poems possess great beauty; but their authenticity was disputed by Dr Johnson and other writers, and as zealously maintained by the editor and Dr Blair, it is now, however, generally admitted that Ossian's poems are a forgery. In 1773 Macpherson published a translation of the 'Iliad' into heroic prose, a work of little value. He was also the author of an 'Introduction to the History of Great Britain and Ireland,' a 'History of Great Britain, from 1660 to the Accession of the House of Hanover,' and of some political pamphlets in defence of Lord North's administration, for which he obtained a place and a seat in the House of Commons"—Beeton's "Dict Univ Biog"

THOMAS CHATTERTON.

"No name in our literature affords an example of earlier precocity or of a sadder career than that of the 'marvellous boy who perished in his pride,' Thomas Chatterton. He was born at Bristol in 1752, was son of a sexton and parish schoolmaster, and died by suicide before he had completed his eighteenth year. Yet in that brief interval he gave proof of power unsurpassed in one so young, and executed a number of forgeries almost without parallel for ingenuity and variety. The writings which he passed off as originals he professes to have discovered in 'Cannynge's Coffre,' a chest preserved in the muniment-room of the old church of St Mary Redcliffe, Bristol. These he produced gradually, generally taking advantage of some public occurrence likely to give them an interest. In October, 1768, a new bridge across the Avon was opened, and forthwith he sent an account of the ceremonies that took place on the opening of the old bridge—processions, tournaments, and religious solemnities. Mr Burgum, who was fond of heraldic honours, he supplies with a pedigree reaching back to William the Conqueror. To another citizen he presents the 'Romant of the Cnyghte,' written by one of his ancestors between four and five hundred years before. To a religious citizen he gives an ancient fragment of a sermon on the Holy Spirit, written by Thomas Rowley in the fifteenth century. To another with antiquarian tastes he gives an account of the churches of the city three hundred years before. And to Horace Walpole, who was busy writing the 'History of British Painters,' he gives a record of Carvellers and Peynoters who once flourished in Bristol. Besides all these forgeries he sent to the 'Town and Country Magazine' a number of poems which occasioned a sharp controversy. Gray and Mason at once pronounced them spurious imitations, but many maintained their genuineness. Meanwhile, Chatterton had obtained a release from the attorney's office where he had served for the last three years, and had come to London. Here he wrote for magazines and newspapers, gaining thereby a very precarious subsistence. At last he grew despondent, took to drinking, which aggravated his constitutional tendencies, and after being reduced to actual want, tore up his papers, and destroyed himself by taking arsenic. He was interred in the burying-ground of the Shoe Lane Workhouse, and the citizens of Bristol afterwards erected, in their city, a monument to his memory. His poems, published under the name of Rowley, consist of the tragedy of 'Ella,' the 'Ode to Ella,' a ballad entitled the 'Bristol Tragedy,' or the Death of Sir Charles Bowdin,' some pastoral poems, and other minor pieces. The 'Ode to Ella' has all the air of a modern poem, except spelling and phraseology. Most of the others

have allusions and a style more or less appropriate to the time in which they profess to have been written, but they are none of them likely to deceive a competent scholar. Chatterton displays occasionally great power of satire, and generally a luxuriance of fancy and richness of invention which, considering his youth, were not unworthy of Spenser. His avowed compositions are very inferior to the forgeries—a fact that Scott explains by supposing that in the forgeries all his powers must have been taxed to the utmost to support the deception.”—Dr. Angus’s “Hand-book Eng. Lit.” See Allibone’s “Crit. Dict. Eng. Lit.”, Shaw’s “Hist. Eng. Lit.”, Gilfillan’s ed. “Chatterton’s Poems.”

WILLIAM FALCONER

“William Falconer, born 1780, died 1769, was the son of a barber in Edinburgh, and went to sea at an early age in a merchant vessel of Leith. He was afterwards mate of a ship that was wrecked in the Levant, and was one of only three out of her crew that were saved, a catastrophe which formed the subject of his future poem. He was for some time in the capacity of a servant to Campbell, the author of ‘Lemphane,’ when purser of a ship. Campbell is said to have discovered in Falconer talents worthy of cultivation, and when the latter distinguished himself as a poet, used to boast that he had been his scholar. What he learned from Campbell it is not very easy to ascertain. His education, as he often assured Governor Hunter, had been confined to reading, writing, and a little arithmetic, though in the course of his life he picked up some acquaintance with the French, Spanish, and Italian languages. In these his countryman was not likely to have much assisted him, but he might have lent him books, and possibly instructed him in the use of figures. Falconer published his ‘Shipwreck’ in 1762, and by the favour of the Duke of York, to whom it was dedicated, obtained the appointment of a midshipman in the ‘Royal George,’ and afterwards that of purser in the ‘Glory’ frigate. He soon afterwards married a Miss Hicks, an accomplished and beautiful woman, the daughter of the surgeon of Sheerness-yard. At the peace of 1763 he was on the point of being reduced to distressed circumstances by his ship being laid up in ordinary at Chatham, when, by the friendship of Commissioner Hanway, who ordered the cabin of the ‘Glory’ to be fitted up for his residence, he enjoyed for some time a retreat for study without expense or embarrassment. Here he employed himself in compiling his ‘Marine Dictionary,’ which appeared in 1769, and has been always highly spoken of by those who are capable of estimating its merits.

He embarked also in the politics of the day, as a poetical antagonist to Churchill, but with little advantage to his memory. Before the publication of his ‘Marine Dictionary,’ he had left his retreat at Chatham for a less comfortable abode in the metropolis, and appears to have struggled with considerable difficulties, in the midst of which he received proposals from the late Mr Murray, the bookseller, to join him in the business which he had newly established. The cause of his refusing this offer was, in all probability, the appointment which he received to the purser’ship of the ‘Aurora,’ East Indiaman. In that ship he embarked for India, in September, 1769, but the ‘Aurora’ was never heard of after she passed the Cape, and was thought to have foundered in the Channel of Mozambique, so that the poet of the ‘Shipwreck’ may be supposed to have perished by the same species of calamity which he had rehearsed.

“The subject of the ‘Shipwreck,’ and the fate of its author, bespeak an uncommon partiality in its favour. If we pay respect to the ingenious scholar who can produce agreeable verses amidst the shades of retirement, or the shelves of his library, how much more interest must we take in the ‘ship-boy on the high and giddy mast,’ cherishing refined visions of fancy at the hour which he may casually snatch from fatigue and danger. Nor did Falconer neglect the proper acquirements of seamanship in cultivating poetry, but evinced considerable knowledge of his profession, both in his ‘Marine Dictionary’ and in the nautical precepts of the ‘Shipwreck.’ In that poem he may be said to have added a congenial and peculiarly British subject to the language, at least, we had no previous poem of any length of which the characters and catastrophe were purely naval.

“The scene of the catastrophe (though he followed only the fact of his own history) was poetically laid amidst seas and shores where the mind easily gathers romantic associations, and where it supposes the most picturesque vicissitudes of scenery and climate. The spectacle of a majestic British ship on the shores of Greece brings as strong a reminiscence to the mind as can well be imagined, of the changes which time has wrought in transplanting the empire of arts and civilization. Falconer’s characters are few, but the calm, sagacious commander, and the rough, obstinate Rodmond, are well contrasted. Some part of the love-story of ‘Palemon’ is rather swinish and protracted, yet the effect of his being involved in the calamity leaves a deeper sympathy in the mind for the daughter of Albert, when we conceive her at once deprived both of a father and a lover. The incidents of the ‘Shipwreck,’ like those of a well-wrought tragedy, gradually deepen, while they yet leave a suspense of hope and fear to the imagination. In the final scene there is something that deeply touches our compassion in

the picture of the unfortunate man who is struck blind by a flash of lightning at the helm. I remember, by the way, to have met with an affecting account of the identical calamity befalling the steersman of a forlorn vessel in a similar moment, given in a prose and veracious history of the loss of a vessel on the coast of America. Falconer skilfully heightens this trait by showing its effect on the commiseration of Rodmond, the roughest of his characters, who guides the victim of misfortune to lay hold of a sail

'A flash, quick glancing on the nerves of light,
Struck the pale helmsman with eternal night.

Rodmond, who heard a piteous groan behind,
Touch'd with compassion, gazed upon the blind,

And, while around his sad companions crowd,
He guides th' unhappy victim to the shroud,

Hie thee aloft, my gallant friend! he cries,
Thy only succour on the mast relies!'

"The effect of some of his sea phrases is to give a definite and authentic character to his descriptions, but that of most of them, to a landsman's ear, resembles slang, and produces obscurity. His diction, too, generally abounds with common-place expletives and feeble lines. His scholarship on the shores of Greece is only what we should accept of from a seaman, but his poem has the sensible charm of appearing a transcript of reality, and leaves an impression of truth and nature on the mind"—Campbell's "Specimens," 480, 481. See Allibone's "Crit. Dict. Eng. Lit.," Chambers's "Cyc. Eng. Lit.," vol. II.

ROBERT LLOYD

"Robert Lloyd was born in London in 1733. He was the son of one of the under-masters of Westminster School. He went to Cambridge, where he became distinguished for his talents and notorious for his dissipation. He became an usher under his father, but soon tired of the drudgery, and commenced professional author. He published a poem called 'The Actor,' which attracted attention, and was the precursor of the 'Rosciad.' He wrote for periodicals, produced some theatrical pieces of no great merit, and edited the 'St James's Magazine.' This failed, and Lloyd, involved in pecuniary distresses, was cast into the Fleet. Here he was deserted by all his boon companions except Churchill, to whose sister he was attached, and who allowed him a guinea a-week and a servant, besides promoting a subscription for his benefit. When

the news of Churchill's death arrived, Lloyd was seated at dinner, he became instantly sick, cried out 'Poor Charles! I shall follow him soon,' and died in a few weeks. Churchill's sister, a woman of excellent abilities, waited on Lloyd during his illness, and died soon after him of a broken heart. This was in 1764.

"Lloyd was a minor Churchill. He had not his brawny force, but he had more than his liveliness of wit, and was a much better-conditioned man, and more temperate in his satire. Cowper knew, loved, and admired, and in some of his verses imitated, Robert Lloyd"—Giffillan's "Less-known Brit Poets," 126, 127.

CHARLES CHURCHILL.

"Charles Churchill, born 1731, died 1764. He was the son of a respectable clergyman, who was curate and lecturer of St. John's, Westminster. He was educated at Westminster School, and entered Trinity College, Cambridge, but not being disposed

'O'er crabbed authors life's gay prime to waste,

Or clasp wild genius in the chains of taste,

he left the university abruptly, and coming to London made a clandestine marriage in the Fleet. His father, though much displeased at the proceeding, became reconciled to what could not be remedied, and received the imprudent couple for about a year under his roof. After this young Churchill went for some time to study theology at Sunderland, in the north of England, and having taken orders, officiated at Cadbury, in Somersetshire, and at Rainham, a living of his father's in Essex, till upon the death of his father he succeeded, in 1758, to the curacy and lectureship of St. John's, Westminster. Here he conducted himself for some time with a decorum suitable to his profession, and increased his narrow income by undertaking private tuition. He got into debt, it is true, and Dr. Lloyd, of Westminster, the father of his friend the poet, was obliged to mediate with his creditors for their acceptance of a composition; but when fortune put it into his power Churchill honourably discharged all his obligations. His 'Rosciad' appeared at first anonymously, in 1761, and was ascribed to one or other of half the wits in town, but his acknowledgement of it, and his poetical 'Apology,' in which he retaliated upon the critical reviewers of his poem (not fearing to affront even Fielding and Smollett), made him at once famous and formidable. The players, at least, felt him to be so. Garrick himself, who, though extolled in the 'Rosciad,' was

sarcastically alluded to in the 'Apology,' courted him like a suppliant, and his satire had the effect of driving poor Tom Davies, the biographer of Garrick, though he was a tolerable performer, from the stage. A letter from another actor, of the name of Davis, who seems rather to have dreaded than experienced his severity, is preserved in Nichols's 'Literary Anecdotes of the Eighteenth Century,' in which the poor comedian deprecates the poet's censure in an expected publication, as likely to deprive him of bread. What was meant in Garrick might have been an object of compassion in this humble man, but Churchill answered him with surly contempt, and holding to the plea of justice, treated his fears with the apparent satisfaction of a hangman. His moral character, in the meantime, did not keep pace with his literary reputation. As he got above neglect he seems to have thought himself above censure. His superior, the Dean of Westminster, having had occasion to rebuke him for some irregularities, he threw aside at once the clerical habit and profession, and arrayed his ungainly form in the splendour of fashion. Amidst the remarks of his enemies, and what he pronounces the still more insulting advice of his prudent friends upon his irregular life, he published his epistle to Lloyd, entitled 'Night,' a sort of manifesto of the impulses, for they could not be called principles, by which he professed his conduct to be influenced. The leading maxims of this epistle are, that prudence and hypocrisy in these times are the same thing; that good hours are but fine words, and that it is better to avow faults than to conceal them. Speaking of his convivial enjoyments, he says—

'Night's laughing hours unheeded slip
away,
Nor one dull thought foretells approach
of day'

In the same description he somewhat awkwardly introduces

'Wine's gay God, with TEMPERANCE by
his side,
——Whist HEALTH attends.'

How would Churchill have belaboured any fool or hypocrite who had pretended to boast of health and temperance in the midst of orgies that turned night into day!

"By his connection with Wilkes he added political to personal causes of animosity, and did not diminish the number of unfavourable eyes that were turned upon his private character. He had certainly, with all his faults, some strong and good qualities of the heart, but the particular proofs of these were not likely to be sedulously collected as materials of his biography, for he had now placed himself in that light of reputation when a man's likeness is taken by its shadow and darkness

Accordingly, the most prominent circumstances that we afterwards learn respecting him are, that he separated from his wife, and seduced the daughter of a tradesman in Westminster. At the end of a fortnight, either from his satiety or repentance, he advised this unfortunate woman to return to her friends, but took her back again upon her finding her home made intolerable by the reproaches of a sister. His reputation for inebriety also received some public acknowledgments. Hogarth gave as much celebrity as he could to his love of porter, by representing him in the act of drinking a mug of that liquor in the shape of a bear; but the painter had no great reason to congratulate himself ultimately on the effects of his caricature. Our poet was included in the general warrant that was issued for apprehending Wilkes. He hid himself, however, and avoided imprisonment. In the autumn of 1764 he paid a visit to Mr. Wilkes at Boulogne, where he caught a military fever, and expired in his thirty-third year.

"Churchill may be ranked as a satirist immediately after Pope and Dryden, with perhaps a greater share of humour than either. He has the bitterness of Pope, with less wit to atone for it, but no mean share of the free manner and energetic plainness of Dryden. After the 'Rosciad' and 'Apology' he began his poem of the 'Ghost' (founded on the well-known story of Cook-lane), many parts of which tradition reports him to have composed when scarce recovered from his fits of drunkenness. It is certainly a rambling and scandalous production, with a few such original gleams as might have crossed the brain of genius amidst the bile and lassitude of dissipation. The novelty of political warfare seems to have given a new impulse to his powers in the 'Prophecy of Famine,' a satire on Scotland, which even to Scotchmen must seem to sheath its sting in its laughable extravagance. His poetical 'Epistle to Hogarth' is remarkable, amidst its savage ferocity, for one of the best panegyrics that was ever bestowed on that painter's works. He scalps indeed even barbarously the infirmities of the man, but, on the whole, spares the laurels of the artist. The following is his description of Hogarth's powers —

'In walks of humour, in that cast of
style,
Which, probing to the quick, yet makes
us smile,
In comedy, his nat'ral road to fame,
Nor let me call it by a meaner name,
Where a beginning, middle, and an end
Are aptly join'd, where parts on parts
depend,
Each made for each, as bodies for their
soul,
So as to form one true and perfect
whole,

Where a plain story to the eye is told,
Which we conceive the moment we
behold,
Hogarth unroll'd stands, and shall
engage
Unroll'd praise to the most distant age'

"There are two peculiarly interesting passages in his 'Conference' One of them, expressive of remorse for his crime of seduction, has been often quoted The other is a touching description of a man of independent spirit reduced by despair and poverty to accept of the means of sustaining life on humiliating terms

What proof might do, what hunger
might effect,
What famish'd nature, looking with
neglect
On all she once held dear, what fear, at
strife
With fainting virtue for the means of
life,
Might make this coward flesh, in love
with breath,
Shudd'ring at pain, and shrinking back
from death,
In treason to my soul, descend to bear,
Trusting to fate, I neither know nor
care
Once,—at this hour whose wounds
afresh I feel,
Which nor prosperity nor time can heal,
* * * * *
Those wounds, which humbled all that
pride of man,
Which brings such mighty aid to virtue's
plan,
Once, awed by fortune's most oppressive
frown,
By legal rapine to the earth bow'd down,
My credit at last gasp, my state undone,
Trembling to meet the shock I could not
shun,
Virtue gave ground, and black despair
prevail'd,
Sinking beneath the storm, my spirits
fail'd,
Like Peter's faith'

"But without enumerating similar passages, which may form an exception to the remark, the general tenor of his later works fell beneath his first reputation His 'Duelist' is positively dull, and his 'Gotham,' the imaginary realm of which he feigns himself the sovereign, is calculated to remind us of the proverbial wisdom of its sages It was justly complained that he became too much an echo of himself, and that before his short literary career was closed, his originality appeared to be exhausted"—Campbell's "Specimens," pp 454-456 See Allibone's "Crit. Dict. Eng. Lit.", Shaw's "Hist. Eng. Lit.", Gilfillan's Ed of "Churchill's Poems"

MICHAEL BRUCE .

"We refer our readers to Dr Mackelvie's well-known and very able 'Life of poor Bruce' for his full story, and for the evidence on which his claim to the 'Cuckoo' is rested Apart from external evidence, we think that poem more characteristic of Bruce's genius than of Logan's, and have therefore ranked it under Bruce's name

"Bruce was born on the 27th of March, 1746, at Kinnesswood, parish of Portmoak, county of Kinross His father was a weaver, and Michael was the fifth of a family of eight children. Poor as his parents were, they were intelligent, religious, and most conscientious in the discharge of their duties to their children In the summer months Michael was sent out to herd cattle; and one loves to imagine the young poet wrapt in his plaid, under a whin-bush, while the storm was blowing,—or gazing at the rainbow from the summit of a fence,—or admiring at Lochleven and its old ruined castle,—or weaving around the form of some little maiden, herding in a neighbouring field—some 'Jeanie Morrison'—one of those webs of romantic early love which are beautiful and evanescent as the gossamer, but how exquisitely relished while they last' Say not, with one of his biographers, that his 'education was retarded by this employment,' he was receiving in these solitary fields a kind of education which no school and no college could furnish, nay, who knows but, as he saw the cuckoo winging her way from one deep woodland recess to another, or heard her dull, divine monotone coming from the heart of the forest, the germ of that exquisite strain, 'least in the kingdom' of the heaven of poetry in size, but immortal in its smallness, was sown in his mind? In winter he went to school, and profited there so much, that at fifteen (not a very early period, after all, for a Scotch student beginning his curriculum—in our day twelve was not an uncommon age) he was judged fit for going to college And just in time a windfall came across the path of our poet, the mention of which may make many of our readers smile. This was a legacy which was left his father by a relative, amounting to 200 marks, or £11 2s 6d With this munificent sum in his pocket, Bruce was sent to study at Edinburgh College. Here he became distinguished by his attainments, and particularly his taste and poetic powers, and here, too, he became acquainted with John Logan, afterwards his biographer. After spending three seasons at college, supported by his parents and other friends, he returned to the country, and taught a school at Gairney Bridge (a place famous for the first meeting of the first presbytery of the Seceders), for £11 of salary Thence he removed to Foresthill, near Alloa, where a damp school-room, poverty, and hard labour in teaching, united to injure his health and

depress his spirits. At Foresthill he wrote his poem 'Lochleven,' which discovers no small descriptive power. Consumption began now to make its appearance, and he returned to the cottage of his parents, where he wrote his 'Elegy on Spring,' in which he refers with dignified pathos to his approaching dissolution. On the 5th of July, 1767, this remarkable youth died, aged twenty-one years and three months. His Bible was found on his pillow, marked at the words, Jer xxx 10, 'Weep ye not for the dead, neither bemoan him: but weep sore for him that goeth away for he shall return no more, nor see his native country.'

"Lord Craig wrote some time afterwards an affecting paper in the 'Mirror,' recording the fate, and commending the genius of Bruce John Logan, in 1770, published his poems. In the year 1807, the kind-hearted Principal Baird published an edition of the poems for the behoof of Bruce's mother, then an aged widow. And in 1837, Dr. William Mackelvie, Balgownie, Kinross-shire, published what may be considered the standard Life of this poet, along with a complete edition of his Works.

"It is impossible from so small a segment of a circle as Bruce's life describes to infer with any certainty the whole. So far as we can judge from the fragments left, his power was rather in the beautiful, than in the sublime or in the strong. The lines on Spring, from the words 'Now spring returns' to the close, form a continuous stream of pensive loveliness. How sweetly he sings in the shadow of death! 'Nor let us too severely blame his allusion to the old Pagan mythology, in the words—

'I hear the helpless wail, the shriek of woe,
I see the muddy wave, the dreary shore,'

remembering that he was still a mere student, and not recovered from that fine intoxication in which classical literature drenches a young imaginative soul, and that at last we find him 'resting in the hopes of an eternal day.' 'Lochleven' is the spent echo of the 'Seasons,' although, as we said before, its descriptions possess considerable merit. His 'Last Day' is more ambitious than successful. If we grant the 'Cuckoo' to be his, as we are inclined decidedly to do, it is a sure title to fame, being one of the sweetest little poems in any language. Shakspeare would have been proud of the verse—

'Sweet bird' thy bower is ever green,
Thy sky is ever clear,
Thou hast no sorrow in thy song,
No winter in thy year'

Bruce has not, however, it has always appeared to us, caught so well as Wordsworth the difference of the cuckoo,—its invisible,

shadowy, shifting, supernatural character—heard, but seldom seen—its note so limited and almost unearthly —

O Cuckoo, shall I call thee bud,
Or but a wandering voice?'

How fine this conception of a separated voice — 'The viewless spirit of a lonely sound,' planning in the woods as if seeking for some incarnation it cannot find, and saddening the spring groves by a note so contradictory to the genius of the season. In reference to the note of the cuckoo we find the following remarks among the fragments from the commonplace book of Dr Thomas Brown, printed by Dr Welsh — 'The name of the cuckoo has generally been considered as a very pure instance of imitative harmony. But in giving that name, we have most unjustly defrauded the poor bird of a portion of its very small variety of sound. The second syllable is not a mere echo of the first; it is the sound reversed, like the reading of a sordid line; and to preserve the strictness of the imitation we should give it the name of Ook-koo.' This is the prose of the cuckoo after its poetry." Such is Gilfillan's eloquent tribute to the genius of Bruce, we must, however, give the authorship of the "Cuckoo" to Logan — Gilfillan's "Less-known Brit Poets," vol iii., pp 143-146. See Allibone's "Crit. Dict. Eng Lit", Chambers's "Cyc. Eng. Lit.", Shaw's 'Hist Eng Lit"

JOHN LOGAN.

"John Logan was born in the year 1748. He was the son of a farmer at Soutra, in the parish of Fala, Mid-Lothian. He was educated for the church at Edinburgh, where he became intimate with Robertson, afterwards the historian. So, at least, Campbell asserts, but he strangely calls him a student of the same standing, whereas, in fact, Robertson saw light in 1721, and had been a settled minister five years before Logan was born. After finishing his studies he became tutor in the family of Mr Sinclair of Ulbster, and the late well-known Sir John Sinclair was one of his pupils. When licensed to preach, Logan became popular, and was in his twenty-fifth year appointed one of the ministers of South Leith. In 1781 he read, in Edinburgh, a course of lectures on the Philosophy of History, and in 1782 he printed one of them, on the Government of Asia. In the same year he published a volume of poems, which were well received. In 1783 he wrote a tragedy called 'Bunnymede,' which was, owing to some imagined incendiary matter, prohibited from being acted on the London boards, but

which was produced on the Edinburgh stage, and afterwards published. This, along with some alleged irregularities of conduct on the part of Logan, tended to alienate his flock, and he was induced to retire on a small annuity. He betook himself to London, where, in conjunction with the Rev Mr. Thomson—who had left the parish of Monzievaard, in Perthshire, owing to a scandal—he wrote for the ‘English Review,’ and was employed to defend Warren Hastings. This he did in an able manner, although a well-known story describes him as listening to Sheridan, on the Oude case, with intense interest, and exclaiming, after the first hour, ‘This is mere declamation without proof’—after the next two, ‘This is a man of extraordinary powers’—and ere the close of the matchless oration, ‘Of all the monsters in history, Warren Hastings is the vilest.’ Logan died in the year 1788, in his lodgings, Marlborough Street. His sermons were published shortly after his death, and if parts of them are, as is alleged, pilfered from a Swiss divine (George Joachim Zollikofer), they have not remained exclusively with the thief, since no sermons have been so often reproduced in Scottish pulpits as the elegant orations issued under the name of Logan.

“We have already declined to enter on the controversy about ‘The Cuckoo,’ intimating, however, our belief, founded partly upon Logan’s unscrupulous character and partly on internal evidence, that it was originally written by Bruce, but probably polished to its present perfection by Logan, whose other writings give us rather the impression of a man of varied accomplishments and excellent taste, than of deep feeling or original genius. If Logan were not the author of ‘The Cuckoo,’ there was a special baseness connected with the fact, that when Burke sought him out in Edinburgh, solely from his admiration of that poem, he owned the soft and false impeachment, and rolled as a sweet morsel praise from the greatest man of the age, which he knew was the rightful due of another.”—*Gilfillan’s* “Less-known Brit Poets,” pp 266-268.

THOMAS WARTON.

“Thomas Warton, born 1728, died 1790, was descended from an ancient family, whose residence was at Beverley, in Yorkshire. One of his ancestors was knighted in the civil wars, for his adherence to Charles I.; but by the failure of the same cause, the estate of the family was confiscated, and they were unable to maintain the rank of gentry. The Toryism of the historian of English poetry was, therefore, hereditary. His father was fellow of Magdalen College, Oxford, professor of poetry in that university, and vicar of Basingstoke,

in Hants, and of Cobham, in Surrey. At the age of sixteen our author was admitted a commoner of Trinity College, Oxford, of which he continued a member, and an ornament, for forty-seven years. His first poetical appearance in print has been traced to five ‘Eclogues’ in blank verse, the scenes of which are laid among the shepherds, oppressed by the wars in Germany. They appeared in Pearch’s ‘Supplement to Dodsley’s Collection of Fugitive Pieces.’ Warton disavowed those ‘Eclogues’ in his riper years. They are not discreditable to him as the verses of a boy; but it was a superfluous offering to the public, to subjoin them to his other works, in Mr. Chalmers’s edition of the British Poets. His poem, ‘The Pleasures of Melancholy,’ was written not long after. As the composition of a youth, it is entitled to a very indulgent consideration, and perhaps it gives promise of a sensibility, which his subsequent poetry did not fulfil. It was professedly written in his seventeenth, but published in his nineteenth year, so that it must be considered as testifying the state of his genius at the latter period, for until his work had passed through the press, he would continue to improve it. In the year 1749 he published his ‘Triumph of Isis,’ in answer to Mason’s poetical attack on the loyalty of Oxford. The best passage in this piece, beginning with the lines—

‘Ye fretted pinnacles, ye fanes sublime,
Ye towers, that wear the mossy vest of
time,’

discovers that fondness for the beauties of architecture, which was an absolute passion in the breast of Warton. Joseph Warton relates that, at an early period of their youth, his brother and he were taken by their father to see Windsor Castle. Old Dr Warton complained, that whilst the rest of the party expressed delight at the magnificent spectacle, Thomas made no remarks; but Joseph Warton justly observes, that the silence of his brother was only a proof of the depth of his pleasure, that he was really absorbed in the enjoyment of the sight; and that his subsequent fondness for ‘castle imagery,’ he believed, might be traced to the impression which he then received from Windsor Castle.

“In 1750 he took the degree of a master of arts, and in the following year succeeded to a fellowship. In 1754 he published his ‘Observations on Spenser’s Faery Queen,’ in a single volume, which he afterwards expanded into two volumes, in the edition of 1762. In this work he minutely analyses the Classic and Romantic sources of Spenser’s fiction; and so far enables us to estimate the power of the poet’s genius, that we can compare the scattered ore of his fanciful materials with their transmuted appearance in the ‘Faery Queen.’ This work, probably, contributed to his appointment to the professorship of poetry, in

the university, in 1757, which he held, according to custom, for ten years. While possessed of that chair, he delivered a course of lectures on poetry, in which he introduced his translations from the Greek Anthology, as well as the substance of his remarks on the Bucolic poetry of the Greeks, which were afterwards published in his edition of Theocritus. In 1758 he assisted Dr Johnson in the 'Idler,' with Nos 33, 93, and 96. About the same time he published, without name or date, 'A Description of the City, College, and Cathedral of Winchester,' and a humorous account of Oxford, intended to burlesque the popular description of that place, entitled, 'A Companion to the Guide, or a Guide to the Companion.' He also published anonymously, in 1758, 'A Selection of Latin Metrical Inscriptions.'

"Warton's clerical profession forms no very prominent part of his history. He had an indistinct and hurried articulation, which was peculiarly unfavourable to his pulpit oratory. His ambition was directed to other objects, than preferment in the church, and he was above solicitation. After having served the curacy of Woodstock for nine years, as well as his avocations would permit, he was appointed, in 1774, to the small living of Kiddington, in Oxfordshire, and, in 1785, to the donative of Hill Farrant, in Somersetshire, by his own college.

"The great work to which the studies of his life were subservient, was his 'History of English Poetry,' an undertaking which had been successively projected by Pope and Gray. Those writers had suggested the imposing plan of arranging the British poets, not by their chronological succession, but by their different schools. Warton deliberately relinquished this scheme, because he felt that it was impracticable, except in a very vague and general manner. Poetry is of too spiritual a nature to admit of its authors being exactly grouped, by a Linnæan system of classification. Striking resemblances and distinctions will, no doubt, be found among poets; but the shades of variety and gradation are so infinite, that to bring every composer within a given line of resemblance, would require a new language in the philosophy of taste. Warton, therefore, adopted the simpler idea of tracing our poetry by its chronological progress. The work is certainly provokingly digressive, in many places, and those who have subsequently examined the same subject have often complained of its inaccuracies, but the chief cause of those inaccuracies was that boldness and extent of research, which makes the work so useful and entertaining. Those who detected his mistakes have been, in no small degree, indebted to him for their power of detecting them. The first volume of his 'History' appeared in 1774, the second in 1778; and the third in 1781. Of the fourth volume only a few sheets were printed; and the account of our poetry,

which he meant to have extended to the last century, was continued only to the reign of Elizabeth.

"In the year 1785 he was appointed to the Camden Professorship of History, in which situation he delivered only one inaugural dissertation. In the same year, upon the death of Whitehead, he received the laureateship. His odes were subjected to the ridicule of the Rollad, but his head filled the laurel with more learning than it had encompassed for a hundred years.

"In his sixty-second year, after a life of uninterrupted good health, he was attacked by the gout; went to Bath for a cure, and returned, as he imagined, perfectly recovered; but his appearance betrayed that his constitution had received a fatal shock. At the close of an evening, which he had spent with more than ordinary cheerfulness, in the common-hall of his college, he was seized with a paralytic stroke, and expired on the following day.

"Some amusing eccentricities of his character are mentioned by the writer of his life (Dr Mant), which the last editor of the 'British Poets' blames that biographer for introducing. I am far from joining in this censure. It is a miserable system of biography, that would never allow us to smile at the foibles and peculiarities of its subject. The historian of English poetry would sometimes forget his own dignity, so far as to drink ale, and smoke tobacco with men of vulgar condition, either wishing, as some have gravely alleged, to study undisguised and unlettered human nature, or, which is more probable, to enjoy a heartier laugh, and broader humour than could be found in polite society. He was also passionately fond (not of critical, but) of military reviews, and delighted in martial music. The same strength of association which made him enjoy the sound of 'the spirit-stirring drum,' led him to be a constant and curious explorer of the architectural monuments of chivalrous times, and, during his summer excursions into the country, he always committed to paper the remarks which he had made on ancient buildings. During his visits to his brother, Dr J. Warton, the reverend professor became an associate and confidant in all the sports of the schoolboys. When engaged with them in some culinary occupation, and when alarmed by the sudden approach of the master, he has been known to hide himself in a dark corner of the kitchen; and has been dragged from thence by the Doctor, who had taken him for some great boy. He also used to help the boys in their exercises, generally putting in as many faults as would disguise the assistance.

"Every Englishman who values the literature of his country must feel himself obliged to Warton as a poetical antiquary. As a poet, he is ranked by his brother Joseph in the school of Spenser and Milton; but this classi-

fication can only be admitted with a full understanding of the immense distance between him and his great masters. He had, indeed, 'spelt the fabled rhyme,' he abounds in allusions to the romantic subjects of Spenser, and he is a sedulous imitator of the rich lyrical manner of Milton. but of the tenderness and peculiar harmony of Spenser he has caught nothing, and in his resemblance to Milton, he is the heir of his phraseology more than his spirit. His imitation of manner, however, is not confined to Milton. His style often exhibits a very composite order of poetical architecture. In his verses to Sir Joshua Reynolds, for instance, he blends the point and succinctness of Pope with the richness of the elder and more fanciful school. It is one of his happiest compositions, and, in this case, the intermixture of styles has no unpleasing effect. In others, he often tastelessly and elaborately unites his affectation of antiquity, with the case-hardened graces of modern polish.

"If we judge of him by the character of the majority of his pieces, I believe that fifty out of sixty of them are such, that we should not be anxious to give them a second perusal. From that proportion of his works, I conceive that an unprejudiced reader would pronounce him a florid, unaffecting describer, whose images are plentifully scattered, but without selection or relief. To confine our view, however, to some seven or eight of his happier pieces, we shall find, in these, a considerable degree of graphic power, of fancy, and animation. His 'Verses to Sir Joshua Reynolds' are splendid and spirited. There is also a softness and sweetness in his ode entitled 'The Hamlet,' which is the more welcome, for being rare in his productions; and his 'Crusade' and 'Grave of Arthur' have a genuine air of martial and minstrel enthusiasm. Those pieces exhibit, to the best advantage, the most striking feature of his poetical character, which was a fondness for the recollections of chivalry, and a minute intimacy of imagination with its gorgeous residences, and imposing spectacles. The spirit of chivalry, he may indeed be said to have revived in the poetry of modern times. His memory was richly stored with all the materials for description that can be got from books; and he seems not to have been without an original enthusiasm for those objects which excite strong associations of regard and wonder. Whether he would have ever looked with interest on a shepherd's cottage, if he had not found it described by Virgil or Theocritus, may be fairly doubted, but objects of terror, splendour, and magnificence, are evidently congenial to his fancy. He is very impressive in sketching the appearance of an ancient Gothic castle, in the following lines.

'High o'er the trackless heath, at midnight
seen,
No more the windows, ranged in long
array,

(Where the tall shaft and fretted nook
between
Thick ivy twines) the taper'd rites
betray'

His memory was stored with an uncommon portion of that knowledge which supplies materials for picturesque description; and his universal acquaintance with our poets supplied him with expression, so as to answer the full demand of his original ideas. Of his poetic invention, in the fair sense of the word, of his depth of sensibility, or of his powers of reflection, it is not so easy to say anything favourable."—Campbell's "Specimens," pp. 618-620. See Giffillan's "Less-known British Poets."

JOSEPH WARTON.

"Joseph Warton, born 1722, died 1800, son to the vicar of Basingstoke, and elder brother to the historian of English poetry, was born in the house of his maternal grandfather, the Rev Joseph Richardson, rector of Dunsfold, in Surrey. He was chiefly educated at home by his father, Dr Warton, till his fourteenth year, when he was admitted on the foundation of Winchester College. He was there the schoolfellow and intimate of Collins, the poet, and, in conjunction with him and another youth, whose name was Tomkyns, he sent to the 'Gentleman's Magazine' three pieces of poetry, which were highly commended in that miscellany. In 1740, being superannuated, he left Winchester School, and having missed a presentation to New College, Oxford, was entered a commoner at that of Oriel. At the university he composed his two poems, 'The Enthusiast,' and 'The Dying Indian,' and a satirical prose sketch, in imitation of Le Sage, entitled 'Ranelagh,' which his editor, Mr Wooll, has inserted in the volume that contains his life, letters, and poems. Having taken the degree of bachelor of arts at Oxford, in 1744, he was ordained on his father's curacy at Basingstoke. At the end of two years, he removed from thence to do duty at Chelsea, where he caught the small-pox. Having left that place, for change of air, he did not return to it, on account of some disagreement with the parishioners, but officiated for a few months at Chawton and Droxford, and then resumed his residence at Basingstoke. In the same year, 1746, he published a volume of his 'Odes,' in the preface to which he expressed a hope that they would be regarded as a fair attempt to bring poetry back from the moralizing and didactic taste of the age to the truer channels of fancy and description. Collins, our author's immortal contemporary, also published his 'Odes' in the same month of the same year. He realized, with the hand of genius, that idea of highly

personified and picturesque composition, which Warton contemplated with the eye of taste. But Collins's works were ushered in with no manifesto of a design to regenerate the taste of the age, with no pretensions of erecting a new or recovered standard of excellence.

"In 1748 our author was presented by the Duke of Bolton to the rectory of Winslade, when he immediately married a lady of that neighbourhood, Miss Daman, to whom he had been for some time attached. He had not been long settled in his living, when he was invited by his patron to accompany him to the south of France. The Duchess of Bolton was then in a confirmed dropsy, and his Grace, anticipating her death, wished to have a Protestant clergyman with him on the Continent, who might marry him, on the first intelligence of his consort's death, to the lady with whom he lived, and who was universally known by the name of Polly Peachum. Dr. Warton complied with this proposal, to which (as his circumstances were narrow) it must be hoped that his poverty consented rather than his will. 'To those' (says Mr. Wooll) 'who have enjoyed the rich and varied treasures of Dr. Warton's conversation, who have been dazzled by the brilliancy of his wit, and instructed by the acuteness of his understanding, I need not suggest how truly enviable was the journey which his fellow-travellers accomplished through the French provinces to Montauban.' It may be doubted, however, if the French provinces were exactly the scene, where his fellow-travellers were most likely to be instructed by the acuteness of Dr. Warton's observations, as he was unable to speak the language of the country, and could have no information from foreigners, except what he could now and then extort from the barbarous Latin of some Irish friar. He was himself so far from being delighted or edified by his pilgrimage, that for private reasons (as his biographer states), and from impatience of being restored to his family, he returned home, without having accomplished the object for which the Duke had taken him abroad. He set out for Bordeaux in a courier's cart, but being dreadfully jolted in that vehicle, he quitted it, and, having joined some carriers in Brittany, came home by way of St. Malo. A month after his return to England, the Duchess of Bolton died; and our author, imagining that his patron would, possibly, have the decency to remain a widower for a few weeks, wrote to his Grace, offering to join him immediately. But the Duke had no mind to delay his nuptials; he was joined to Polly by a Protestant clergyman, who was found upon the spot, and our author thus missed the reward of the only action of his life which can be said to throw a blemish on his respectable memory.

"In the year 1748-9 he had begun, and in 1753 he finished and published, an edition of

Virgil in English and Latin. To this work Warburton contributed a dissertation on the sixth book of the *Æneid*, Atterbury furnished a commentary on the character of Iapis, and the laureate Whitehead, another on the shield of *Æneas*. Many of the notes were taken from the best commentators on Virgil, particularly Catron and Segrais. Some were supplied by Mr. Spence; and others, relating to the soil, climate, and customs of Italy, by Mr. Holdsworth, who had resided for many years in that country. For the English of the *Æneid*, he adopted the translation by Pitt. The life of Virgil, with three essays on pastoral, didactic, and epic poetry, and a poetical version of the *Eclogues* and *Georgics*, constituted his own part of the work. This translation may, in many instances, be found more faithful and concise than Dryden's, but it wants that elastic and idiomatic freedom, by which Dryden reconciles us to his faults; and exhibits rather the diligence of a scholar than the spirit of a poet. Dr. Harewood, in his view of the classics, accuses the Latin text of incorrectness. Shortly after the appearance of his Virgil, he took a share in the periodical paper 'The Adventurer,' and contributed twenty-four numbers, which have been generally esteemed the most valuable in the work.

"In 1754 he was instituted to the living of Tunworth, on the presentation of the Jervoise family, and in 1755 was elected second master of Winchester School, with the management and advantage of a boarding-house. In the following year Lord Lyttelton, who had submitted a part of his 'History of Henry II.' to his revision, bestowed a scarf upon him. He found leisure, at this period, to commence his 'Essay on the Writings and Genius of Pope,' which he dedicated to Young, without subscribing his name. But he was soon, and it would appear with his own tacit permission, generally pronounced to be its author. Twenty-six years, however, elapsed before he ventured to complete it. Dr. Johnson said, that this was owing to his not having been able to bring the public to be of his opinion as to Pope. Another reason has been assigned for his inactivity. Warburton, the guardian of Pope's fame, was still alive, and he was the zealous and useful friend of our author's brother. The prelate died in 1779, and in 1782 Dr. Warton published his extended and finished Essay. If the supposition that he abstained from embroiling himself by the question about Pope with Warburton be true, it will at least impress us with an idea of his patience; for it was no secret that Ruffhead was supplied by Warburton with materials for a life of Pope, in which he attacked Dr. Warton with abundant severity, but in which he entangled himself, more than his adversary, in the coarse-spun robes of his special pleading. The Essay, for a time, raised up to him another enemy, to whom his conduct has even an air

of submissiveness. In commenting on a line of Pope, he hazarded a remark on Hogarth's propensity to intermix the ludicrous with attempts at the sublime. Hogarth revengefully introduced Dr Warton's works into one of his satirical pieces, and vowed to bear him eternal enmity. Their mutual friends, however, interfered, and the artist was pacified. Dr Warton, in the next edition, altered his just animadversion on Hogarth into an ill-merited compliment.

"By delaying to re-publish his *Essay on Pope*, he ultimately obtained a more dispassionate hearing from the public for the work in its finished state. In the meantime, he enriched it with additions digested from the reading of half a lifetime. The author of '*The Pursuits of Literature*' has pronounced it a common place book, and Richardson, the novelist, used to call it a literary gossip, but a testimony in its favour, of more authority than any individual opinion, will be found in the popularity with which it continues to be read. It is very entertaining, and abounds with criticism of more research than Addison's, of more amenity than Hurd's or Warburton's, and of more insinuating tact than Johnson's. At the same time, while much ingenuity and many truths are scattered over the *Essay*, it is impossible to admire it as an entire theory, solid and consistent in all its parts. It is certainly setting out from unfortunate promises to begin his '*Remarks on Pope*' with grouping Dryden and Addison in the same class of poets, and to form a scale for estimating poetical genius, which would set Elijah Fenton in a higher sphere than Butler. He places Pope, in the scale of our poets, next to Milton, and above Dryden, yet he applies to him the exact character which Voltaire gives to the heartless Boileau—that of a writer, 'perhaps, incapable of the sublime which elevates, or of the feeling which affects the soul.' With all this, he tells us, that our poetry and our language are everlastingly indebted to Pope; he attributes genuine tenderness to the '*Elégy on an Unfortunate Lady*,' a strong degree of passion to the '*Epistle on Eloise*,' invention and fancy to '*The Rape of the Lock*,' and a picturesque conception to some parts of '*Windsor Forest*,' which he pronounces worthy of the pencil of Rubens or Julio Romano. There is something like April weather in these transitions.

"In May, 1766, he was advanced to the head-mastership of Winchester School. In consequence of this promotion, he once more visited Oxford, and proceeded to the degree of bachelor and doctor in divinity. After a union of twenty years, he lost his first wife, by whom he had six children, but his family and his professional situation requiring a domestic partner, he had been only a year a widower, when he married a Miss Nicholas, of Winchester.

"He now visited London more frequently than before. The circle of his friends, in the metropolis, comprehended all the members of Burke's and Johnson's Literary Club. With Johnson himself he was for a long time on intimate terms, but their friendship suffered a breach which was never closed, in consequence of an argument, which took place between them, during an evening spent at the house of Sir Joshua Reynolds. The concluding words of their conversation are reported, by one who was present, to have been these, Johnson said, 'Sir, I am not accustomed to be contradicted.' Warton replied, 'Better, sir, for yourself and your friends if you were—our respect could not be increased, but our love might.'

"In 1782 he was indebted to his friend, Dr. Lowth, Bishop of London, for a prebend of St. Paul's, and the living of Thoiley, in Hertfordshire, which, after some arrangements, he exchanged for that of Wickham. His ecclesiastical preferments came too late in life to place him in that state of leisure and independence which might have enabled him to devote his best years to literature, instead of the drudgery of a school. One great project, which he announced, but never fulfilled, namely, '*A General History of Learning*,' was, in all probability, prevented by the pressure of his daily occupations. In 1788, through the interest of Lord Shannon, he obtained a prebend of Winchester, and, through the interest of Lord Malmesbury, was appointed to the rectory of Euston, which he was afterwards allowed to exchange for that of Upham. In 1793 he resigned the fatigues of his mastership of Winchester; and having received, from the superintendents of the institution, a vote of well-earned thanks, for his long and meritorious services, he went to live at his rectory of Wickham.

"During his retirement at that place, he was induced, by a liberal offer of the booksellers, to superintend an edition of Pope, which he published in 1797. It was objected to this edition, that it contained only his '*Essay on Pope*,' cut down into notes, his biographer, however, repels the objection, by alleging that it contains a considerable portion of new matter. In his zeal to present everything that could be traced to the pen of Pope, he introduced two pieces of indelicate humour, '*The Double Mistress*,' and the second satire of Horace. For the insertion of those pieces, he received a censure in the '*Pursuits of Literature*,' which, considering his grey hairs and services in the literary world, was unbecoming, and which my individual partiality for Mr Matthias makes me wish that I had not to record.

"As a critic, Dr. Warton is distinguished by his love of the fanciful and romantic. He examined our poetry at a period when it appeared to him that versified observations on familiar life and manners had usurped the

honours which were exclusively due to the bold and inventive powers of imagination. He conceived, also, that the charm of description in poetry was not sufficiently appreciated in his own day: not that the age could be said to be without descriptive writers; but because, as he apprehended, the tyranny of Pope's reputation had placed moral and didactic verse in too pre-eminent a light. He therefore strongly urged the principle, 'that the most solid observations on life, expressed with the utmost brevity and elegance, are morality, and not poetry.' Without examining how far this principle applies exactly to the character of Pope, whom he himself owns not to have been without pathos and imagination, I think his proposition is so worded, as to be liable to lead to a most unsound distinction between morality and poetry. If by 'the most solid observations on life' are meant only those which relate to its prudential management and plain concerns, it is certainly true, that these cannot be made poetical, by the utmost brevity or elegance of expression. It is also true, that even the nobler tenets of morality are comparatively less interesting, in an insulated and didactic shape, than when they are blended with strong imitations of life, where passion, character, and situation bring them deeply home to our attention. Fiction is on this account so far the soul of poetry, that, without its aid as a vehicle, poetry can only give us morality in an abstract and (comparatively) uninteresting shape. But why does Fiction please us? surely not because it is false, but because it seems to be true; because it spreads a wider field, and a more brilliant crowd of objects to our moral perceptions, than reality affords. Morality (in a high sense of the term, and not speaking of it as a dry science) is the essence of poetry. We fly from the injustice of this world to the poetical justice of Fiction, where our sense of right and wrong is either satisfied, or where our sympathy, at least, reposes with less disappointment and distraction, than on the characters of life itself. Fiction, we may indeed be told, carries us into 'a world of gayer tinct and grace,' the laws of which are not to be judged by solid observations on the real world.

"But this is not the case, for moral truth is still the light of poetry, and fiction is only the refracting atmosphere which diffuses it, and the laws of moral truth are as essential to poetry, as those of physical truth (Anatomy and Optics, for instance), are to painting. Allegory, narration, and the drama make their last appeal to the ethics of the human heart. It is therefore unsafe to draw a marked distinction between morality and poetry; or to speak of 'solid observations on life' as of things in their nature unpoetical, for we do meet in poetry with observations on life, which, for the charm of their solid truth, we should exchange with reluctance for the most ingenious touches of fancy.

"The school of the Wartons, considering them as poets, was rather too studiously prone to description. The doctor, like his brother, certainly so far realized his own ideas of inspiration, as to burden his verse with few observations on life which oppress the mind by their solidity. To his brother he is obviously inferior in the graphic and romantic style of composition, at which he aimed, but in which, it must nevertheless be owned, that in some parts of his 'Ode to Fancy' he has been pleasingly successful. From the subjoined specimens, the reader will probably be enabled to judge as favourably of his genius, as from the whole of his poems, for most of them are short and occasional, and (if I may venture to differ from the opinion of his amiable editor, Mr. Wooll), are by no means marked with originality. The only poem of any length, entitled 'The Enthusiast,' was written at too early a period of his life, to be a fair object of criticism."—Campbell's "Specimens," pp. 663-7.

THOMAS BLACKLOCK

"This amiable man deserves praise for his character and for his conduct under very peculiar circumstances, much more than for his poetry. He was born at Annan, where his father was a broker, in 1721. When about six months old, he lost his eyesight by small-pox. His father used to read to him, especially poetry, and through the kindness of friends he acquired some knowledge of the Latin tongue. His father having been accidentally killed when Thomas was nineteen, it might have fared hard with him, but Dr. Stevenson, an eminent medical man in Edinburgh, who had seen some verses composed by the blind youth, took him to the capital, sent him to college to study divinity, and encouraged him to write and to publish poetry. His volume, to which was prefixed an account of the author, by Professor Spence of Oxford, attracted much attention. Blacklock was licensed to preach in 1759, and three years afterwards was married to a Miss Johnstone of Dumfries, an exemplary but plain-looking lady, whose beauty her husband was wont to praise so warmly that his friends were thankful that his infirmity was never removed, and thought how justly Cupid had been painted blind. He was even, through the influence of the Earl of Selkirk, appointed to the parish of Kirkcudbright, but the parishioners opposed his induction on the plea of his want of sight, and, in consideration of a small annuity, he withdrew his claims. He finally settled down in Edinburgh, where he supported himself chiefly by keeping young gentlemen as boarders in his house. His chief amusements were poetry and music. His conduct to (1786)

and correspondence with Burns are too well known to require to be noticed at length here. He published a paper of no small merit in the 'Encyclopædia Britannica' on Blindness, and is the author of a work entitled 'Parædesis, or, Consolations of Religion,'—which surely none require more than the blind. He died of a nervous fever on the 7th of July, 1791, so far fortunate that he did not live to see the ruin of his immortal protégé.

"Blacklock was a most amiable, genial, and benevolent being. He was sometimes subject to melancholy—unlike many of the blind, and one especially, whom we name not, but who, still living, bears a striking resemblance to Blacklock in fineness of mind, warmth of heart, and high-toned piety, but who is cheerful as the day. As to his poetry, it is undoubtedly wonderful, considering the circumstances of its production, if not per se. Dr. Johnson says to Boswell,—'As Blacklock had the misfortune to be blind, we may be absolutely sure that the passages in his poems descriptive of visible objects are combinations of what he remembered of the works of other writers who could see. That foolish fellow Spence has laboured to explain philosophically how Blacklock may have done, by his own faculties, what it is impossible he should do. The solution, as I have given it, is plain. Suppose I know a man to be so lame that he is absolutely incapable to move himself, and I find him in a different room from that in which I left him, shall I puzzle myself with idle conjectures that perhaps his nerves have, by some unknown change, all at once become effective?' No, sir, it is clear how he got into a different room—**he was CARRIED.**"

"Perhaps there is a fallacy in this somewhat dogmatic statement. Perhaps the blind are not so utterly dark but they may have certain dim simulacra of external objects before their eyes and minds. Apart from this, however, Blacklock's poetry endures only from its connection with the author's misfortune, and from the fact that through the gloom he groped greatly to find and give the burning hand of the peasant poet the squeeze of a kindred spirit,—kindred, we mean, in feeling and heart, although very far removed in strength of intellect and genius"—Giffilan's "Less-known British Poets," vol. II, pp. 279, 280. See Allibone's "Crit. Dict. Eng. Lit.", Beeton's "Dict. Univ. Biog."

WILLIAM HAYWARD ROBERTS

"William Hayward Roberts, born 1745, died 1791. He was educated at Eton, and from thence was elected to King's College, Cambridge, where he took the degree of master of arts, and of doctor in divinity. From being an under master at Eton he finally rose to be

provost of the college, in the year 1781. He was also chaplain to the king, and rector of Farnham Royal, in Buckinghamshire. In 1771 he published, in three parts, 'A Poetical Essay on the Attributes and Providence of the Deity.' Two years afterwards, 'A Poetical Epistle to Christopher Anstey, on the English Poets, chiefly those who had written in blank verse,' and in 1774, his poem of 'Judah Restored,' a work of no common merit"—Campbell's "Specimens," p. 628.

THOMAS PENROSE.

"Thomas Penrose, born 1743, died 1779. The history of Penrose displays a dash of warlike adventure, which has seldom enlivened the biography of our poets. He was not led to the profession of arms, like Gascoigne, by his poverty, or like Quarles, Davenant, and Waller, by political circumstances; but, in a mere fit of juvenile ardour, gave up his studies at Oxford, where he was preparing to become a clergyman, and left the banners of the church for those of the battle. This was in the summer of 1762, when the unfortunate expedition against Buenos Ayres sailed under the command of Captain Macnamara. It consisted of three ships: the 'Lord Clive,' of 64 guns, the 'Ambuscade,' of 40, on board of which Penrose acted as lieutenant of marines, the 'Gloria,' of 38, and some inferior vessels. Preparatory to an attack on Buenos Ayres, it was deemed necessary to begin with the capture of Nova Coloma, and the ships approached closely to the fortress of that settlement. The men were in high spirits, military music sounded on board, while the new uniforms and polished arms of the marines gave a splendid appearance to the scene. Penrose, the night before, had written and despatched to his mistress in England a poetical address, which evinced at once the affection and serenity of his heart, on the eve of danger. The gay preparative was followed by a heavy fire of several hours, at the end of which, when the Spanish batteries were almost silenced, and our countrymen in immediate expectation of seeing the enemy strike his colours, the Lord Clive was found to be on fire, and the same moment which discovered the flames showed the impossibility of extinguishing them. A dreadful spectacle was then exhibited. Men who had the instant before assured themselves of wealth and conquest, were seen crowding to the sides of the ship, with the dreadful alternative of perishing by fire or water. The enemy's fire was redoubled at the sight of their calamity. Out of Macnamara's crew, of 340 men, only 78 were saved. Penrose escaped with his life on board the 'Ambuscade,' but received a wound in the action, and the subsequent hardships which

he underwent, in a prize-sloop, in which he was stationed, ruined the strength of his constitution. He returned to England, resumed his studies at Oxford, and having taken orders, accepted of the curacy of Nowbury, in Berkshire, of which his father was the rector. He resided there for nine years, having married the lady already alluded to, whose name was Mary Slocock. A friend at last rescued him from this obscure situation, by presenting him with the rectory of Beckington and Standerwick, in Somersetshire, worth about £500 a year. But he came to his preferment too late to enjoy it. His health having never recovered from the shock of his American service, obliged him, as a last remedy, to try the hot wells at Bristol, at which place he expired, in his thirty-sixth year.—Campbell's "Specimens," p. 561.

SIR JOHN HENRY MOORE.

"Sir John Moore, Bart, born 1756, died 1780. This interesting and promising young man died of a decline in his twenty-fourth year"—Campbell's "Specimens."

RICHARD JAGO.

"Richard Jago, born 1715, died 1781, the author of 'Edge-Hill,' a descriptive poem, was vicar of Sutterfield, near Stratford-on-Avon. Shenstone, who knew him at Oxford, where Jago was a sizar, used to visit him privately, it being thought beneath the dignity of a commoner to be intimate with a student of that rank, and continued his friendship for him through life"—Campbell's "Specimens."

COLLEY CIBBER

"Colley Cibber, born in London 1671, died 1757, an English poet and play-writer, the son of Gabriel Cibber, the sculptor, served in the army of the prince of Orange at the Revolution, and afterwards went on the stage, but not attaining to eminence as an actor, turned his attention to dramatic writing. His first play was 'Love's Last Shift,' which was performed in 1695, and met with great applause, after which he wrote a number of others. His best work is considered to be the 'Careless Husband,' performed in 1704; but the 'Non-juror' brought him the most fame and profit. George I, to whom it was dedicated, presented him with £200, and appointed him to the office of Poet-laureate. His comedies are

light, airy, and pleasant, but his royal odes possess many faults. He wrote an 'Apology' for his own life, which is very amusing, as it depicts many of his own foibles and peculiarities with considerable candour.—His son Theophilus followed, for a short time, the theatrical profession, and wrote a ballad opera called 'Pathe and Peggy.' Born 1703, died on his passage to Ireland, 1758"—Boston's "Dict. Univ. Biog." See Allibone's "Crit. Dict. Eng. Lit."

JAMES BEATTIE.

"James Beattie was born in 1735 in the parish of Lawrance Kirk, in Kincardineshire, Scotland. His father, who rented a small farm in Lawrence Kirk, died when the poet was only seven years old, but the loss of a protector was happily supplied to him by his elder brother, who kept him at school till he obtained a bursary at the Marischal College, Aberdeen. At that university he took the degree of master of arts, and, at nineteen, he entered on the study of divinity, supporting himself in the mean time by teaching a school in the neighbouring parish. Whilst he was in this obscure situation, some pieces of verse, which he transmitted to the Scottish Magazine, gained him a little local celebrity. Mr Gardon, an eminent Scottish lawyer, afterwards Lord Gardenstone, and Lord Monboddo, encouraged him as an ingenious young man, and introduced him to the tables of the neighbouring gentry, an honour not usually extended to a parochial schoolmaster. In 1757, he stood candidate for the place of usher in the high-school of Aberdeen. He was foiled by a competitor who surpassed him in the minutiae of Latin grammar, but his character as a scholar suffered so little by the disappointment, that at the next vacancy he was called to the place without a trial. He had not been long at this school, when, in 1761, he published a volume of Original Poems and Translations which (it speaks much for the critical clemency of the times) were favourably received, and highly commended in the English Reviews. So little satisfied was the author himself with those early effusions, that, excepting four, which he admitted to a subsequent edition of his works, he was anxious to have them consigned to oblivion, and he destroyed every copy of the volume which he could procure. About the age of twenty-six, he obtained the chair of Moral Philosophy in the Marischal College of Aberdeen, a promotion which he must have owed to his general reputation in literature, but it is singular, that the man who first proposed to solicit the High Constable of Scotland to obtain this appointment, should have grounded the proposal on the merit of Beattie's poetry. In the volume already

mentioned there can scarcely be said to be a budding promise of genius.

"Upon his appointment to this professorship, which he held for forty years, he immediately prepared a course of lectures for the students, and gradually compiled materials for those prose works, on which his name would rest with considerable reputation, if he were not known as a poet. It is true, that he is not a first-rate metaphysician, and the Scotch, in undervaluing his powers of abstract and close reasoning, have been disposed to give him less credit than he deserves, as an elegant and amusing writer. But the English, who must be best able to judge of his style, admire it for an ease, familiarity, and an Anglianism that is not to be found even in the correct and polished diction of Blair. His mode of illustrating abstract questions is fanciful and interesting.

"In 1765, he published a poem entitled 'The Judgment of Paris,' which his biographer, Sir William Forbes, did not think fit to rank among his works. For more obvious reasons Sir William excluded his lines, written in the subsequent year, on the proposal for erecting a monument to Churchill in Westminster Abbey—lines which have no beauty or dignity to redeem their bitter expression of hatred. On particular subjects, Beattie's virtuous indignation was apt to be hysterical. Dr Reid and Dr Campbell hated the principles of David Hume as sincerely as the author of the *Essay on Truth*, but they never betrayed more than philosophical hostility, while Beattie used to speak of the propriety of excluding Hume from civil society.

"His reception of Gray, when that poet visited Scotland in 1765, shows the enthusiasm of his literary character in a finer light. Gray's mind was not in poetry only, but in many other respects, peculiarly congenial with his own, and nothing could exceed the cordial and reverential welcome which Beattie gave to his illustrious visitant. In 1770, he published his 'Essay on Truth,' which had a rapid sale, and extensive popularity, and within a twelvemonth after, the first part of his 'Minstrel.' The poem appeared at first anonymously; but its beauties were immediately and justly appreciated. The second part was not published till 1774. When Gray criticised the 'Minstrel' he objected to its author, that, after many stanzas, the description went on and the narrative stopped. Beattie very justly answered to this criticism, that he meant the poem for description, not for incident. But he seems to have forgotten this proper apology, when he mentions in one of his letters his intention of producing Edwin, in some subsequent books, in the character of a warlike bard inspiring his countrymen to battle, and contributing to repel their invaders. This intention, if he ever seriously entertained it, might have produced some new

kind of poem, but would have formed an incongruous counterpart to the piece as it now stands, which, as a picture of still life, and a vehicle of contemplative morality, has a charm that is inconsistent with the bold evolutions of heroic narrative. After having portrayed his young enthusiast with such advantage in a state of visionary quiet, it would have been too violent a transition to have begun in a new book to surround him with dates of time and names of places. The interest which we attach to Edwin's character, would have been lost in a more ambitious effort to make him a greater or more important, or a more locally defined being. It is the solitary growth of his genius, and his isolated and mystic abstraction from mankind, that fix our attention on the romantic features of that genius. The simplicity of his fate does not divert us from his mind to his circumstances. A more unworldly air is given to his character, that instead of being tacked to the fate of kings, he was one 'Who envied not, who never thought of kings;' and that, instead of mingling with the troubles which deface the creation, he only existed to make his thoughts the mirror of its beauty and magnificence. Another English critic has blamed Edwin's vision of the faires as too splendid and artificial for a simple youth, but there is nothing in the situation ascribed to Edwin, as he lived in minstrel days, that necessarily excluded such materials from his fancy. Had he beheld steam-engines or dock-yards in his sleep, the vision might have been pronounced to be too artificial, but he might have heard of faires and their dances, and even of tapers, gold, and gems, from the ballads of his native country. In the second book of the poem there are some fine stanzas, but he has taken Edwin out of the school of nature, and placed him in his own, that of moral philosophy; and hence a degree of languor is experienced by the reader.

"Soon after the publication of the 'Essay on Truth,' and of the first part of the 'Minstrel,' he paid his first visit to London. His reception, in the highest literary and polite circles, was distinguished and flattering. The university of Oxford conferred on him the degree of doctor of laws, and the sovereign himself, besides honouring him with a personal conference, bestowed on him a pension of £200 a year.

"On his return to Scotland, there was a proposal for transferring him to the university of Edinburgh, which he expressed his wish to decline, from a fear of those personal enemies whom he had exorted by his *Essay on Truth*. This motive, if it was his real one, must have been connected with that weakness and irritability on polemical subjects which have been already alluded to. His metaphysical fame perhaps stood higher in Aberdeen than in Edinburgh; but to have dreaded personal hostility in the capital of a religious country,

amidst thousands of individuals as pious as himself, was a weakness unbecoming the professed champion of truth. For reasons of delicacy, more creditable to his memory, he declined a living in the church of England which was offered to him by his friend Dr. Porteus.

"After this, there is not much incident in his life. He published a volume of his *Essays* in 1776, and another in 1783, and the outline of his academical lectures in 1790. In the same year, he edited, at Edinburgh, Addison's papers in 'The Spectator,' and wrote a preface for the edition. He was very unfortunate in his family. The mental disorder of his wife, for a long time before it assumed the shape of a decided derangement, broke out in caprices of temper, which disturbed his domestic peace, and almost precluded him from having visitors in his family. The loss of his son, James Hay Beattie, a young man of highly promising talents, who had been conjoined with him in his professorship, was the greatest though not the last calamity of his life. He made an attempt to revive his spirits after that melancholy event, by another journey to England, and some of his letters from thence bespeak a temporary composure and cheerfulness; but the wound was never healed. Even music, of which he had always been fond, ceased to be agreeable to him, from the lively recollections which it excited of the hours which he had been accustomed to spend in that recreation with his favourite boy. He published the poems of this youth, with a partial eulogy upon his genius, such as might be well excused from a father so situated. At the end of six years more, his other son, Montague Beattie, was also cut off in the flower of his youth. This misfortune crushed his spirits even to temporary alienation of mind. With his wife in a madhouse, his sons dead, and his own health broken, he might be pardoned for saying, as he looked on the corpse of his last child, 'I have done with this world.' Indeed he acted as if he felt so, for though he performed the duties of his professorship till within a short time of his death, he applied to no study, enjoyed no society, and answered but few letters of his friends. Yet, amidst the depth of his melancholy, he would sometimes acquiesce in his childless fate, and exclaim, 'How could I have borne to see their elegant minds mangled with madness?' He was struck with a palsy in 1799, by repeated attacks of which his life terminated in 1803."—Campbell's 'Specimens,' pp 687-9. See Dr. Angus's "Handbook of Eng. Lit.", Allibone's "Crit. Dict. Eng. Lit.", Shaw's "Hist. Eng. Lit."; Gilfillan's edit. of "Beattie's Poems."

CHRISTOPHER SMART

"We hear of 'Single-speech Hamilton.' We have now to say something of 'Single-poem Smart,' the author of one of the grandest bursts of devotional and poetical feeling in the English language—the 'Song to David.' This poor unfortunate was born at Shipbourne, Kent, in 1722. His father was steward to Lord Barnard, who after his death continued his patronage to the son, who was then eleven years of age. The Dukes of Cleveland, through Lord Barnard's influence, bestowed on Christopher an allowance of £40 a-year. With this he went to Pembroke Hall, Cambridge, in 1739, and in 1745 elected a Fellow of Pembroke, and in 1747 took his degree of M.A. At college, Smart began to display that rockless dissipation which led afterwards to such melancholy consequences. He studied hard, however, at intervals, wrote poetry both in Latin and English; produced a comedy called a 'Trip to Cambridge; or, The Grateful Fair,' which was acted in the hall of Pembroke College, and, in spite of his vices and follies, was popular on account of his agreeable manners and amiable dispositions. Having become acquainted with Newberry, the benevolent, red-nosed bookseller commemorated in 'The Vicar of Wakefield,'—for whom he wrote some trifles,—he married his step-daughter, Miss Carman, in the year 1753. He now removed to London, and became an author to trade. He wrote a clever satire, entitled 'The Hilliad,' against Sir John Hill, who had attacked him in an underhand manner. He translated the fables of Phædrus into verse,—Horace into prose ('Smart's Horace' used to be a great favourite, under the rose, with schoolboys), made an indifferent version of the Psalms and Paraphrases, and a good one, at a former period, of Pope's 'Ode on St Cecilia's Day,' with which that poet professed himself highly pleased. He was employed on a monthly publication called 'The Universal Visitor.' We find Johnson giving the following account of this matter in Boswell's Life—Old Gardner, the bookseller, employed Rolt and Smart to write a monthly miscellany called 'The Universal Visitor.' There was a formal written contract. They were bound to write nothing else,—they were to have, I think, a third of the profits of the sixpenny pamphlet, and the contract was for ninety-nine years. I wrote for some months in 'The Universal Visitor' for poor Smart, while he was mad, not then knowing the terms on which he was engaged to write, and thinking I was doing him good. I hoped his wits would soon return to him. Mine returned to me, and I wrote in 'The Universal Visitor' no longer.

"Smart at last was called to pay the penalty of his blended labour and dissipation. In 1763 he was shut up in a madhouse. His derangement had exhibited itself in a religious

way he insisted upon people kneeling down along with him in the street and praying. During his confinement, writing materials were denied him, and he used to write his poetical pieces with a key on the wainscot. Thus 'scrabbling,' like his own hero, on the wall, he produced his immortal 'Song to David.' He became by and by sane, but, returning to his old habits, got into debt, and died in the King's Bench prison, after a short illness, in 1770.

"The 'Song to David' has been well called one of the greatest curiosities of literature. It ranks in this point with the tragedies written by Lee, and the sermons and prayers uttered by Hall in a similar melancholy state of mind. In these cases, as well as in Smart's, the thin partition between genius and madness was broken down in thunder,—the thunder of a higher poetry than perhaps they were capable of even conceiving in their saner moments. Lee produced in that state—which was, indeed, nearly his normal one—some glorious extravagancies. Hall's sermons, monologised and overheard in the madhouse, are said to have transcended all that he preached in his healthier moods. And, assuredly, the other poems by Smart scarcely furnish a point of comparison with the towering and sustained loftiness of some parts of the 'Song to David.' Nor is it loftiness alone,—although the last three stanzas are absolute inspiration, and you see the waters of Castalia tossed by a heavenly wind to the very summit of Parnassus,—but there are innumerable exquisite beauties and subtleties, dropt as if by the hand of rich hasty, in every corner of the poem. Witness his description of David's muse, as a

'Blest light, still gazing on the gloom,
The more than Michael of his bloom,
The Abishag of his age.'

The account of David's object—

'To further knowledge, silence vice,
And plant perpetual paradise,
When God had calmed the world.'

Of David's Sabbath—

''Twas then his thoughts self-conquest
pruned,
And heavenly melancholy tuned,
To bless and bear the rest.'

One of David's themes—

'The multitudinous abyss,
Where secrecy remains in bliss,
And wisdom hides her skill.'

And, not to multiply instances to repletion, this stanza about gems—

'Of gems—their virtue and their price,
Which, hid in earth from man's device,
Their darts of lustre sheath;
The jasper of the master's stamp,
The topaz blazing like a lamp,
Among the mines beneath.'

"Incoherence and extravagance we find here and there, but it is not the flutter of weakness, it is the fury of power from the very stumble of the rushing steed, sparks are kindled. And, even as Baretta, when he read the 'Rambler' in Italy, thought within himself, If such are the lighter productions of the English mind, what must be the grander and sterner efforts of its genius? and formed, consequently, a strong desire to visit that country, so might he have reasoned, if such poems as 'David' issue from England's very madhouses, what must be the writings of its saner and nobler poetic souls? and thus might he, from the parallax of a Smart, have been able to rise toward the ideal altitudes of a Shakspeare or a Milton. Indeed, there are portions of the 'Song to David,' which a Milton or a Shakspeare has never surpassed. The blaze of the meteor often eclipses the light of

'The loftest star of unascended heaven,
Pinnacled dim in the intense inane'."

—Giffillan's "Less-Known Brit. Poets," vol. iii, pp 151-3.

RICHARD GLOVER.

"Richard Glover, born 1712, died 1785, was the son of a Hamburgh merchant in London, and was born in St Martin's-lane, Cannon-street. He was educated at the school of Cheam, in Surrey, but being intended for trade, was never sent to the university. This circumstance did not prevent him from applying assiduously to classical learning, and he was in the competent opinion of Dr Warton, one of the best Greek scholars of his time. This fact is worth mentioning, as it exhibits how far a determined mind may connect the pursuits, and even distinctions of literature, with an active employment. His first poetical effort was a poem to the memory of Sir Isaac Newton, which was written at the age of sixteen, and which his friend, Dr Pemberton, thought fit to prefix to a 'View of the Newtonian Philosophy,' which he published. Dr Pemberton, who was a man of more science than taste, on this and on some other occasions addressed the public with critical eulogies on the genius of Glover, written with an excess of admiration, which could be pardoned only for its sincerity. It gives us a higher idea of the youthful promises of his mind, to find that the intelligent poet Green had the same prepossession in his favour. Green says of him in the 'Spleen'—

'But there's a youth, that you can name,
Who needs no leading-strings to fame;
Whose quick maturity of brain
The birth of Pallas may explain.'

"At the age of twenty-five he published

nine books of his 'Leonidas' The poem was immediately taken up with ardour by Lord Cobham, to whom it was inscribed, and by all the readers of verse, and leaders of politics, who professed the strongest attachment to liberty It ran rapidly through three editions, and was publicly extolled by the pen of Fielding, and by the lips of Chatham Even Swift, in one of his letters from Ireland, duly inquires of Pope, 'Who is this Mr Glover, who writ "Leonidas," which is reprinting here, and hath great vogue?' Overrated as 'Leonidas' might be, Glover stands acquitted of all attempts or artifices to promote its popularity by false means. He betrayed no irritation in the disputes which were raised about its merit, and his personal character appears as respectable in the ebb as in the flow of his poetical reputation

"In the year 1739 he published his poem 'London; or the Progress of Commerce,' in which, instead of selecting some of those interesting views of the progress of social life and civilization which the subject might have afforded, he confined himself to exciting the national spirit against the Spaniards This purpose was better effected by his nearly contemporary ballad of 'Hosier's Ghost'

"His talents and politics introduced him to the notice and favour of Frederick, Prince of Wales, whilst he maintained an intimate friendship with the chiefs of the opposition In the mean time, he pursued the business of a merchant in the city, and was an able auxiliary to his party, by his eloquence at public meetings, and by his influence with the mercantile body Such was the confidence in his knowledge and talents, that in 1743 the merchants of London deputed him to plead, in behalf of their neglected rights, at the bar of the House of Commons, a duty which he fulfilled with great ability In 1744, he was offered an employment of a very different kind, being left a bequest of £500 by the Duchess of Marlborough, on condition of his writing the duke's life, in conjunction with Mallet He renounced this legacy, while Mallet accepted it, but never fulfilled the terms Glover's rejection of the offer was the more honourable, as it came at a time when his own affairs were so embarrassed as to oblige him to retire from business for several years, and to lead a life of the strictest economy. During his distresses, he is said to have received from the Prince of Wales a present of £500 In the year 1751, his friends in the city made an attempt to obtain for him the office of city chamberlain; but he was unfortunately not named as a candidate till the majority of votes had been engaged to Sir Thomas Harrison The speech which he made to the livery on this occasion did him much honour, both for the liberality with which he spoke of his successful opponent, and for the manly but unassuming manner in which he expressed the consciousness of his own integrity, amidst his private mis-

fortunes, and asserted the merit of his public conduct as a citizen The name of Guildhall is certainly not apt to inspire us with high ideas either of oratory or of personal sympathy, yet there is something in the history of this transaction which increases our respect, not only for Glover, but for the scene itself, in which his eloquence is said to have warmly touched his audience with a feeling of his worth as an individual, of his spirit as a politician, and of his powers as an accomplished speaker. He earned the sentiments and endowments of a polished scholar into the most popular meeting of trading life, and showed that they could be welcomed there. Such men elevate the character of a mercantile country.

"During his retirement from business, he finished his tragedy of 'Boadicea,' which was brought out at Drury Lane in 1753, and was acted for nine nights, it is said 'successfully,' perhaps a misprint for successively. Boadicea is certainly not a contemptible drama. It has some scenes of tender interest between Volumnia and Dumnorix, but the defectiveness of its incidents, and the frenzied character of the British queen, render it upon the whole unpleasant. Beaumont and Fletcher, in their play on the same subject, have left Boadicea, with all her rashness and revengeful disposition, still a heroine, but Glover makes her a beldam and a fury, whom we could scarcely condemn the Romans for having carted. The disgusting novelty of this impression is at variance with the traditional regard for her name, from which the mind is unwilling to part. It is told of an eminent portrait-painter, that the picture of each individual which he took had some resemblance to the last sitter: when he painted a comic actress, she resembled a doctor of divinity, because his imagination had not yet been delivered of the doctor. The converse of this seems to have happened to Glover. He anticipated the hideous traits of Medea, when he produced the British queen. With a singular degree of poetical injustice, he leans to the side of compassion in delineating Medea, a monster of infanticide, and prepossesses us against a high-spirited woman, who avenged the wrongs of her country, and the violation of her daughters. His tragedy of 'Medea' appeared in 1761, and the spirited acting of Mrs. Yates gave it considerable effect.

"In his later years, his circumstances were greatly improved, though we are not informed from what causes. He returned again to public life, was elected to parliament, and there distinguished himself, whenever mercantile prosperity was concerned, by his knowledge of commerce, and his attention to its interests. In 1770 he enlarged his 'Leonidas' from nine to twelve books, and afterwards wrote its sequel, the 'Atheniad,' and a sequel to 'Medea.' The latter was never acted, and the former seldom read. The close of his

life was spent in retirement from business, but amidst the intimacy of the most eminent scholars of his time

"Some contemporary writers, calling themselves critics, preferred 'Leonidas' in its day to 'Paradise Lost,' because it had smoother versification, and fewer hard words of learning. The re-action of popular opinion against a work that has been once over-rated is apt to depress it beneath its just estimation. It is due to 'Leonidas' to say, that its narrative, descriptions, and imagery, have a general and chaste congruity with the Grecism of its subject. It is far, indeed, from being a vivid or arresting picture of antiquity, but it has an air of classical taste and propriety in its design, and it sometimes places the religion and manners of Greece in a pleasing and impressive light. The poet's description of Dithyrambus making his way from the cave of Ceta, by a secret ascent, to the temple of the Muses, and bursting, unexpectedly, into the hallowed presence of their priestess Melissa, is a passage fraught with a considerable degree of the fanciful and beautiful in superstition. The abode of Oileus is also traced with a suavity of local description, which is not unusual to Glover, and the speech of Melissa, when she first receives the tidings of her venerable father's death, supports a fine consistency with the august and poetical character which is ascribed to her

A sigh

Broke from her heart, these accents from her lips

The full of days and honours through the gate

Of painless slumber is retired. His tomb
Shall stand among his fathers, in the shade
Of his own trophies. Placid were his days,
Which flow'd through blessings. As a river
pure,

Whose sides are flow'ry, and whose meadows
fair,

Meets in his course a subterranean void,
There dips his silver head, again to rise,
And, rising, glide through flowers and meadows
new;

So shall Oileus in those happier fields,
Where never gloom of trouble shades the
mind'

"The undeniable fault of the entire poem is, that it wants impetuosity of progress, and that its characters are without warm and interesting individuality. What a great genius might have made of the subject, it may be difficult to pronounce by supposition, for it is the very character of genius to produce effects which cannot be calculated. But imposing as the names of Leonidas and Thermopylae may appear, the subject which they formed for an epic poem was such, that we cannot wonder at its baffling the powers of Glover. A poet, with such a theme, was furnished indeed with a grand outline of actions and senti-

ments; but how difficult was it, after all that books could teach him, to give the close and veracious appearance of life to characters and manners beheld so remotely on the verge of the horizon of history! What difficulty to avoid coldness and generality on the one hand, if he delineated his human beings only with the manners which history could authenticate, and to shun grotesqueness and inconsistency on the other, if he filled up the vague outline of the antique with the particular and familiar traits of modern life! Neither Fennel, with all his genius, nor Barthelemy, with all his learning, have kept entirely free of this latter fault of incongruity, in modernising the aspect of ancient manners. The characters of Barthelemy, in particular, often remind us of statues in modern clothes. Glover has not fallen into this impurity, but his purity is cold. his heroes are like outlines of Grecian faces, with no distinct or minute physiognomy. They are not so much poetical characters as historical recollections. There are, indeed, some touches of spirit in Artemisia's character, and of pathos in the episode of Teibazus; but Leonidas is too good a Spartan, and Xerxes too bad a Persian, to be pitied, and most of the subordinate agents, that fall or triumph in battle, only load our memories with their names. The local descriptions of 'Leonidas,' however, its pure sentiments, and the classical images which it recalls, render it interesting as the monument of an accomplished and amiable mind."—Campbell's "Specimens," pp 588-590. See Allibone's "Crit Dict Eng Lit.", Maunder's "Biog. Dict", Beeton's "Dict Univ Biog."

ROBERT DODSLEY.

"Robert Dodsley, born 1703, died 1764. It is creditable to the memory of Pope to have been the encourager of this ingenious man, who rose from the situation of a footman to be a very eminent bookseller. His plan of republishing 'Old English Plays' is said to have been suggested to him by the literary amateur Coxeter, but the execution of it leaves us still indebted to Dodsley's enterprise."—Campbell's "Specimens." See Allibone's "Crit Dict Eng Lit."

SAMUEL BISHOP

"Samuel Bishop was born in 1731, and died in 1795. He was an English clergyman, master of Merchant Tailors' School, London, and author of a volume of Latin pieces, entitled 'Fæne Poemata,' and of various other poetical pieces. We give some verses to his wife, from which it appears that he remained an ardent lover long after having become a husband."—Gilfillan's "Less-known Brit.

Poets" See Alibone's "Crit. Dict. Eng. Lit."; Campbell's "Specimens."

JOHN BAMPFYLDE.

"John Bampfylde, born 1754, died 1796, was the younger brother of Sir Charles Bampfylde. He was educated at Cambridge, and published his 'Sonnets' in 1776, when very young. He soon after fell into mental derangement, and passed the last years of his life in a private madhouse. After twenty years' confinement he recovered his senses, but not till he was in the last gasp of consumption"—Campbell's "Specimens" See Alibone's "Crit. Dict. Eng. Lit."

SIR WILLIAM JONES

"Sir William Jones, an Indian judge and learned Oriental writer, was born in London, 1746, and died at Calcutta, 1794. Losing his father in his infancy, his education devolved on his mother, a woman of great virtue and understanding, from whom he learnt the rudiments of knowledge, and was then removed to Harrow school, where he made such great progress in his studies, that Dr. Sumner, the master, affirmed that his pupil knew more Greek than himself, a previous master having said, 'If Jones were left naked on Salisbury plain, he would nevertheless find the road to fame'. In 1764 he was entered of University College, Oxford, where to his classical pursuits he added the study of the Persian and Arabic languages, also the Spanish, Italian, and Portuguese. At the age of nineteen he became tutor to Lord Althorpe, and, during his residence at Wimbledon, in that noble family, he greatly enlarged his acquirements in Oriental literature. In 1769 he made a tour in France, and about the same time undertook, at the request of the king of Denmark, to translate the history of Nadir Shah from Persian into French. In 1770 he entered on the study of the law at the Temple, but continued his application to Oriental learning and general literature. In 1774 he published his 'Commentaries on Asiatic Poetry,' dedicated to the University of Oxford. In 1783 he obtained the appointment of a judge of the Supreme Court at Calcutta, a post which had been the object of his anxious wishes. The honour of knighthood was on this occasion conferred on him, and he soon after married a daughter of the bishop of St Asaph. In April of that year he embarked for India, from which he was never destined to return. On the voyage his active mind projected the establishment of a society in Bengal for the purpose of illustrating Oriental antiquities and literature. This scheme he saw carried into effect, and under his auspices, and by his direction, the society acquired a high

reputation. The volumes of its 'Transactions' are inestimable, and are enriched by several valuable productions from Sir William's pen. As a judge he was indefatigable and impartial. He studied the native laws of the country, and became so versed in the Sanscrit and the codes of the Brahmins, as to gain the admiration of the most learned men in that country. In 1799 his works were collected and published in 6 vols, and his life written by Lord Teignmouth, in one volume, 1804. A beautiful monument has been erected to his memory in St Paul's Cathedral by the East India Company"—Beeton's "Dict. Univ. Biog." See Maundor's "Biog. Dict.", Shaw's "Hist. Eng. Lit.", Chambers' "Cyc. Eng. Lit."

FRANCIS FAWKES.

"Francis Fawkes, born 1721, died 1777, made translations from some of the minor Greek poets (viz Anacreon, Sappho, Bion and Moschus, Musæus, Theocritus, and Apollonius), and modernised the description of 'May and Winter,' from Gawan Douglas. He was born in Yorkshire, studied at Cambridge, was curate of Croydon, in Surrey, where he obtained the friendship of Archbishop Herring, and by him was collated to the vicarage of Ovington, in Kent. By the favour of Dr. Plumtre, he exchanged this vicarage for the rectory of Hayes, and was finally made chaplain to the Princess of Wales. He was the friend of Johnson and Warton, a learned and a jovial parson"—Campbell's "Specimens" See Alibone's "Crit. Dict. Eng. Lit."

WILLIAM WHITEHEAD

"William Whitehead, an English poet, was born at Cambridge, 1715, and died 1788. He became secretary and registrar of the order of the Bath, and, in 1757, poet-laureate. Besides his odes and songs, he wrote 'The Roman Father,' and 'Cæssa,' tragedies, 'The School for Lovers,' a comedy, 'A Trip to Scotland,' a farce.—Beeton's "Dict. Univ. Biog."

DR. JAMES GRAINGER

"This writer possessed some true imagination, although his claim to immortality lies in the narrow compass of one poem—his 'Ode to Solitude'. Little is known of his personal history. He was born in 1721, belonging to a gentleman's family in Cumberland. He studied medicine, and was for some time a surgeon connected with the army. When the peace came, he established himself in London as a medical practitioner. In 1775 he published his 'Solitude,' which found many admirers,

including Dr. Johnson, who pronounced its opening lines 'very noble' He afterwards indited several other pieces, wrote a translation of Tibullus, and became one of the critical staff of the *Monthly Review*. He was unable, however, through all these labours to secure a competence, and, in 1759, he sought the West Indies In St Christopher's he commenced practising as a physician, and married the Governor's daughter, who brought him a fortune He wrote a poem entitled 'The Sugar-cane' This was sent over to London in MS, and was read at Sir Joshua Reynolds' table to a literary coterie, who, according to Boswell, all burst out into a laugh when, after much blank-verse pomp, the poet began a new paragraph thus—

'Now, muse, let's sing of rats'

And what increased the ridicule was, that one of the company, slyly overlooking the reader, found that the word had been originally 'mice,' but had been changed to rats as more dignified.

"Boswell goes on to record Johnson's opinion of Grainger He said, 'He was an agreeable man, a man that would do any good that was in his power' His translation of Tibullus was very well done, but 'The Sugar-cane, a Poem,' did not please him. 'What could he make of a Sugar-cane' one might as well write "The Parsley-bed, a Poem," or "The Cabbage Garden, a Poem"' Boswell—"You must then *pickle* your cabbage with the *sal Athicum*' Johnson—"One could say a great deal about cabbage The poem might begin with the advantages of civilized society over a rude state, exemplified by the Scotch, who had no cabbages till Oliver Cromwell's soldiers introduced them, and one might thus show how arts are propagated by conquest, as they were by the Roman arms" Cabbage, by the way, in a metaphorical sense, might furnish a very good subject for a *literary satire*

"Grainger died of the fever of the country in 1767 Bishop Percy corroborates Johnson's character of him as a man He says, 'He was not only a man of genius and learning, but had many excellent virtues, being one of the most generous, friendly, benevolent men I ever knew.'

"Grainger in some points reminds us of Dyer Dyer staked his reputation on 'The Fleece,' but it is his lesser poem, 'Grongar Hill,' which preserves his name, that fine effusion has survived the laboured work. And so Grainger's 'Solitude' has supplanted the stately 'Sugar-cane' The scenery of the West Indies had to wait till its real poet appeared in the author of 'Paul and Virginia' Grainger was hardly able to cope with the strange and gorgeous contrasts it presents of cliffs and crags, like those of Iceland, with vegetation rich as that of the fairest parts of India, and of splendid sunshine, with tempests of such tremendous fury that, but for their

brief continuance, no property could be secure, and no life could be safe.

"The commencement of the 'Ode to Solitude' is fine, but the closing part becomes tedious In the middle of the poem there is a tumult of personification, some of them felicitous and others forced.

'Sage Reflection, bent with years,'
may pass, but

'Conscious Virtue, void of fears,'
is poor.

'Halcyon Peace on moss reclined,'
is a picture,

'Retrospect that scans the mind,'
is nothing,

'Health that snuffs the morning air,'
is a living image, but what sense is there in
'Full-eyed Truth, with bosom bare' ?
and how poor his

'Laughter in loud peals that breaks,'
to Milton's

'Laughter holding both his sides' !
The paragraph, however, commencing

'With you roses brighter bloom'
and closing with

'The boundless macrocosm's thine,'
is very spirited, and, along with the opening lines, proves Grainger a poet"—Gilfillan's
"Less-known British Poets," vol. iii. See
Allibone's "Crit Dict Eng Lit"

JAMES MERRICK.

"James Merrick, born 1720, died 1769, was a clergyman, as well as a writer of verse, and became a Fellow of Trinity College, Oxford, where Lord North was one of his pupils He took orders, but owing to incessant pains in the head, could not perform duty His works are a translation of Tryphiodorus, done at twenty, a version of the Psalms, a collection of Hymns, and a few miscellaneous pieces — Gilfillan's "Less-known British Poets," vol iii.

JOHN SCOTT

"This worthy and poetical Quaker, who was the son of a draper in London, was born, in the borough of Southwark, 1730, and died 1783. His father retired to Amwell, in Hertfordshire, when our poet was only ten years old, and this removal, together with the circumstance of his never having been inoculated for the small pox, proved an unfortunate impediment to his education He was put to a day-school, in the neighbouring town of Ware, where not

much instruction was to be had, and from that little he was called away, upon the first alarm of infection. Such indeed was his constant apprehension of the disease, that he lived for twenty years within twenty miles of London without visiting it more than once. About the age of seventeen, however, he betook himself to reading. His family, from their cast of opinions and society, were not likely to abound either in books or conversation relating to literature, but he happened to form an acquaintance and friendship with a neighbour of the name of Frogley, a master bricklayer, who, though an uneducated man, was an admirer of poetry, and by his intercourse with this friend he strengthened his literary propensity. His first poetical essays were transmitted to the 'Gentleman's Magazine.' In his thirtieth year he published four elegies, which were favourably received. His poems, entitled, 'The Garden,' and 'Amwell,' and his volume of collected poetical pieces, appeared after considerable intervals, and his 'Critical Essays on the English Poets,' two years after his death. These, with his 'Remarks on the Poems of Rowley,' are all that can be called his literary productions. He published also two poetical tracts, in answer to Dr Johnson's 'Patruot,' and 'False Alarm.' His critical essays contain some judicious remarks on Denham and Dyer, but his verbal strictures on Collins and Goldsmith discover a miserable insensibility to the soul of those poets. His own verses are chiefly interesting where they breathe the pacific principles of the Quaker, while his personal character engages respect, from exhibiting a public spirit and liberal taste beyond the habits of his brethren. He was well informed in the laws of his country, and, though prevented by his tenets from becoming a magistrate, he made himself useful to the inhabitants of Amwell, by his offices of arbitration, and by promoting schemes of local improvement. He was constant in his attendance at turnpike meetings, navigation trusts, and commissions of land-tax. Ware and Hertford were indebted to him for the plan of opening a spacious road between those two towns. His treatises on the highway and parochial laws were the result of long and laudable attention to those subjects.

"His verses, and his amiable character, gained him by degrees a large circle of literary acquaintance, which included Dr Johnson, Sir William Jones, Mrs Montague, and many other distinguished individuals, and having submitted to inoculation, in his thirty-sixth year, he was from that period more frequently in London. In his retirement he was fond of gardening, and, in amusing himself with the improvement of his grounds, had excavated a grotto in the side of a hill, which his biographer, Mr. Hoole, writing in 1785, says was still shown as a curiosity in that part of the country. He was twice married. His first

wife was the daughter of his friend Frogley. He died at a house in Radcliff, of a putrid fever, and was interred there in the burying ground of the Friends."—Campbell's "Specimens." See Gillfillan's "Less-known British Poets."

WILLIAM OLDYS.

"Oldys was born in 1696, and died in 1761. He was a very diligent collector of antiquarian materials, and the author of a *Life of Balguy*. He was intimate with Captain Grose, Burns' friend, who used to rally him on his inordinate thirst for ale, although, if we believe Burns, it was paralleled by Grose's liking for port."—Gillfillan's "Less-known British Poets." See Campbell's "Specimens."

AUGUSTUS TOPLADY.

"Augustus Montague Toplady, a zealous advocate for the Calvinism of the Church of England, was born at Farnham, in Surrey, 1740, and died 1778. He was educated at Westminster School, and at Trinity College, Dublin, and became vicar of Broad Hembury, in Devonshire. He was a strenuous opponent of Wesley, and brought a large share of metaphysical acuteness into the Calvinistic controversy. His works form six volumes."—Beeton's "Dict. Univ. Biog."

JOSEPH HART.

A writer of many beautiful hymns, but of whose life little is known. About 1759

HENRY CAREY.

"Of Henry Carey, the author of the popular song, 'Sally in our Alley,' we know only that he was a professional musician, composing the air as well as the words of 'Sally,' and that, in 1763, he died by his own hands."—Gillfillan's "Less-known British Poets," vol. iii. See Alibon's "Crit. Dict. Eng. Lit.," Campbell's "Specimens."

PAUL WHITEHEAD.

"Paul Whitehead, born 1710, died 1774, was the son of a tailor in London, and, after a slender education, was placed as an apprentice to a woollen-draper. He afterwards went to the Temple, in order to study law. Several years of his life (it is not quite clear at what period) were spent in the Fleet-prison, owing to a debt which he foolishly contracted, by

putting his name to a joint security for £3000, at the request of his friend Fleetwood, the theatrical manager, who persuaded him that his signature was a mere matter of form. How he obtained his liberation we are not informed.

"In the year 1735 he married a Miss Anne Dyer, with whom he obtained ten thousand pounds. She was homely in her person, and very weak in intellect; but Whitehead, it appears, always treated her with respect and tenderness.

"He became, in the same year, a satirical rhymist against the ministry of Walpole, and having published his 'State Dunces,' a weak echo of the manner of the 'Dunciad,' he was patronised by the opposition, and particularly by Bubb Doddington. In 1739 he published the 'Manners,' a satire, in which Mr. Chalmers says that he attacks every thing venerable in the constitution. The poem is not worth disputing about; but it is certainly a more personal lampoon, and no attack on the constitution. For this invective he was summoned to appear at the bar of the House of Lords, but concealed himself for a time, and the affair was dropped. The threat of prosecuting him, it was suspected, was meant as a hint to Pope, that those who satirised the great might bring themselves into danger, and Pope (it is pretended) became more cautious. There would seem, however, to be nothing very terrific in the example of a prosecution, that must have been dropped either from clemency or conscious weakness. The ministerial journals took another sort of revenge, by accusing him of irreligion, and the evidence, which they candidly and consistently brought to substantiate the charge, was the letter of a student from Cambridge, who had been himself expelled from the university for atheism.

"In 1744 he published another satire, entitled the 'Gymnasiad,' on the most renowned boxers of the day. It had at least the merit of being harmless.

"By the interest of Lord Despensers, he obtained a place under government, that of deputy treasurer of the chamber, and, retiring to a handsome cottage, which he purchased at Twickenham, he lived in comfort and hospitality, and suffered his small satire and politics to be equally forgotten. Churchill attacked him in a couplet —

'May I (can worse disgrace on manhood fall?)

Be born a Whitehead and baptised a Paul'

But though a libertine like Churchill, he seems not to have been the worse man of the two. Sir John Hawkins gives him the character of being good-hearted, even to simplicity, and says, that he was esteemed a Twickenham for his kind offices, and for composing quarrels among his neighbours."—Campbell's "Specimens."

JOHN CUNNINGHAM.

"John Cunningham, born 1729, died 1778, the son of a wine-cooper in Dublin, was a respectable actor, and performed several years in Digges's company, Edinburgh. In his latter years he resided in Newcastle-on-Tyne, in the house of a 'generous printer,' whose hospitality for some time supported the poet. Cunningham's pieces are full of pastoral simplicity and lyrical melody. He aimed at nothing high and seldom failed."—Chambers' "Cyc. Eng. Lit.," vol. ii. See Allibone's "Crt. Dict. Eng. Lit.," Campbell's "Specimens."

NATHANIEL COTTON.

"Nathaniel Cotton, born 1721, died 1788, wrote 'Visions in Verse,' for children, and a volume of poetical 'Miscellanies.' He followed the medical profession in St. Albans, and was distinguished for his skill in the treatment of cases of insanity. Cowper, his patient, bears evidence to his 'well-known humanity and sweetness of temper.'"—Chambers' "Cyc. Eng. Lit.," vol. ii. p. 122. See Allibone's "Crt. Dict. Eng. Lit.," Grimshaw's "Life of Cowper," Southey's "Life and Works of Cowper."

CHRISTOPHER ANSTEY.

"Christopher Anstey, born 1724, died 1805, was author of 'The New Bath Guide,' a light satirical and humorous poem, which appeared in 1766, and set an example in this description of composition, that has since been followed in numerous instances, and with great success. Smollett, in his 'Humphrey Clinker,' published five years later, may be almost said to have reduced the 'New Bath Guide' to prose. Many of the characters and situations are exactly the same as those of Anstey. This poem seldom rises above the tone of conversation, but is easy, sportive, and entertaining. The fashionable Fribbles of the day, the chat, scandal and amusements of those attending the wells, and the canting hypocrisy of some sectarians, are depicted, sometimes with delicacy, but always with force and liveliness. Mr. Anstey was son of the Rev. Dr. Anstey, rector of Brinkeley, in Cambridgeshire, a gentleman who possessed a considerable landed property, which the poet afterwards inherited. He was educated at Eton school, and elected to King's College, Cambridge, and in both places he distinguished himself as a classical scholar. In consequence of his refusal to deliver certain declamations, Anstey quarrelled with the heads of the university, and was denied the usual degree. In the epilogue to the 'New Bath Guide,' he alludes to this circumstance—

'Granta, sweet Granta, were studious of ease,
Seven years did I sleep, and then lost my
degrees.'

He then went into the army, and married Miss Calvert, sister to his friend John Calvert, Esq., of Allbury Hall, in Hertfordshire, through whose influence he was returned to parliament for the borough of Hertford. He was a frequent resident in the city of Bath, and a favourite in the fashionable and literary coteries of the place. In 1766 was published his celebrated poem, which instantly became popular. He wrote various other pieces—'A Poem on the Death of the Marquis of Tavistock' (1767), 'An Election Ball, in Poetical Letters from Mr Inkle at Bath to his Wife at Gloucester', a 'Paraphrase of the Thirteenth Chapter of the First Epistle to the Corinthians', a satire entitled 'The Priest Dissected', 'Speculation, or a Defence of Mankind' (1780), 'Liberalty, or Memoirs of a Decayed Macaroni' (1788), 'The Farmer's Daughter, a Poetical Tale' (1795); and various other copies of occasional verses. Anstey also translated Gray's 'Elegy' into Latin verse, and addressed an elegant Latin Ode to Dr Jenner. While the 'New Bath Guide' was 'the only thing in fashion,' and relished for its novel and original kind of humour, the other productions of Anstey were neglected by the public, and have never been revived. In the enjoyment of his paternal estate, the poet, however, was independent of the public support, and he took part in the sports of the field up to his eightieth year. While on a visit to his son-in-law, Mr Bosanquet, at Harnage, Wiltshire, he was taken ill, and died on the 3rd of August, 1805"—Chambers' "Cyc. Eng. Lit." vol. ii. See Allibone's "Critt. Dict. Eng. Lit."

MRS THRALE.

"Mrs Thrale, afterwards Mrs. Piozzi, born 1740, died 1822, whose maiden name was Esther Lynch Salusbury, a native of Bodville, in Carnarvonshire, married Mr. Henry Thrale, the opulent brewer, in whose house Dr Johnson found so frequent a home. She was the authoress of 'The Three Warnings,' which is so good a piece of composition that Johnson has been supposed to have assisted in writing it. After the death of her husband, she married Piozzi, an Italian music-master, and left England. She wrote several other works, but the one by which she is best known is 'Anecdotes of Dr Johnson,' 1786. She spent the latter portion of her life at Clifton, where she died."—Shaw's "Hist. Eng. Lit."

THOMAS MOSS.

"Thomas Moss, who died in 1808, minister of Brierley Hill, and of Trentham, in Stafford-

shire, published anonymously, in 1769, a collection of miscellaneous poems, forming a thin quarto, which he had printed at Wolverhampton. One piece was copied by Dodsley into his 'Annual Register,' and from thence has been transferred (different persons being assigned as the author) into almost every periodical and collection of fugitive verses. This poem is entitled 'The Beggar' (sometimes called 'The Beggar's Petition'), and contains much pathetic and natural sentiment finely expressed.—Chambers' "Cyc. Eng. Lit.," vol. ii, p. 125.

JOHN WESLEY.

"John Wesley, born 1703, died 1791, a celebrated English divine, who, with Whitefield, founded Methodism. He was the son of Samuel Wesley the elder, and was educated at the Charterhouse, whence he removed to Christ Church College, Oxford; but in 1726 was chosen fellow of Lincoln College, where he became an eminent tutor. In 1730 he and his brother, with a few other students, formed themselves into a small society for the purpose of mutual education in religious exercises. They devoted their leisure to visiting the prisons and the sick, took the communion once a week, and fasted upon two out of every seven days. An association thus rigidly occupied with religious duties excited considerable notice, and, among other names bestowed upon the members, that of Methodists was applied to them with such success as to subsequently become the distinctive appellation of all their followers. Deeming Oxford a sphere not large enough for his labours, Wesley, with some others, went to Georgia, in North America, in 1735, with a view of converting the Indians. After a stay there of nearly two years, he returned to England, commenced preaching to open-air meetings, and gathered many followers. The churches being shut against him, he built spacious meeting-houses in London, Bristol, and other places. For some time he was united to George Whitefield, but differences arising on account of the doctrine of election, which was zealously espoused and preached by the latter, they separated, and the Methodists were denominated according to their respective leaders. Wesley was indefatigable in his labours, and was almost continually engaged in travelling over England, Wales, Scotland, and Ireland. No man ever laboured more zealously or continuously in the cause which he had undertaken. Every moment of his life was devoted to the organization of the great sect of Methodists, and he preserved his influence over it to the last. He published hymns, sermons, political tracts, and controversial pieces against the Calvinists and Moravians, but the complete list of the writings of this extraordinary man is too

voluminous to be inserted Two collected editions of his works have been published, the first in 32 vols., and the second in 16 vols The best biographies of him are those of Coke and More, and Southey His preaching was extemporaneous, but not vehement He dwelt much upon practical religion, though he taught his followers to seek inspiration of the Holy Spirit, and to aspire to a state of sinless perfection"—Beeton's "Dict. Univ. Biog." See Southey's "Life of Wesley"

CHARLES WESLEY.

"Charles Wesley, born 1708, died 1788, an English divine, and younger brother of the preceding, was one of the first Methodists, and continued a constant preacher among them to his death He wrote several hymns, and other pious pieces of great excellence"—Beeton's "Dict Univ Biog." See Southey's "Life of Wesley."

AARON HILL

"Aaron Hill was born in 1685, and died in the very minute of the earthquake of 1750, of the shock of which, though speechless, he appeared to be sensible. His life was active, benevolent, and useful. he was the general friend of unfortunate genius, and his schemes for public utility were frustrated only by the narrowness of his circumstances. Though his manners were unassuming, his personal dignity was such, that he made Pope fairly ashamed of the attempt to insult him, and obliged the satirist to apologise to him with a mean equivocation"—Campbell's "Specimens." See Alibone's "Cmt. Dict Eng. Lit"

GILBERT WEST

"Gilbert West, born 1706, died 1755. The translator of Pindar was the son of the Rev. Dr. West, who published an edition of the same classic at Oxford His mother was sister to Sir Richard Temple, afterwards Lord Cobham Though bred at Oxford with a view to the Church, he embraced the military life for some time, but left it for the employment of Lord Townshend, then secretary of state, with whom he accompanied the King to Hanover. Through this interest he was appointed clerk extraordinary to the Privy Council, a situation which however was not immediately profitable He married soon after, and retired to Wickham, in Kent, where his residence was often visited by Pitt and Lord Lyttelton. There he wrote his 'Observations on the Resurrection,' for which the University of Oxford made him a Doctor of

Laws. He succeeded at last to a lucrative clerkship of the Privy Council, and Mr Pitt made him deputy treasurer of Chelsea Hospital; but this accession to his fortune came but a short time previous to his death, which was occasioned by a stroke of the palsy."—Campbell's "Specimens"

ALEXANDER ROSS.

"Alexander Ross, a schoolmaster in Lochlee, in Angus, when nearly seventy years of age, in 1768, published at Aberdeen, by the advice of Dr. Beattie, a volume entitled 'Helenore, or the Fortunate Shepherdess, a Pastoral Tale in the Scottish Dialect, to which are added a few Songs by the Author.' Ross was a good descriptive poet, and some of his songs, as 'Woo'd, and Married, and a', 'The Rock and the Wee Pickle Tow,' are still popular in Scotland. Being chiefly written in the Kincardineshire dialect (which differs in many expressions, and in pronunciation, from the Lowland Scotch of Burns), Ross is less known out of his native district than he ought to be Beattie took a warm interest in the 'good-humoured, social, happy old man,' who was independent on £20 a year, and to promote the sale of his volume, he addressed a letter and a poetical epistle in praise of it to the Aberdeen Journal. The epistle is remarkable as Beattie's only attempt in Aberdeenshire Scotch, one verse of it is equal to Burns —

'O bonny are our greensward hows,
Where through the birks the burnie rows,
And the bee bums, and the ox lows,
And saft winds rustle,
And shepherd lads on sunny knowes
Blaw the blythe whistle'

Ross died in 1784, at the great age of eighty-six"—Chambers' "Cyc. Eng Lit" vol ii pp 125, 126.

LADY ANNE BARNARD

"Lady Anne Barnard was authoress of 'Auld Robin Gray,' one of the most perfect, tender, and affecting of all our ballads or tales of humble life. About the year 1771, Lady Anne composed the ballad to an ancient air. It instantly became popular, but the lady kept the secret of its authorship for the long period of fifty years, when, in 1823, she acknowledged it in a letter to Sir Walter Scott, accompanying the disclosure with a full account of the circumstances under which it was written At the same time Lady Anne sent two continuations to the ballad, which, like all other continuations (Don Quixote, perhaps, excepted), are greatly inferior to the original Indeed, the tale of sorrow is so complete in all its

parts, that no additions could be made without marring its simplicity or its pathos. Lady Anne was daughter of James Lindsay, fifth Earl of Balcarres, she was born 8th December, 1750, married in 1793 to Sir Andrew Barnard, librarian to George III., and died, without issue, on the 8th of May, 1825"—Chambers' "Cyc. Eng. Lit.," vol. ii p. 127. See Alibone's "Crit. Dict. Eng. Lit."

MRS. COCKBURN AND MISS JANE ELLIOT

"Here we find two ladies amicably united in the composition of one of Scotland's finest songs, the 'Flowers of the Forest.' Miss Jane Elliot of Minto, sister of Sir Gilbert Elliot of Minto, wrote the first and the finest of the two versions. Mrs. Cockburn, the author of the second, was a remarkable person. Her maiden name was Alicia Rutherford, and she was the daughter of Mr. Rutherford of Fermile, in Selkirkshire. She married Mr. Patrick Cockburn, a younger son of Adam Cockburn of Ormiston, Lord Justice-Clerk of Scotland. She became prominent in the literary circles of Edinburgh, and an intimate friend of David Hume, with whom she carried on a long and serious correspondence on religious subjects, in which it is understood the philosopher opened up his whole heart, but which is unfortunately lost. Mrs. Cockburn, who was born in 1714, lived to 1794, and saw and proclaimed the wonderful promise of Walter Scott. She wrote a great deal, but the 'Flowers of the Forest' is the only one of her effusions that has been published. A ludicrous story is told of her son, who was a dissipated youth, returning one night drunk, while a large party of *savants* was assembled in the house, and locking himself up in the room in which their coats and hats were deposited, nothing would rouse him; and the company had to depart in the best substitutes they could find for their ordinary habiliments,—Hume (characteristically) in a dreadnought, Monboddo in an old shabby hat, &c.—the echoes of the midnight Potterrow resounding to the laughter at their own odd figures. It is believed that Mrs. Cockburn's song was really occasioned by the bankruptcy of a number of gentlemen in Selkirkshire, although she chose to throw the new matter of lamentation into the old mould of song."—Giffillan's "Less-known Brit. Poets," vol. iii. See Alibone's "Crit. Dict. Eng. Lit."

ROBERT CRAWFORD

"Robert Crawford, author of 'The Bush aboon Traquair,' and the still finer lyric of 'Tweedside,' was the brother of Colonel Crawford of Achinames. He assisted Allan

Ramsay in his 'Tea-Table Miscellany,' and, according to information obtained by Burns, was drowned in coming from France in the year 1733. Crawford had genuine poetical fancy and expression. 'The true muse of native pastoral,' says Allan Cunningham, 'seeks not to adorn herself with unnatural ornaments; her spirit is in homely love and fireside joy, tender and simple, like the religion of the land, she utters nothing out of keeping with the character of her people, and the aspect of the soil, and of this spirit and of this feeling, Crawford is a large partaker.'"—Chambers' "Cyc. Eng. Lit." vol. ii p. 128. See Alibone's "Crit. Dict. Eng. Lit."

SIR GILBERT ELLIOT.

"Sir Gilbert Elliot, author of what Sir Walter Scott calls 'the beautiful pastoral song,' beginning

'My sheep I neglected, I broke my sheep-hook,' was father of the first Earl of Minto, and was distinguished as a speaker in parliament. He was, in 1763, treasurer of the navy, and afterwards keeper of the signet in Scotland. He died in 1777. Mr. Tytler, of Woodhouselee, says, that Sir Gilbert Elliot, who had been taught the German flute in France, was the first who introduced that instrument into Scotland, about the year 1725"—Chambers' "Cyc. Eng. Lit.," vol. ii p. 129. See Alibone's "Crit. Dict. Eng. Lit."

ROBERT FERGUSSON.

"This unfortunate Scotch bard was born in Edinburgh on the 17th (some say the 5th) of October, 1751. His father, who had been an accountant to the British Linen Company's Bank, died early, leaving a widow and four children. Robert spent six years at the grammar schools of Edinburgh and Dundee, went for a short period to Edinburgh College, and then, having obtained a bursary, to St. Andrews, where he continued till his seventeenth year. He was at first designed for the ministry of the Scottish Church. He distinguished himself at college for his mathematical knowledge, and became a favourite of Dr. Wilkie, Professor of Natural Philosophy, on whose death he wrote an elegy. He early discovered a passion for poetry, and collected materials for a tragedy on the subject of Sir William Wallace, which he never finished. He once thought of studying medicine, but had neither patience nor funds for the needful preliminary studies. He went away to reside with a rich uncle, named John Forbes, in the north, near Aberdeen. This person, however, and poor Fergusson unfortunately quarrelled,

and after residing some months in his house, he left it in disgust, and with a few shillings in his pocket proceeded southwards. He travelled on foot, and such was the effect of his vexation and fatigue, that when he reached his mother's house he fell into a severe fit of illness.

"He became, on his recovery, a copying-clerk in a solicitor's, and afterwards in a sheriff-clerk's office, and began to contribute to 'Buddiman's Weekly Magazine.' We remember in boyhood reading some odd volumes of this production, the general matter in which was unconceivably poor, relieved only by Fergusson's racy little Scottish poems. His evenings were spent chiefly in the tavern, amidst the gay and dissipated youth of the metropolis, to whom he was the 'wit, songster, and mimic.' That his convivial powers were extraordinary, is proved by the fact of one of his contemporaries, who survived to be a correspondent of Burns, doubting if even he equalled the fascination of Fergusson's converse. Dissipation gradually stole in upon him, in spite of resolutions dictated by remorse. In 1773, he collected his poems into a volume, which was warmly received, but brought him, it is believed, little pecuniary benefit. At last, under the pressure of poverty, toil, and intemperance, his reason gave way, and he was by a stratagem removed to an asylum. Here, when he found himself and became aware of his situation, he uttered a dismal shriek, and cast a wild and startled look around his cell. The history of his confinement was very similar to that of Nat Lee and Christopher Smart. For instance, a story is told of him which is an exact duplicate of one recorded of Lee. He was writing by the light of the moon, when a thin cloud crossed its disc. 'Jupiter, snuff the moon!' roared the impatient poet. The cloud thickened, and entirely darkened the light. 'Thou stupid god!' he exclaimed, 'thou hast snuffed it out.' By and by he became calmer, and had some affecting interviews with his mother and sister. A removal to his mother's house was even contemplated, but his constitution was exhausted, and on the 16th of October, 1774, poor Fergusson breathed his last. It is interesting to know that the New Testament was his favourite companion in his cell. A little after his death arrived a letter from an old friend, a Mr Burnet, who had made a fortune in the East Indies, wishing him to come out to India, and enclosing a remittance of £100 to defray the expenses of the journey.

"Thus, in his twenty-fourth year, perished Robert Fergusson. He was buried in the Canonsgate churchyard, where Burns afterwards erected a monument to his memory, with an inscription which is familiar to most of our readers.

"Burns in one of his poems attributes to Fergusson 'glorious parts.' He was cer-

tainly a youth of remarkable powers, although 'parts' rather than high genius seems to express his calibre. He can hardly be said to sing, and he never soars. His best poems, such as 'The Farmer's Ingle,' are just lively daguerreotypes of the life he saw around him—there is nothing ideal or lofty in any of them. His 'Ingle-bleeze' burns low compared to that which in 'The Cottar's Saturday Night' springs up aloft to heaven, like the tongue of an altar-fire. He stuffs his poems, too, with Scotch to a degree which renders them too rich for even a Scotchman's taste, and as repulsive as a haggis to that of an Englishman. On the whole, Fergusson's best claim to fame arises from the influence he exerted on the far higher genius of Burns, who seems, strangely enough, to have preferred him to Allan Ramsay."—Gilfillan's "Less-known Brit. Poets," vol. iii pp 206-8. See Allibone's "Crit. Dict. Eng. Lit."

EDWARD THOMPSON.

"Edward Thompson, born 1738, died 1786, was a native of Hull, and went to sea so early in life as to be precluded from the advantages of a liberal education. At the age of nineteen, he acted as lieutenant on board the Jason, in the engagement off Ushant, between Hawke and Confians. Coming to London, after the peace, he resided, for some time, in Kew-lane, where he wrote some light pieces for the stage, and some licentious poems, the titles of which need not be revived. At the breaking out of the American war, Garrick's interest obtained promotion for him in his own profession; and he was appointed to the command of the Hyæna frigate, and made his fortune by the single capture of a French East Indiaman. He was afterwards in Rodney's action off Cape St Vincent, and brought home the tidings of the victory. His death was occasioned by a fever, which he caught on board the Grampus, while he commanded that vessel, off the coast of Africa. Though a dissolute man, he had the character of an able and humane commander. A few of his sea songs are entitled to remembrance."—Campbell's "Specimens"

HENRY HEADLEY.

"Henry Headley, born 1766, died 1788, whose uncommon talents were lost to the world at the age of twenty-two, was born at Irstead, in Norfolk. He received his education at the grammar school of Norwich, under Dr. Parr, and at the age of sixteen was admitted a member of Trinity College, Oxford. There the example of Thomas Warton, the senior of his college, led him to explore the beauties of our elder poets. About the age of

twenty he published some pieces of verse, which exhibit no very remarkable promise, but his 'Select Beauties of the Ancient English Poets,' which appeared in the following year, were accompanied with critical observations, that showed an unparalleled ripeness of mind for his years. On leaving the university, after a residence of four years, he married, and retired to Matlock, in Derbyshire. His matrimonial choice is said to have been hastily formed, amidst the anguish of disappointment in a previous attachment. But short as his life was, he survived the lady whom he married.

"The symptoms of consumption having appeared in his constitution, he was advised to try the benefit of a warmer climate, and he took the resolution of repairing to Lisbon, unattended by a single friend. On landing at Lisbon, far from feeling any relief from the climate, he found himself oppressed by its sultriness; and in this forlorn state, was on the point of expiring, when Mr. De Vismes, to whom he had received a letter of introduction from the late Mr. Windham conveyed him to his healthful villa, near Cintra, allotted spacious apartments for his use, procured for him the ablest medical assistance, and treated him with every kindness and amusement that could console his sickly existence. But his malady proved incurable, and, returning to England at the end of a few months, he expired at Norwich."—Campbell's "Specimens." See Alibone's "Crit. Dict. Eng. Lit."

EDWARD MOORE.

"Edward Moore, born 1712, died 1757, was the son of a dissenting clergyman at Abingdon, in Berkshire, and was bred to the business of a linendraper, which he pursued, however, both in London and Ireland, with so little success, that he embraced the literary life (according to his own account) more from necessity than inclination. His 'Fables' (in 1744) first brought him into notice. The Right Honourable Mr. Pelham was one of his earliest friends; and his 'Trial of Selim' gained him the friendship of Lord Lyttelton. Of three works which he produced for the stage, his two comedies, the 'Foundling' and 'Gil Blas,' were unsuccessful, but he was fully indemnified by the profits and reputation of the 'Gamester.' Moore himself acknowledges that he owed to Garrick many popular passages of his drama; and Davies, the biographer of Garrick, ascribes to the great actor the whole scene between Lewson and Stukely, in the fourth act; but Davies's authority is not oracular. About the year

1751, Lord Lyttelton, in concert with Dodsley, projected the paper of the 'World,' of which it was agreed that Moore should enjoy the profits, whether the numbers were written by himself or by volunteer contributors. Lyttelton's interest soon enlisted many accomplished coadjutors, such as Cambridge, Jenyns, Lord Chesterfield, and H. Walpole. Moore himself wrote sixty-one of the papers. In the last number of the 'World' the conclusion is made to depend on a fictitious incident which had occasioned the death of the author. When the papers were collected into volumes, Moore, who superintended the publication, realized this jocular fiction by his own death, whilst the last number was in the press."—Campbell's "Specimens."

THOMAS RUSSELL.

"Thomas Russell, born 1762, died 1788, was the son of an attorney at Bridport, and one of Joseph Warton's wonderful boys at Winchester School. He became fellow of New College, Oxford, and died of consumption at Bristol Hot-Wells in his twenty-sixth year.

"His poems were posthumous. The sonnet on Philoctetes is very fine; and of our young writers, mature rather in genius than in years, Russell holds no humble place. Mr. Southey has numbered five, and Russell is among them—Chatterton, Bruce, Russell, Bampfylde, and Kirke White."—Campbell's "Specimens."

EARL NUGENT.

"Robert Craggs, afterwards created Lord Nugent, was an Irishman, a younger son of Michael Nugent, by the daughter of Robert, Lord Trimlestown, and born in 1709. He was, in 1741, elected M.P. for St Mawes, in Cornwall, and became, in 1747, comptroller to the Prince of Wales' household. He afterwards made peace with the Court, and received various promotions and marks of favour besides the peerage. In 1730, he published anonymously a volume of poems possessing considerable merit. He was converted from Popery, and wrote some vigorous verses on the occasion. Unfortunately, however, he relapsed, and again celebrated the event in a very weak poem, entitled 'Faith.' He died in 1788. Although a man of decided talent, as his 'Ode to Mankind' proves, Nugent does not stand very high either in the catalogue of Irish patriots or of 'royal and noble authors.'"—Giffillan's "Less-known Brit Poets," vol. iii. p. 261. See Campbell's "Specimens."

SIXTH PERIOD.

From 1727 to 1780.

840.—REMORSE

Is chance a guilt, that my disastrous heart,
For mischief never meant, must ever smart?
Can self-defence be sin? Ah, plead no more!
What though no purposed malice stained thee
o'er?
Had heaven befriended thy unhappy side,
Thou hadst not been provoked—or thou hadst
died.

Far be the guilt of homeshed blood from
all

On whom, unsought, embroiling dangers fall!
Still the pale dead revives, and lives to me,
To me! through Pity's eye condemned to see
Remembrance veils his rage, but swells his
fate,

Grieved I forgive, and am grown cool too
late

Young and unthoughtful then, who knows,
one day,

What ripening virtues might have made their
way!

He might have lived tall folly died in shame,
Till kindling wisdom felt a thirst for fame
He might perhaps his country's friend have
proved,

Both happy, generous, candid, and beloved,
He might have saved some worth, now doomed
to fall,

And I, perchance, in him, have murdered all.

O fate of late repentance! always vain
Thy remedies but lull undying pain.
Where shall my hope find rest? No mother's
care

Shielded my infant innocence with prayer:
No father's guardian hand my youth main-
tained,

Called forth my virtues, or from vice re-
strained;

Is it not thine to snatch some powerful arm,
First to advance, then screen from future
harm?

Am I returned from death to live in pain?
Or would imperial pity save in vain?

Distrust it not! What blame can mercy find,
Which gives at once a life, and rears a mind?

Mother, miscalled, farewell—of soul severe,
Thus sad reflexion yet may force one tear

All I was wretched by to you I owed;
Alone from strangers every comfort flowed!
Lost to the life you gave, your son no more,
And now adopted, who was doomed before,
New born, I may a nobler mother claim,
But dare not whisper her immortal name;
Supremely lovely, and serenely great,
Majestic mother of a kneeling state.
Queen of people's heart, who ne'er before
Agreed—yet now with one consent adore!
One contest yet remains in this desire,
Who most shall give applause where all
admire

Richard Savage —Born 1698, Died 1743.

841.—THE WANDERER.

Yon mansion, made by beaming tapers gay,
Drowns the dim night, and counterfeits the
day;

From lumined windows glancing on the eye,
Around, athwart, the frisking shadows fly.
There midnight riot spreads illusive joys,
And fortune, health, and dearer time destroys.
Soon death's dark agent to luxuriant ease
Shall wake sharp warnings in some fierce
disease

O man! thy fabric's like a well-formed
state,

Thy thoughts, first ranked, were sure designed
the great,

Passions plebeians are, which faction raise;
Wine, like poured oil, excites the raging
blaze,

Then giddy anarchy's rude triumphs rise—
Then sovereign Reason from her empire flies:
That ruler once deposed, wisdom and wit,
To noise and folly place and power submit,
Like a frail bark thy weakened mind is tost,
Unsteered, unbalanced, till its wealth is lost.

The miser-spirit eyes the spendthrift heir.
And mourns, too late, effects of sordid care.

His treasures fly to cloy each fawning slave,
Yet grudge a stone to dignify his grave

For this, low-thoughted craft his life em-
ployed,

For this, though wealthy, he no wealth
enjoyed,

For this, he griped the poor, and alms
denied,
Unfringed lived, and unlamented died
Yet smile, grieved shade ' when that unpro-
sperous store
Fast lessens, when gay hours return no
more;
Smile at thy heir, beholding, in his fall,
Men once obliged, like him, ungrateful all '
Then thought-inspiring woe his heart shall
mend,
And prove his only wise, unflattering friend
Folly exhibits thus unmanly sport,
While plotting mischief keeps reserved her
court.
Lo! from that mount, in blasting sulphur
broke,
Stream flames voluminous, enwrapped with
smoke '
In chariot-shape they whirl up yonder tower,
Lean on its brow, and like destruction lower '
From the black depth a fiery legion springs,
Each bold bad spectre claps her sounding
wings.
And straight beneath a summoned, traitorous
band,
On horror bent, in dark convention stand.
From each fiend's mouth a ruddy vapour
flows,
Glides through the roof, and o'er the council
glows.
The villains, close beneath the infection pent,
Feel, all possessed, their rising galls ferment;
And burn with faction, hate, and vengeful
ire,
For rapine, blood, and devastation dire '
But justice marks their ways: she waves in
air
The sword, high-threatening, like a comet's
glare.
While here dark villany herself deceives,
There studious honesty our view relieves
A feeble taper from yon lonesome room,
Scattering thin rays, just glimmers through
the gloom.
There sits the sapient bard in museful mood,
And glows impassioned ' for his country's
good '
All the bright spirits of the just combined,
Inform, refine, and prompt his towering
mind '

Richard Savage — Born 1698, Died 1743

842.—THE GRAVE.

Whilst some affect the sun, and some the
shade,
Some flee the city, some the hermitage;
Their aims as various, as the roads they take
In journeying through life;—the task be
mine
To paint the gloomy horrors of the tomb;
Th' appointed place of rendezvous, where all

These travellers meet — Thy succours I
implore,
Eternal king ' whose potent arm sustains
The keys of hell and death. — The Grave —
dread thing '
Men shiver when thou'rt named Nature,
appall'd,
Shakes off her wonted firmness. — Ah ' how
dark
Thy long-extended realms, and rueful wastes '
Where nought but silence reigns, and night,
dark night,
Dark as was chaos, ere the infant sun
Was roll'd together, or had tried his beams
Athwart the gloom profound. — The sickly
taper,
By glimm'ring through thy low-brow'd misty
vaults
(Furr'd round with mouldy damps, and ropy
slime),
Lets fall a supernumerary horror,
And only serves to make thy night more
irksome.
Well do I know thee by thy trusty yew,
Choerless, unsocial plant ' that loves to dwell
'Midst skulls and coffins, epitaphs and
worms
Where light-heal'd ghosts, and visionary
shades,
Beneath the wan cold moon (as fame reports)
Embodied, thick, perform their mystic rounds.
No other merriment, dull tree, is thine.
See yonder hallow'd fane, — the pious work
Of names once famed, now dubious or forgot,
And buried 'midst the wreck of things which
were,
There he interr'd the more illustrious dead
The wind is up. hark ' how it howls ' Me-
thinks
Till now I never heard a sound so dreary
Doors creak, and windows clap, and night's
foul bird,
Rook'd in the spire, screams loud the gloomy
aisles
Black plaster'd, and hung round with shreds
of 'scutcheons
And tatter'd coats of arms, send back the
sound
Laden with heavier airs, from the low vaults,
The mansions of the dead. — Roused from
their slumbers,
In grim array the grisly spectres rise,
Grim horrible, and, obstinately sullen,
Pass and repass, hush'd as the foot of Night
Again the screech-owl shrieks. ungracious
sound '
I'll hear no more; it makes one's blood run
chill.
Quite round the pile, a row of reverend
elms
(Coeval near with that) all ragged show,
Long lash'd by the rude winds. Some rift
half down
Their branchless trunks; others so thin a-top,
That scarce two crows could lodge in the
same tree

Strange things, the neighbours say, have
happen'd here:

Wild shrieks have issued from the hollow
tombs

Dead men have come again, and walk'd
about,

And the great bell has toll'd, unring, un-
touch'd,

(Such tales their choir at wake or gossiping,
When it draws near to witching time of
night)

Oft, in the lone churchyard at night I've
seen,

By glimpse of moonshine chequering through
the trees,

The schoolboy, with his satchel in his hand,
Whistling aloud to bear his courage up,
And lightly tripping o'er the long flat stones
(With nettles skirted, and with moss o'er-
grown),

That tell in homely phrase who lie below.
Sudden he starts, and hears, or thinks he
hears,

The sound of something purring at his heels;
Full fast he flies, and dares not look behind
him,

Till out of breath he overtakes his fellows—
Who gather round, and wonder at the tale
Of horrid apparition, tall and ghastly,
That walks at dead of night, or takes his
stand

O'er some new-open'd grave, and (strange to
tell!)

Ev vanishes at crowing of the cock

Robert Blair — Born 1699, Died 1746.

843.—FRIENDSHIP.

Invidious grave!—how dost thou rend in
sunder

Whom love has knit, and sympathy made
one!

A tie more stubborn far than nature's band
Friendship! mysterious cement of the soul;
Sweetener of life, and solder of society,
I owe thee much. Thou hast deserved from
me

Far, far beyond what I can ever pay.
Oft have I proved the labours of thy love,
And the warm efforts of the gentle heart,
Anxious to please.—Oh! when my friend
and I

In some thick wood have wander'd heedless
on,

Hid from the vulgar eye, and sat us down
Upon the sloping cowslip-cover'd bank,
Where the pure limpid stream has slid along
In grateful errors through the underwood,
Sweet murmuring: methought the shrill-
tongued thrush

Mended his song of love, the sooty blackbird
Mellow'd his pipe, and soften'd every note.
The eglantine smell'd sweeter, and the rose

Assumed a dye more deep; whilst every
flower

Vied with its fellow plant in luxury
Of dress—Oh! then, the longest summer's
day

Seem'd too, too much in haste still the full
heart

Had not imparted half: 'twas happiness
Too exquisite to last Of joys departed,
Not to return, how painful the remembrance!

Robert Blair.—Born 1699, Died 1746.

844.—THE MISER.

Here the lank-sided miser, worst of felons,
Who meanly stole (discreditable shift!)

From back, and belly too, their proper cheer,
Eased of a tax it wr'd the wretch to pay
To his own carcase, now he cheaply lodged,
By clamorous appetites no longer teased,
Nor tedious bills of charges and repairs.

But, ah! where are his rents, his comings-
in?

Ay! now you've made the rich man poor
indeed;

Robb'd of his gods, what has he left behind?
O cursed lust of gold! when for thy sake
The fool throws up his interest in both
worlds;

First starved in this, then damn'd in that to
come

Robert Blair — Born 1699, Died 1746.

845.—UNPREPARED FOR DEATH.

How shocking must thy summons be, O
Death!

To him that is at ease in his possessions;
Who, counting on long years of pleasure
here,

Is quite unfurnish'd for that world to come!
In that dread moment, how the frantic soul
Reaves round the walls of her clay tenement,
Runs to each avenue, and shrieks for help,
But shrieks in vain!—How wishfully she
looks

On all she's leaving, now no longer hers!
A little longer, yet a little longer,

Oh! might she stay, to wash away her
stains,

And fit her for her passage — Mournful
sight!

Her very eyes weep blood;—and every groan
She heaves is big with horror: but the foe,
Like a staunch murderer, steady to his
purpose,

Pursues her close through every lane of life,
Nor misses once the track, but presses on;
Till, forced at last to the tremendous verge,
At once she sinks to everlasting run

Robert Blair.—Born 1699, Died 1746.

846—DEATH

Sure 'tis a serious thing to die ' My soul,
 What a strange moment it must be, when
 near
 Thy journey's end, thou hast the gulf in
 view !
 That awful gulf no mortal e'er repass'd
 To tell what's doing on the other side.
 Nature runs back and shudders at the sight,
 And every life-string bleeds at thoughts of
 parting ;
 For part they must : body and soul must
 part ;
 Fond couple ' link'd more close than wedded
 pair
 This wings its way to its Almighty Source,
 The witness of its actions, now its judge
 That drops into the dark and noisome grave,
 Like a disabled pitcher of no use.

Robert Blair — Born 1699, Died 1746

847—THE GRAVE.

Death's shafts fly thick !—Here falls the
 village-swain,
 And there his pamper'd lord !—The cup goes
 round,
 And who so artful as to put it by ?
 'Tis long since death had the majority,
 Yet, strange ! the living lay it not to heart
 See yonder maker of the dead man's bed,
 The Sexton, hoary-headed chronicle ;
 Of hard, unmeaning face, down which ne'er
 stole
 A gentle tear, with mattock in his hand
 Digs through whole rows of kindred and
 acquaintance,
 By far his juniors—Scarce a skull's cast
 up,
 But well he knew its owner, and can tell
 Some passage of his life—Thus hand in
 hand
 The sot has walk'd with death twice twenty
 years ;
 And yet ne'er younker on the green laughs
 louder,
 Or clubs a smuttier tale when drunkards
 meet,
 None sings a merrier catch, or lends a hand
 More willing to his cup—Poor wretch ! he
 minds not,
 That soon some trusty brother of the trade
 Shall do for him what he has done for
 thousands
 On this side, and on that, men see their
 friends
 Drop off, like leaves in autumn, yet launch
 out
 Into fantastic schemes, which the long livers
 In the world's hale and undegenerate days
 Could scarce have leisure for—Fools that we
 are !

Never to think of death and of ourselves
 At the same time as if to learn to die
 Were no concern of ours—O more than
 sottish,
 For creatures of a day, in gamesome mood,
 To frolic on eternity's dread brink
 Unapprehensive, when, for aught we know,
 The very first swollen surge shall sweep us in !
 Think we, or think we not, time hurries on
 With a restless, unremitting stream,
 Yet treads more soft than e'er did midnight
 thief,
 That slides his hand under the miser's
 pillow,
 And carries off his prize.—What is this
 world ?
 What but a spacious burial field unwall'd,
 Strew'd with death's spoils, the spoils of
 animals
 Savage and tame, and full of dead men's
 bones !
 The very turf on which we tread once lived,
 And we that live must lend our carcasses
 To cover our own offspring in their turns
 They too must cover theirs.—'Tis here all
 meet !
 The shivering Iceland, and sun-burnt Moor,
 Men of all climes, that never met before,
 And of all creeds, the Jew, the Turk, the
 Christian.
 Here the proud prince, and favourite yet
 prouder,
 His sovereign's keeper, and the people's
 scourge,
 Are huddled out of sight—Here he abash'd
 The great negotiators of the earth,
 And celebrated masters of the balance,
 Deep read in stratagems, and wiles of courts
 Now vain their treaty skill. Death scorns to
 treat
 Here the o'er-loaded slave flings down his
 burden
 From his gall'd shoulders,—and when the
 cruel tyrant,
 With all his guards and tools of power about
 him,
 Is meditating new unheard-of hardships,
 Mocks his short arm,—and, quick as thought,
 escapes
 Where tyrants vex not, and the weary rest.
 Here the warm lover, leaving the cool shade,
 The tell-tale echo, and the babbling stream
 (Time out of mind the favourite seats of love),
 Fast by his gentle mistress lays him down,
 Unblasted by foul tongue—Here friends and
 foes
 Lie close, unmindful of their former feuds.
 The lawn-robed prelate and plain presbyter,
 Erewhile that stood aloof, as shy to meet,
 Familiar mingle here, like sister streams
 That some rude interposing rock had split
 Here is the large-limb'd peasant,—here the
 child
 Of a span long, that never saw the sun,
 Nor press'd the nipple, strangled in life's
 porch

Here is the mother, with her sons and daughters,

The barren wife, the long-demurring maid,
Whose lonely unappropriated sweets
Smiled like yon knot of cowslips on the cliff,

Not to be come at by the willing hand.

Here are the prude severe, and gay coquette,
The sober widow, and the young green virgin,
Cropp'd like a rose before 'tis fully blown,
Or half its worth disclosed. Strange medley here!

Here garrulous old age winds up his tale;
And jovial youth, of lightsome vacant heart,
Whose every day was made of melody,
Hears not the voice of mirth—The shrill-tongued shrew,

Meek as the turtle-dove, forgets her chiding
Here are the wise, the generous, and the brave,

The just, the good, the worthless, the profane,

The downright clown, and perfectly well-bred,

The fool, the churl, the scoundrel, and the mean;

The supple statesman, and the patriot stern;
The wrecks of nations, and the spoils of time,

With all the lumber of six thousand years.

Robert Blair — Born 1699, Died 1746.

848—THE DEATH OF A GOOD MAN

Sure the last end
Of the good man is peace!—How calm his exit!

Night dews fall not more gently to the ground,

Nor weary, worn-out winds expire so soft.

Behold him in the evening-tide of life,
A life well spent, whose early care it was
His riper years should not upbraid his green.

By unperceived degrees he wears away;
Yet, like the sun, seems larger at his setting
High in his faith and hopes, look how he reaches

After the prize in view! and, like a bird,
That's hamper'd, struggles hard to get away.

Whilst the glad gates of sight are wide expanded

To let new glories in, the first fair fruits
Of the fast-coming harvest—Then, oh then!
Each earth-born joy grows vile, or disappears,
Shrunk to a thing of nought.—Oh! how he longs

To have his passport sign'd, and be dismissed!

'Tis done! and now he's happy! The glad soul

Has not a wish uncrown'd

Robert Blair — Born 1699, Died 1746

849—THE RESURRECTION.

Even the lag flesh
Rests, too, in hope of meeting once again
Its better half, never to sunder more.
Nor shall it hope in vain—the time draws on,

When not a single spot of burial earth,
Whether on land, or in the spacious sea,
But must give back its long-committed dust
Inviolat!—and faithfully shall these
Make up the full account, not the least atom

Embezzled, or mislaid, of the whole tale.
Each soul shall have a body ready furnish'd;
And each shall have his own—Hence, ye profane!

Ask not how this can be?—Sure the same power

That rear'd the piece at first, and took it down,

Can reassemble the loose scatter'd parts,
And put them as they were.—Almighty God
Has done much more; nor is his arm unpar'd

Through length of days: and what he can, he will

His faithfulness stands bound to see it done.
When the dread trumpet sounds, the slumbering dust,

Not unattentive to the call, shall wake,
And every joint possess its proper place,
With a new elegance of form, unknown
To its first state. Nor shall the conscious soul

Mistake its partner, but, amidst the crowd,
Singling its other half, into its arms
Shall rush, with all the impatience of a man
That's new come home, and, having long

been absent,
With haste runs over every different room,
In pain to see the whole. Thrice happy meeting!

Nor time, nor death, shall ever part them more

'Tis but a night, a long and moonless night;
We make the grave our bed, and then are gone

Thus, at the shut of even, the weary bird
Leaves the wide air, and in some lonely brake

Cowers down, and dozes till the dawn of day,

Then claps his well-fledged wings, and bears away

Robert Blair — Born 1699, Died 1746.

850—THE ROSE.

How fair is the rose! what a beautiful flower,
The glory of April and May!

But the leaves are beginning to fade in an hour,

And they wither and die in a day.

Yet the rose has one powerful virtue to boast,
Above all the flowers of the field,
When its leaves are all dead, and its fine
colours lost,
Still how sweet a perfume it will yield !

So frail is the youth and the beauty of men,
Though they bloom and look gay like the
rose ;
But all our fond care to preserve them is
vain,
Time kills them as fast as he goes

Then I'll not be proud of my youth nor my
beauty,
Since both of them wither and fade ,
But gain a good name by well-doing my
duty ;
This will scent like a rose when I'm dead.

Dr. Watts — Born 1674, Died 1748.

851 — A SUMMER EVENING.

How fine has the day been, how bright was
the sun,
How lovely and joyful the course that he run,
Though he rose in a mist when his race he
began,
And there followed some droppings of
rain !

But now the fair traveller's come to the
west,
His rays are all gold, and his beauties are
best ;
He paints the sky gay as he sinks to his
rest,
And foretells a bright rising again.

Just such is the Christian ; his course he
begins,
Like the sun, in a mist, when he mourns for
his sins,
And melts into tears, then he breaks out and
shines,
And travels his heavenly way :
But when he comes nearer to finish his race,
Like a fine setting sun, he looks richer in
grace,
And gives a sure hope at the end of his days,
Of rising in brighter array.

Dr. Watts. — Born 1674, Died 1748.

852. — FEW HAPPY MATCHES.

Say, mighty Love, and teach my song,
To whom thy sweetest joys belong,
And who the happy pairs
Whose yielding hearts, and joining hands,
Find blessings twisted with their bands,
To soften all their cares.

Not the wild herd of nymphs and swains
That thoughtless fly into thy chains,
As custom leads the way
If there be bliss without design,
Ivies and oaks may grow and twine,
And be as blest as they

Not sordid souls of earthly mould,
Who drawn by kindred charms of gold
To dull embraces move
So two rich mountains of Peru
May rush to wealthy marriage too,
And make a world of love

Not the mad tribe that hell inspires
With wanton flames, those raging fires
The purer bliss destroy ;
On Ætna's top let fumes wed,
And sheets of lightning dress the bed
T' improve the burning joy.

Nor the dull pairs whose marble forms
None of the melting passions warms,
Can mingle hearts and hands .
Logs of green wood that quench the coals
Are married just like Stoic souls,
With osiers for their bands.

Not minds of melancholy strain,
Still silent, or that still complain,
Can the dear bondage bless
As well may heavenly concerts spring
From two old lutes with ne'er a string,
Or none besides the bass.

Nor can the soft enchantments hold
Two jarring souls of angry mould,
The rugged and the keen .
Samson's young foxes might as well
In bonds of cheerful wedlock dwell,
With firebrands tied between

Nor let the cruel fetters bind
A gentle to a savage mind ,
For love abhors the sight
Loose the fierce tiger from the deer,
For native rage and native fear
Rise and forbid delight

Two kindest souls alone must meet,
'Tis friendship makes the bondage sweet,
And feeds their mutual loves
Bright Venus on her rolling throne
Is drawn by gentlest birds alone,
And Cupids yoke the doves.

Dr Watts — Born 1674, Died 1748.

853 — THE DAY OF JUDGMENT.

When the fierce north wind, with his airy
forces,
Roars up the Baltic to a foamy fury ;
And the red lightning, with a storm of hail,
comes
Rushing amain down,

How the poor sailors stand amazed and
tremble
While the hoarse thunder, like a bloody
trumpet,
Roars a loud onset to the gaping waters
Quick to devour them !

Such shall the noise be, and the wild dis-
order,
If things eternal may be like those earthly,
Such the dire terror, when the great Arch-
angel
Shakes the creation ;

Tears the strong pillars of the vault of
heaven,
Breaks up old marble, the repose of princes
See the graves open and the bones arising—
Flames all around them !

Hark, the shrill outcries of the guilty
wretches !
Lively bright horror and amazing anguish
Stare through their eyelids, while the living
worm lies
Gnawing within them

Thoughts, like old vultures, prey upon their
heart-strings,
And the smart twinges, when the eye beholds
the
Lofty Judge, frowning, and a flood of
vengeance
Rolling afore him

Stop here, my fancy (all away, ye horrid
Doleful ideas), come, arise to Jesus !
How he sits God-like ; and the saints around
him
Throned, yet adoring

O may I sit there, when he comes triumphant
Dooming the nations ! then ascend to glory,
While our hosannahs all along the passage
Shout the Redeemer.

Dr. Watts — Born 1674, Died 1748

854.—GOD KNOWN ONLY TO HIMSELF.

Stand and adore ! how glorious He
That dwells in bright eternity !
We gaze and we confound our sight,
Plunged in th' abyss of dazzling light.

Thou sacred One, Almighty Three,
Great, everlasting Mystery,
What lofty numbers shall we frame
Equal to thy tremendous name ?

Seraphs, the nearest to the throne,
Begin to speak the Great Unknown.
Attempt the song, wind up your strings
To notes untried, and boundless things

You, whose capacious powers survey
Largely beyond our eyes of clay,
Yet what a narrow portion too
Is seen or thought or known by you !

How flat your highest praises fall
Before th' immense Original !
Weak creatures we, that strive in vain
To reach an uncreated strain.

Great God ! forgive our feeble lays,
Sound out thine own eternal praise ;
A song so vast, a theme so high,
Call for the voice that tuned the sky

Dr. Watts — Born 1674, Died 1748.

855.—NIGHT

These thoughts, O Night ! are thine ;
From thee they came like lovers' secret sighs,
While others slept So Cynthia, poets feign,
In shadows veiled, soft, sliding from her
sphere,
Her shepherd cheered ; of her enamoured
less
Than I of thee And art thou still unsung,
Beneath whose brow, and by whose aid, I
sung ?
Immortal silence ! where shall I begin ?
Where end ? or how steal music from the
spheres
To soothe their goddess ?

O majestic Night !
Nature's great ancestor ! Day's elder born !
And fated to survive the transient sun !
By mortals and immortals seen with awe !
A starry crown thy raven brow adorns,
An azure zone thy waist ; clouds, in heaven's
loom
Wrought through varieties of shape and
shade,
In ample folds of drapery divine,
Thy flowing mantle form, and, heaven through-
out,
Voluminously pour thy pompous train
Thy gloomy grandeurs—Nature's most au-
gust,
Inspiring aspect !—claim a grateful verse ;
And, like a sable curtain starr'd with gold,
Drawn o'er my labours past, shall clothe the
scene.

Edward Young.—Born 1681, Died 1765.

856.—ON LIFE, DEATH, AND IMMORTALITY.

Tired Nature's sweet restorer, balmy Sleep !
He, like the world, his ready visit pays
Where Fortune smiles, the wretched he for-
sakes.

Swift on his downy pinion flies from woe,
And lights on lids unsullied with a tear.

From short (as usual) and disturbed repose
I wake how happy they who wake no more!
Yet that were vain, if dreams infest the grave

I wako, emerging from a sea of dreams
Tumultuous, where my wrecked desponding
thought

From wave to wave of fancied misery
At random drove, her helm of reason lost.
Though now restored, 'tis only change of pain

(A bitter change!) severer for severe
The day too short for my distress, and
night,

E'en in the zenith of her dark domain,
Is sunshine to the colour of my fate
Night, sable goddess! from her ebon
throne,

In rayless majesty, now stretches forth
Her leaden sceptre o'er a slumb'ring world.
Silence how dead! and darkness how pro-
found!

Nor eye nor list'ning ear an object finds,
Creation sleeps 'Tis as the general pulse
Of life stood still, and Nature made a pause,
An awful pause! prophetic of her end
And let her prophecy be soon fulfilled
Fate! drop the curtain, I can lose no more.

Silence and Darkness! solemn sisters!
twins

From ancient Night, who nurse the tender
thought

To reason, and on reason build resolve
(That column of true majesty in man),
Assist me - I will thank you in the grave;
The grave your kingdom. there this frame
shall fall

A victim sacred to your dreary shrine.
But what are ye?

Thou, who didst put to flight
Primeval Silence, when the morning stars,
Exulting, shouted o'er the rising ball,
Oh Thou! whose word from solid darkness
struck

That spark, the sun, strike wisdom from my
soul,

My soul, which flies to thee, her trust, her
treasure,

As misers to their gold, while others rest
Through this opaque of nature and of
soul,

This double night, transmit one pitying ray,
To lighten and to cheer Oh lead my mind
(A mind that fain would wander from its
woe),

Lead it through various scenes of life and
death,

And from each scene the noblest truths in-
spire

Nor less inspire my conduct than my song;
Teach my best reason, reason, my best will
Teach rectitude, and fix my firm resolve
Wisdom to wed, and pay her long arrears
Nor let the phal of thy vengeance, poured

On this devoted head, be poured in vain. **

How poor, how rich, how abject, how
angust,

How complicate, how wonderful is man!
How passing wonder He who made him
such!

Who centred in our make such strange
extremes,

From different natures marvellously mixed,
Connexion exquisite of distant worlds!
Distinguished link in being's endless chain!
Midway from nothing to the Deity!

A beam ethereal, sullied and absorpt!
Though sullied and dishonoured, still divine!

Dim miniature of greatness absolute!
An heir of glory! a frail child of dust -

Helpless immortal! insect infinite!
A worm! a god! I tremble at myself,

And in myself am lost. At home, a stranger,
Thought wanders up and down, surprised,

aghast,
And wondering at her own How reason
reels!

Oh what a miracle to man is man!
Triumphantly distressed! what joy! what
dread!

Alternately transported and alarmed!
What can preserve my life! or what destroy!

An angel's arm can't snatch me from the
grave;

Legions of angels can't confine me there
'Tis past conjecture, all things rise in
proof:

While o'er my limbs sleep's soft dominion
spread,

What though my soul fantastic measures
trod

O'er fairy fields, or mourned along the gloom
Of silent woods, or, down the craggy steep

Hurled headlong, swam with pain the mantled
pool;

Or scaled the cliff, or danced on hollow
winds,

With antic shapes, wild natives of the brain?
Her ceaseless flight, though devious, speaks
her nature

Of subtler essence than the common clod. **
Even silent night proclaims my soul im-
mortal! **

Why, then, their loss deplore that are not
lost? * *

This is the desert, *this* the solitude -
How populous, how vital is the grave!

This is creation's melancholy vault,
The vale funereal, the sad cypress gloom,
The land of apparitions, empty shades!

All, all on earth, is shadow, all beyond
Is substance, the reverse is folly's creed,
How solid all, where change shall be no
more!

This is the bud of being, the dim dawn,
The twilight of our day, the vestibule,
Life's theatre as yet is shut, and death,

Strong death alone can heave the massy bar,
This gross impediment of clay remove,
And make us embryos of existence free

From real life; but little more remote
Is he, not yet a candidate for light,
The future embryo, slumb'ring in his sire
Embryos we must be till we burst the shell,
Yon ambient azure shell, and spring to life,
The life of gods, oh transport! and of man

Yet man, fool man! here buries all his
thoughts;
Inters celestial hopes without one sigh
Prisoner of earth, and pent beneath the
moon,
Here pinions all his wishes; winged by
heaven

To fly at infinite and reach it there
Where seraphs gather immortality,
On life's fair tree, fast by the throne of God.
What golden joys ambrosial clust'ring glow,
In his full beam, and ripen for the just,
Where momentary ages are no more!
Where time, and pain, and chance, and death
expire!

And is it in the flight of threescore years
To push eternity from human thought,
And smother souls immortal in the dust?
A soul immortal, spending all her fires,
Wasting her strength in strenuous idleness,
Thrown into tumult, raptured or alarmed,
At aught this scene can threaten or indulge,
Resembles ocean into tempest wrought,
To waft a feather, or to drown a fly

Edward Young.—Born 1681, Died 1765.

857.—THOUGHTS ON TIME.

The bell strikes one. We take no note of
time

But from its loss: to give it then a tongue
Is wise in man. As if an angel spoke,
I feel the solemn sound. If heard aright,
It is the knell of my departed hours.
Where are they? With the years beyond the
flood.

It is the signal that demands despatch:
How much is to be done? My hopes and
fears

Start up alarmed, and o'er life's narrow
verge

Look down—on what? A fathomless abyss
A dread eternity! how surely mine!
And can eternity belong to me,
Poor pensioner on the bounties of an hour?

O time! than gold more sacred; more a load
Than lead to fools, and fools reputed wise
What moment granted man without account?
What years are squandered, wisdom's debt
unpaid!

Our wealth in days all due to that discharge
Haste, haste, he lies in wait, he's at the
door;
Insidious Death, should his strong hand
arrest,

No composition sets the prisoner free
Eternity's inexorable chain
Fast binds, and vengeance claims the full
arrear.

Youth is not rich in time; it may be poor;
Part with it as with money, sparing; pay
No moment, but in purchase of its worth;
And what it's worth, ask death-beds; they
can tell.

Part with it as with life, reluctant; big
With holy hope of nobler time to come;
Time higher aimed, still nearer the great
mark

Of men and angels, virtue more divine.

On all important time, through every age,
Though much, and warm, the wise have
urged, the man

Is yet unborn who duly weighs an hour.

"I've lost a day"—the prince who nobly
cried,

Had been an emperor without his crown.
Of Rome? say, rather, lord of human race.
He spoke as if deputed by mankind
So should all speak; so reason speaks in all
From the soft whispers of that God in man,
Why fly to folly, why to frenzy fly,
For rescue from the blessings we possess?
Time, the supreme!—Time is eternity;
Pregnant with all that makes archangels
smile

Who murders Time, he crushes in the birth
A power ethereal, only not adored

Ah! how unjust to nature and himself
Is thoughtless, thankless, inconstant man!
Like children babbling nonsense in their
sports,

We censure Nature for a span too short;
That span too short we tax as tedious, too;
Torture invention, all expedients tire,
To lash the ling'ring moments into speed,
And whirl us (happy riddance) from our-
selves.

Time, in advance, behind him hides his
wings,

And seems to creep, decrepit with his age
Behold him when passed by, what then is
seen

But his broad pinions swifter than the
winds?

And all mankind, in contradiction strong,
Rueful, aghast, cry out on his career.

We waste, not use our time, we breathe, not
live,

Time wasted is existence, used, is life.
And bare existence man, to live ordained,
Wrings and oppresses with enormous weight
And why? since time was given for use, not
waste,

Enjoined to fly, with tempest, tide, and stars,
To keep his speed, nor ever wait for man
Time's use was doomed a pleasure, waste a
pain,

That man might feel his error if unseen,
And, feeling, fly to labour for his cure,
Not blundering, split on idleness for ease.

We push time from us, and we wish him
back,
Life we think long and short, death seek and
shun
Oh the dark days of vanity! while
Here, how tasteless! and how terrible when
gone!
Gone? they ne'er go, when past, they haunt
us still:

The spirit walks of every day deceased,
And smiles an angel, or a fury frowns.
Nor death nor life delight us. If time past,
And time possessed, both pain us, what can
please?

That which the Deity to please ordained,
Time used. The man who consecrates his
hours

By vigorous effort, and an honest aim,
At once he draws the sting of life and death—
He walks with nature, and her paths are
peace

'Tis greatly wise to talk with our past hours,
And ask them what report they bore to
heaven,
And how they might have borne more welcome
news.
Their answers form what men experience
call,
If wisdom's friend, her best, if not, worst foe

All-sensual man, because untouched, unseen,
He looks on time as nothing. Nothing else
Is truly man's, 'tis fortune's. Time's a god.
Hast thou ne'er heard of Time's omnipo-
tence?

For, or against, what wonders can he do!
And will to stand blank neuter he disdains.
Not on those terms was time (heaven's
stranger!) sent

On his important embassy to man
Lorenzo! no: on the long destined hour,
From everlasting ages growing ripe,
That memorable hour of wondrous birth,
When the Dread Sire, on emanation bent,
And big with nature, rising in his might,
Called forth creation (for then time was
born)

By Godhead streaming through a thousand
worlds;
Not on those terms, from the great days of
heaven,

From old eternity's mysterious orb
Was time cut off, and cast beneath the
skies;

The skies, which watch him in his new
abode,

Measuring his motions by revolving spheres,
That horologe machinery divine
Hours, days, and months, and years, his chil-
dren play,

Lake numerous wings, around him, as he
flies,
Or rather, as unequal plumes, they shape
His ample pinions, swift as darted flame,
To gain his goal, to reach his ancient rest,
And join anew eternity, his sure
In his immutability to nest,
When worlds that count his circles now,
unhinged,
(Fate the loud signal sounding) headlong
rush
To timeless night and chaos, whence they
rose

But why on time so lavish is my song?
On this great theme kind Nature keeps a
school

To teach her sons herself. Each night we
die—

Each morn are born anew; each day a life;
And shall we kill each day? If trifling kills,
Sure vice must butcher. O what heaps of
slain

Cry out for vengeance on us! time destroyed
Is suicide, where more than blood is split.

Throw years away?

Throw empires, and be blameless moments
seize,

Heaven's on their wing a moment we may
wish,

When worlds want wealth to buy Bid day
stand stall,

Bid him drive back his car and re-impart

The period past, re-give the given hour

Lorenzo! more than miracles we want.

Lorenzo! O for yesterdays to come

Edward Young —Born 1681, Died 1765.

858—PROCRASTINATION.

Be wise to-day, 'tis madness to defer.
Next day the fatal precedent will plead,
Thus on, till wisdom is pushed out of life.
Procrastination is the thief of time;
Year after year it steals, till all are fled,
And to the mercies of a moment leaves
The vast concerns of an eternal scene.
If not so frequent, would not this be strange?
That 'tis so frequent, this is stranger still.
Of man's miraculous mistakes, this bears
The palm, "That all men are about to live,"
For ever on the brink of being born
All pay themselves the compliment to think
They one day shall not drive, and their pride
On this reversion takes up ready praise;
At least their own; their future selves
applaud;
How excellent that life they ne'er will lead!
Time lodged in their own hands is Folly's
vaits;
That lodged in Fate's to wisdom they
consign,

The thing they can't but purpose, they postpone.

'Tis not in folly not to scorn a fool,
And scarce in human wisdom to do more
All promise is poor dilatory man,
And that through every stage. When young,
indeed,

In full content we sometimes nobly rest,
Unanxious for ourselves, and only wish,
As duteous sons, our fathers were more wise.
At thirty man suspects himself a fool;
Knows it at forty, and reforms his plan;
At fifty chides his infamous delay,
Pushes his prudent purpose to resolve;
In all the magnanimity of thought
Resolves, and re-resolves, then dies the same

And why? because he thinks himself
immortal

All men think all men mortal but themselves;
Themselves, when some alarming shock of
fate

Strikes through their wounded hearts the
sudden dread.

But their hearts wounded, like the wounded
air,

Soon close; where past the shaft no trace is
found,

As from the wing no scar the sky retains,
The parted wave no furrow from the keel,
So dies in human hearts the thought of
death

E'en with the tender tear which nature
sheds

O'er those we love, we drop it in their grave.

Edward Young — Born 1681, Died 1765.

859.—THE EMPTINESS OF RICHES.

Can gold calm passion, or make reason shine?
Can we dig peace or wisdom from the mine?
Wisdom to gold prefer, for 'tis much less
To make our fortune than our happiness.
That happiness which great ones often see,
With rage and wonder, in a low degree,
Themselves unblest'd The poor are only
poor.

But what are they who droop amid their
store?

Nothing is meaner than a wretch of state,
The happy only are the truly great.

Peasants enjoy like appetites with kings,
And those best satisfied with cheapest things.
Could both our Indies buy but one new sense,
Our envy would be due to large expense;
Since not, those pomps which to the great
belong,

Are but poor arts to mark them from the
throne

See how they beg an alms of Flattery
They languish! oh, support them with a lie!
A decent competence we fully taste,
It strikes our sense, and gives a constant
feast;

More we perceive by dint of thought alone;
The rich must labour to possess their own,
To feel their great abundance, and request
Their humble friends to help them to be
blest,

To see their treasure, hear their glory told,
And aid the wretched impotence of gold.

But some, great souls! and touch'd with
warmth divine,

Give gold a price, and teach its beams to
shine;

All hoarded treasures they repute a load,
Nor think their wealth their own, till well
bestow'd

Grand reservoirs of public happiness,
Through secret streams diffusively they bless,
And, while their bounties glide, conceal'd
from view,

Relieve our wants, and spare our blushes too.

Edward Young.—Born 1681, Died 1765.

860.—THE LOVE OF PRAISE.

What will not men attempt for sacred
praise!

The love of praise, howe'er conceal'd by art,
Reigns, more or less, and glows, in every
heart

The proud, to gain it, toils on toils endure;
The modest shun it, but to make it sure
O'er globes, and sceptres, now on thrones it
swells,

Now trims the midnight lamp in college cells;
'Tis Tory, Whig; it plots, prays, preaches,
pleads,

Harangues in senates, squeaks in masque-
rades.

Here, to Steele's humour makes a bold
pretence;

There, bolder, aims at Pulteney's eloquence.
It aids the dancer's heel, the writer's head,
And heeds the plain with mountains of the
dead:

Nor ends with life, but nods in sable plumes,
Adorns our hearse, and flatters on our tombs.

Edward Young.—Born 1681, Died 1765.

861.—THE ASTRONOMICAL LADY.

Some nymphs prefer astronomy to love;
Elope from mortal man, and range above.

The fair philosopher to Rowley flies,

Where in a box the whole creation lies:

She sees the planets in their turns advance,

And scorns, Pointer, thy sublunary dance!

Of Desaguliers she bespeaks fresh air,

And Whiston has engagements with the fair.

What van experiments Sophronia tries!

'Tis not in air-pumps the gay colonel dies.

But though to-day this rage of science reigns,
(O fickle sex!) soon end her learned pains
Lo! Pug from Jupiter her heart has got,
Turns out the stars, and Newton is a sot.

Edward Young — Born 1681, Died 1765

862 — THE LAQUID LADY.

The languid lady next appears in state,
Who was not born to carry her own weight,
She lolls, reels, staggers, tall some foreign and
To her own stature lifts the feeble maid
Then, if ordain'd to so severe a doom,
She, by just stages, journeys round the room :

But, knowing her own weakness, she despairs
To scale the Alps—that is, ascend the stairs.
My fan! let others say, who laugh at toil;
Fan! hood! glove! scarf! is her laconic style,

And that is spoke with such a dying fall,
That Betty rather sees, than hears, the call
The motion of her lips, and meaning eye,
Piece out th' idea her faint words deny
O listen with attention most profound!
Her voice is but the shadow of a sound
And help, oh help! her spirits are so dead,
One hand scarce lifts the other to her head.
If there a stubborn pin it triumphs o'er,
She pants! she sinks away! and is no more
Let the robust and the gigantic carve,
Life is not worth so much, she'd rather starve :

But chew she must herself! ah cruel fate!
That Rosalinda can't by proxy eat

Edward Young — Born 1681, Died 1765.

863 — THE SWEARER.

Thalestris triumphs in a manly mien,
Loud is her accent, and her phrase obscene.
In fair and open dealing where's the shame?
What nature dares to give, she dares to name.

This honest fellow is sincere and plain,
And justly gives the jealous husband pain
(Van is the task to petticoats assign'd,
If wanton language shows a naked mind)
And now and then, to grace her eloquence,
An oath supplies the vacancies of sense.
Hark! the shrill notes transpire the yielding air,

And teach the neighbouring echoes how to swear.

By Jove is faint, and for the simple swain;
She on the Christian system is profane
But though the volley rattles in your ear,
Believe her dress, she's not a grenadier
If thunder's awful, how much more our dread,
When Jove deposes a lady in his stead?

A lady? pardon my mistaken pen,
A shameless woman is the worst of men.

Edward Young — Born 1681, Died 1765.

864.—SHOWERS IN SPRING

The north-east spends his rage, he now, shut up

Within his iron cave, the effusive south
Warms the wide air, and o'er the void of heaven

Breathes the big clouds with vernal showers distent.

At first, a dusky wreath they seem to rise,
Scarce staining ether, but by swift degrees,
In heaps on heaps the doubled vapour sails
Along the loaded sky, and, mingling deep,
Sits on the horizon round, a settled gloom;
Not such as wintry storms on mortals shed,
Oppressing life, but lovely, gentle, kind,
And full of every hope, of every joy,
The wish of nature. Gradual sinks the breeze

Into a perfect calm, that not a breath
Is heard to quiver through the closing woods,
Or rustling turn the many twinkling leaves
Of aspen tall The uncurling floods diffused
In glassy breadth, seem, through delusive lapse,

Forgetful of their course. 'Tis silence all,
And pleasing expectation Herds and flocks
Drop the dry sprig, and, mute-imploing, eye
The falling verdure. Hushed in short suspense,

The plummy people streak their wings with oil,
To throw the lucid moisture trickling off,
And wait the approaching sign, to strike at once

Into the general choir. Even mountains, vales,

And forests, seem impatient to demand
The promised sweetness. Man superior walks

Amid the glad creation, musing praise,
And looking lively gratitude At last,
The clouds consign their treasures to the fields,

And, softly shaking on the dimpled pool
Prelusive drops, let all their moisture flow
In large effusion o'er the freshen'd world.
The stealing shower is scarce to patter heard
By such as wander through the forest-walks,
Beneath the umbrageous multitude of leaves.

James Thomson — Born 1700, Died 1748.

865 — BIRDS PAIRING IN SPRING.

To the deep woods
They haste away, all as their fancy leads,

Pleasure, or food, or secret safety, prompts,
That nature's great command may be obeyed
Nor all the sweet sensations they perceive
Indulged in vain Sweet to the holly hedge
Nestling repair, and to the thicket some;
Some to the rude protection of the thorn
Commit their feeble offspring; the cleft tree
Offers its kind concealment to a few,
Their food its insects, and its moss their
nests

Others apart, far in the grassy dale
Or roughening waste their humble texture
weave

But most in woodland solitudes delight,
In unfrequented glooms or shaggy banks,
Steep and divided by a babbling brook,
Whose murmurs soothe them all the live-long
day,

When by kind duty fix'd Among the roots
Of hazel pendent o'er the plaintive stream,
They frame the first foundation of their
domes,

Dry sprigs of trees, in artful fabric laid,
And bound with clay together. Now 'tis
nought

But restless hurry through the busy air,
Beat by unnumber'd wings. The swallow
sweeps

The slimy pool, to build his hanging house
Intent and often from the careless back
Of herds and flocks a thousand tugging bills
Steal hair and wool, and oft, when unob-
served,

Pluck from the barn a straw; till soft and
warm,

Clean and complete, their habitation grows.

As thus the patient dam assiduous sits,
Not to be tempted from her tender task
Or by sharp hunger or by smooth delight,
Though the whole loosen'd spring around her
blows,

Her sympathizing lover takes his stand
High on the opponent bank, and ceaseless
sings

The tedious time away, or else supplies
Her place a moment, while she sudden fits
To pick the scanty meal. The appointed
time

With pious toil fulfill'd, the callow young,
Warm'd and expanded into perfect life,
Their brittle bondage break, and come to
light,

A helpless family! demanding food
With constant clamour: O what passions
then,

What melting sentiments of kindly care,
On the new parent seize! away they fly
Affectionate, and, undesiring, bear
The most delicious morsel to their young,
Which, equally distributed, again

The search begins. Even so a gentle pair,
By fortune sunk, but form'd of generous
mould,
And charm'd with cares beyond the vulgar
breast,

In some lone cot amid the distant woods,

Sustain'd alone by providential Heaven,
Oft as they, weeping, eye their infant train,
Check their own appetites, and give them all.

Nor toil alone they scorn, exalting love,
By the great Father of the spring inspired,
Gives instant courage to the fearful race,
And to the simple art With stealthy wing,
Should some rude foot their woody haunts
molest,

Amid the neighbouring bush they silent drop,
And whirling thence, as if alarm'd, deceive
The unfeeling schoolboy. Hence around the
head

Of wandering swain the white-winged plover
wheels

Her sounding flight, and then directly on,
In long excursion, skims the level lawn
To tempt him from her nest. The wild-duck
hence

O'er the rough moss, and o'er the trackless
waste

The heath-hen flutters pious fraud! to lead
The hot-pursuing spaniel far astray.

James Thomson.—Born 1700, Died 1748.

866.—DOMESTIC HAPPINESS.

But happy they! the happiest of their
kind!

Whom gentler stars unite, and in one fate
Their hearts, their fortunes, and their beings
blend

'Tis not the coarser tie of human laws,
Unnatural oft, and foreign to the mind,
That binds their peace, but harmony itself,
Attuning all their passions into love;
Where friendship full exerts her softest
power,

Perfect esteem, enliven'd by desire
Ineffable, and sympathy of soul,
Thought meeting thought, and will preventing
will,

With boundless confidence. for nought but
love

Can answer love, and tender bliss secure.
Let him, ungenerous, who, alone intent
To bless himself, from sordid parents buy.
The loathing virgin, in eternal care,

Well merited, consume his nights and days;
Let barbarous nations, whose inhuman love
Is wild desire, fierce as the suns they feel;
Let Eastern tyrants, from the light of Heaven
Seclude their bosom-slaves, meanly possess'd
Of a mere, lifeless, violated form
While those whom love cements in holy
faith,

And equal transport, free as Nature live,
Disdaining fear What is the world to them,
Its pomp, its pleasure, and its nonsense all!
Who in each other clasp whatever fair
High fancy forms, and lavish hearts can
wish;

Something than beauty dearer, should they
look

Or on the mind, or mind-illumined face;
Truth, goodness, honour, harmony, and love,
The richest bounty of indulgent Heaven.
Meantime a smiling offspring rises round,
And mingles both their graces By degrees,
The human blossom blows; and every day,
Soft as it rolls along, shows some new charm,
The father's lustre, and the mother's bloom.
Then infant reason grows apace, and calls
For the kind hand of an assiduous care
Delightful task ' to rear the tender thought,
To teach the young idea how to shoot,
To pour the fresh instruction o'er the mind,
To breathe th' enlivening spirit, and to fix
The generous purpose in the glowing breast
Oh, speak the joy! ye whom the sudden tear
Surprises often, while you look around,
And nothing strikes your eye but sights of
bliss,

All various nature pressing on the heart:
An elegant sufficiency, content,
Retirement, rural quiet, friendship, books,
Ease and alternate labour, useful life,
Progressive virtue, and approving Heaven
These are the matchless joys of virtuous love,
And thus their moments fly The seasons
thus,

As ceaseless round a jarring world they roll,
Still find them happy, and consenting Spring
Sheds her own rosy garland on their heads
Till evening comes at last, serene and mild;
When, after the long vernal day of life,
Enamour'd more, as more remembrance
swells

With many a proof of recollected love,
Together down they sink in social sleep,
Together freed, their gentle spirits fly
To scenes where love and bliss immortal
reign

James Thomson — Born 1700, Died 1748.

867 — MUSIDORA.

Close in the covert of an hazel copse,
Where wended into pleasing solitudes
Runs out the rambling dale, young Damon
sat

Pensive, and pierced with love's delightful
pangs.

There to the stream that down the distant
rocks

Hoarse-murmuring fell, and plaintive breeze
that play'd

Among the bending willows, falsely he
Of Musidora's cruelty complain'd

She felt his flame; but deep within her
breast,

In bashful coyness, or in maiden pride,
The soft return conceal'd; save when it stole
In sidelong glances from her downcast eye,

Or from her swelling soul in stifled sighs
Touch'd by the scene, no stranger to his
vows,

He framed a melting lay, to try her heart,
And, if an infant passion struggled there,
To call that passion forth. Thrice happy
swain!

A lucky chance, that oft decides the fate
Of mighty monarchs, then decided thine.
For, lo! conducted by the laughing Loves,
This cool retreat his Musidora sought
Warm in her cheek the sultry season glow'd;
And, robed in loose array, she came to bathe
Her fervent limbs in the refreshing stream
What shall he do? In sweet confusion lost,
And dubious flutterings, he awhile remain'd:
A pure ingenious elegance of soul,
A delicate refinement, known to few,
Perplex'd his breast, and urged him to retire:
But love forbade. Ye prudes in virtue,
say,

Say, ye severest, what would you have done?
Meantime, this fairer nymph than ever blest
Arcadian stream, with timid eye around
The banks surveying, stripp'd her beauteous
limbs,

To taste the lucid coolness of the flood.
Ah, then ' not Paris on the piny top
Of Ida panted stronger, when aside
The rival goddesses the veil divine
Cast unconfined, and gave him all their
charms,

Than, Damon, thou; as from the snowy
leg,

And slender foot, th' inverted silk she drew;
As the soft touch dissolved the virgin zone,
And, through the parting robe the alternate
breast,

With youth wild-throbbing, on thy lawless
gaze

In full luxuriance rose But, desperate
youth,

How durst thou risk the soul-distracting
view,

As from her naked limbs, of glowing white,
Harmorous swell'd by Nature's finest hand,
In folds loose-floating fell the fainter lawn,
And fair-exposed she stood, shrunk from her-
self,

With fancy blushing, at the doubtful breeze
Alarm'd and starting like the fearful fawn?
Then to the flood she rush'd, the parted
flood

Its lovely guest with closing waves received;
And every beauty softening, every grace
Flushing anew, a mellow lustre shed
As shines the lily through the crystal mild;
Or as the rose amid the morning dew,
Fresh from Aurora's hand, more sweetly
glows,

While thus she wanton'd, now beneath the
wave

But ill-conceal'd, and now with streaming
locks,

That half-embraced her in a humid veil,
Rising again, the latent Damon drew

Such maddening draughts of beauty to the soul,
 As for awhile o'erwhelm'd his raptur'd thought
 With luxury too daring Check'd, at last,
 By love's respectful modesty, he deem'd
 The theft profane, if aught profane to love
 Can e'er be deem'd; and, struggling from the shade,
 With headlong hurry fled. but first these lines,
 Traced by his ready pencil, on the bank
 With trembling hand he threw. "Bathe on,
 my fair,
 Yet unbeheld, save by the sacred eye
 Of faithful love. I go to guard thy haunt,
 To keep from thy recess each vagrant foot,
 And each licentious eye" With wild surprise,
 As if to marble struck, devoid of sense,
 A stupid moment motionless she stood
 So stands the statue that enchants the world,
 So bending tries to veil the matchless boast,
 The mingled beauties of exulting Greece
 Recovering, swift she flew to find those robes
 Which blissful Eden knew not, and, array'd
 In careless haste, th' alarming paper snatch'd.
 But, when her Damon's well-known hand she saw,
 Her terrors vanish'd, and a softer train
 Of mixt emotions, hard to be described,
 Her sudden bosom seized shame void of guilt,
 The charming blush of innocence, esteem
 And admiration of her lover's flame,
 By modesty exalted even a sense
 Of self-approving beauty stole across
 Her busy thought. At length, a tender calm
 Hush'd by degrees the tumult of her soul,
 And on the spreading beech, that o'er the stream
 Incumbent hung, she with the sylvan pen
 Of rural lovers this confession carved,
 Which soon her Damon kiss'd with weeping joy
 "Dear youth! sole judge of what these verses mean,
 By fortune too much favour'd, but by love,
 Alas! not favour'd less, be still as now
 Discreet: the time may come you need not fly"

James Thomson — Born 1700, Died 1748

868.—A SUMMER MORNING.

With quicken'd step
 Brown night retires young day pours in
 apace,
 And opens all the lawn's prospect wide
 The dripping rock, the mountain's misty top,
 Swell on the sight, and brighten with the dawn

Blue, through the dusk, the smoking currents
 shine;
 And from the bladed field the fearful hare
 Lumps awkward; while along the forest
 glade
 The wild deer tap, and often turning gaze
 At early passenger Music awakes
 The native voice of undissembled joy,
 And thick around the woodland hymns arise.
 Roused by the cock, the soon-clad shepherd
 leaves
 His mossy cottage, where with peace he
 dwells;
 And from the crowded fold, in order, drives
 His flock, to taste the verdure of the morn.

James Thomson — Born 1700, Died 1748.

869.—A SUMMER EVENING.

Low walks the sun, and broadens by degrees,
 Just o'er the verge of day. The shifting
 clouds
 Assembled gay, a richly gorgeous train,
 In all their pomp attend his setting throne
 Air, earth, and ocean smile immense. And
 now,
 As if his weary chariot sought the bowers
 Of Amphiurite, and her tending nymphs,
 (So Grecian fable sung) he dips his orb;
 Now half immersed; and now a golden curve
 Gives one bright glance, then total dis-
 appears.
 Confess'd from yonder slow-extinguish'd
 clouds,
 All ether softening, sober evening takes
 Her wonted station in the middle air;
 A thousand shadows at her beck. First
 this
 She sends on earth; then that of deeper dye
 Steals soft behind, and then a deeper still,
 In circle following circle, gathers round,
 To close the face of things. A fresher gale
 Begins to wave the wood, and stir the
 stream,
 Sweeping with shadowy gust the fields of
 corn
 While the quail clamours for his running
 mate
 Wide o'er the thirstily lawn, as swells the
 breeze,
 A whitening shower of vegetable down
 Amusive floats The kind impartial care
 Of nature nought disdains thoughtful to
 feed
 Her lowest sons, and clothe the coming year,
 From field to field the feather'd seeds she
 wings
 His folded flock secure, the shepherd home
 Hies merry-hearted, and by turns relieves
 The ruddy milkmaid of her brimming pail,
 The beauty whom perhaps his witless heart—

Unknowing what the joy-mix'd anguish means—

Sincerely loves, by that best language shown
Of cordial glances, and obliging deeds
Onward they pass o'er many a panting height,

And valley sunk, and unfrequented, where
At fall of eve the fairy people throng,
In various game and revelry, to pass
The summer night, as village stories tell.
But far about they wander from the grave
Of him whom his ungentle fortune urged
Against his own sad breast to lift the hand
Of impious violence The lonely tower
Is also shunn'd; whose mournful chambers hold—

So night-struck fancy dreams—the yelling ghost

Among the crooked lanes, on every hedge,
The glowworm lights his gem, and through the dark

A moving radiance twinkles Evening yields
The world to night; not in her winter robe
Of massy Stygian wool, but loose array'd
In mantle dun A faint erroneous ray,
Glanced from the imperfect surfaces of things,

Flings half an image on the straining eye,
While wav'ring woods, and villages, and streams,

And rocks, and mountain-tops, that long retain'd

The ascending gleam, are all one swimming scene,

Uncertain if beheld Sudden to heaven
Thence weary vision turns, where, leading soft

The silent hours of love, with purest ray
Sweet Venus shines, and from her genial rise,

When daylight sickens till it spunges afresh,
Unrival'd reigns, the fairest lamp of night.

James Thomson.—Born 1700, Died 1748.

870—LAVINIA

The lovely young Lavinia once had friends,
And Fortune smil'd, deceitful, on her birth
For, in her helpless years deprived of all,
Of every stay, save Innocence and Heaven,
She, with her widow'd mother, feeble, old,
And poor, lived in a cottage, far retired
Among the windings of a woody vale,
By solitude and deep surrounding shades,
But more by bashful modesty, conceal'd.
Together thus they shunn'd the cruel scorn
Which virtue, sunk to poverty, would meet
From giddy passion and low-minded pride
Almost on Nature's common bounty fed,
Like the gay birds that sung them to repose,
Content, and careless of to-morrow's fare
Her form was fresher than the morning rose,

When the dew wets its leaves, unstain'd and pure,

As is the hly, or the mountain snow.

The modest virtues mingled in her eyes,
Still on the ground dejected, darting all
Their humid beams into the blooming flowers;
Or when the mournful tale her mother told,
Of what her faithless fortune promised once,
Thrill'd in her thought, they, like the dewy star

Of evening, shone in tears A native grace
Sat fair-proportion'd on her polish'd limbs,
Veil'd in a simple robe, their best attire,
Beyond the pomp of dress, for loveliness
Needs not the foreign aid of ornament,
But is when unadorn'd adorn'd the most
Thoughtless of Beauty, she was Beauty's self,
Recluse amid the close-embowering woods.

As in the hollow breast of Apennine,
Beneath the shelter of encircling hills
A myrtle rises, far from human eye,
And breathes its balmy fragrance o'er the wild,

So flourish'd blooming, and unseen by all,
The sweet Lavinia; till, at length, compell'd
By strong Necessity's supreme command,
With smiling patience in her looks, she went
To glean Palemon's fields. The pride of swans

Palemon was, the generous, and the rich,
Who led the rural life in all its joy
And elegance, such as Arcadian song
Transmits from ancient uncorrupted times;
When tyrant custom had not shackled man,
But free to follow nature was the mode
He then, his fancy with autumnal scenes
Amusing, chanced beside his reaper-train
To walk, when poor Lavinia drew his eye,
Unconscious of her power, and turning quick
With unaffected blushes from his gaze.
He saw her charming, but he saw not half
The charms her downcast modesty conceal'd.
That very moment love and chaste desire
Sprung in his bosom, to himself unknown,
For still the world prevail'd, and its dread laugh,

Which scarce the firm philosopher can scorn,
Should his heart own a gleaner in the field.
And thus in secret to his soul he sigh'd.

"What pity! that so delicate a form,
By beauty kindled, where enlivening sense
And more than vulgar goodness seem to dwell,
Should be devoted to the rude embrace
Of some indecent clown! She looks, methinks,
Of old Acasto's line, and to my mind
Recalls that patron of my happy life,
From whom my liberal fortune took its rise;
Now to the dust gone down, his houses, lands,
And once far-spreading family, dissolved.
'Tis said that in some lone obscure retreat,
Urged by remembrance sad, and decent pride,
Far from those scenes which knew their better days,

His aged widow and his daughter live,
Whom yet my fruitless search could never find

Romantic wish! would this the daughter were!"

When, strict enquiring, from herself he found

She was the same, the daughter of his friend,
Of bountiful Acosto, who can speak
The mingled passions that surprised his heart,
And through his nerves in shivering transport ran?

Then blazed his smother'd flame, avow'd, and bold,

And, as he view'd her, ardent, o'er and o'er,
Love, gratitude, and pity, wept at once.
Confused, and frighten'd at his sudden tears,
Her rising beauties flush'd a higher bloom,
As thus Palemon, passionate and just,
Pour'd out the pious rapture of his soul.

"And art thou then Acosto's dear remains?
She, whom my restless gratitude has sought
So long in vain? O Heavens! the very same,

The soften'd image of my noble friend,
Alive his every look, his every feature,
More elegantly touch'd! Sweeter than Spring!
Thou sole surviving blossom from the root
That nourish'd up my fortune! say, ah where,
In what sequester'd desert, hast thou drawn
The kindest aspect of delighted Heaven?
Into such beauty spread, and blown so fair,
Though poverty's cold wind, and crushing rain,

Beat keen and heavy on thy tender years?
O let me now, into a richer soil,
Transplant thee safe! where vernal suns, and showers,

Diffuse their warmest, largest influence,
And of my garden be the pride and joy!
Ill it befits thee, oh! it ill befits
Acosto's daughter, his whose open stores,
Though vast, were little to his ampler heart,
The father of a country, thus to pick
The very refuse of those harvest-fields,
Which from his bounteous friendship I enjoy
Then throw that shameful pittance from thy hand,

But ill applied to such a rugged task,
The fields, the master, all, my fair, are thine,
If to the various blessings which thy house
Has on me lavish'd, thou wilt add that bliss,
That dearest bliss, the power of blessing thee!"

Here ceased the youth, yet still his speaking eye

Express'd the sacred triumph of his soul,
With conscious virtue, gratitude, and love,
Above the vulgar joy divinely raised
Nor waited he reply. Won by the charm
Of goodness irresistible, and all
In sweet disorder lost, she blush'd consent
The news immediate to her mother brought,
While, pierced with anxious thought, she pined away

The lonely moments for Lavinia's fate,
Amazed, and scarce believing what she heard,
Joy seized her wither'd veins, and one bright gleam

Of setting life shone on her evening hours:
Not less enraptured than the happy pair;
Who flourish'd long in tender bliss, and rear'd
A numerous offspring, lovely like themselves,
And good, the grace of all the country round.

James Thomson.—Born 1700, Died 1748.

571 —THE HARVEST STORM.

Defeating oft the labours of the year,
The sultry south collects a potent blast.
At first, the groves are scarcely seen to stir
Their trembling tops, and a still murmur runs

Along the soft-inclining fields of corn.
But as th' aerial tempest fuller swells,
And in one mighty stream, invisable,
Immense, the whole excited atmosphere
Impetuous rushes o'er the sounding world
Strain'd to the root, the stooping forest pours
A rustling shower of yet untimely leaves,
High-beat, the circling mountains eddy in,
From the bare wild, the dissipated storm,
And send it in a torrent down the vale.
Exposed, and naked, to its utmost rage,
Through all the sea of harvest rolling round,
The billowy plain floats wide, nor can evade,
Though phant to the blast, its seizing force,
Or whirl'd in air, or into vacant chaff
Shook waste And sometimes too a burst of rain,

Swept from the black horizon, broad, descends

In one continuous flood. Still over head
The mungling tempest weaves its gloom, and still

The deluge deepens; tall the fields around
Lae sunk and flatted, in the sordid wave.
Sudden, the ditches swell, the meadows swim

Red, from the hills, innumerable streams
Tumultuous roar; and high above its banks
The river lift; before whose rushing tide,
Herds, flocks, and harvest, cottages, and swans,

Roll mingled down; all that the winds had spared

In one wild moment ruin'd, the big hopes
And well-earn'd treasures of the painful year.
Fled to some eminence, the husbandman
Helpless beholds the miserable wreck
Driving along his drowning ox at once
Descending, with his labours scatter'd round,
He sees, and instant o'er his shivering thought

Comes Winter unprovided, and a train
Of clamant children dear Ye masters, then,

Be mindful of the rough laborious hand,
That sinks you soft in elegance and ease,
Be mindful of those limbs in russet clad,

Whose toil to yours is warmth, and graceful
pride
And, oh! be mindful of that sparing board,
Which covers yours with luxury profuse,
Makes your glass sparkle, and your sense
rejoice!
Nor cruelly demand what the deep rains
And all-involving winds have swept away.

James Thomson — Born 1700, Died 1748

872.—AUTUMN EVENING SCENE.

But see the fading many-colour'd woods,
Shade deepening over shade, the country
round
Imbrown, a crowded umbrage dusk and dun,
Of ev'ry hue, from wan declining green
To sooty dark. These now the lonesome
muse,
Low whisper'ing, lead into their leaf-strown
walks,
And give the season in its latest view
Meantime, light shadowing all, a sober
calm
Fleeces unbounded ether whose least wave
Stands tremulous, uncertain where to turn
The gentle current: while illumined wide,
The dewy-skirted clouds imbibe the sun,
And through their lucid veil his soften'd
force
Shed o'er the peaceful world. Then is the
time,
For those whom virtue and whom nature
charm,
To steal themselves from the degenerate
crowd,
And soar above this little scene of things.
To tread low-thoughted vice beneath their
feet;
To soothe the throbbing passions into peace,
And woo lone Quiet in her silent walks.
Thus solitary, and in pensive guise,
Oft let me wander o'er the russet mead,
And through the sadden'd grove, where scarce
is heard
One dying strain, to cheer the woodman's
toil.
Haply some widow'd songster pours his
plaint,
Far, in faint warblings, through the tawny
copse,
While congregated thrushes, linnets, larks,
And each wild throat, whose artless strains so
late
Swell'd all the music of the swarming shades,
Robb'd of their tuneful souls, now shivering
sit
On the dead tree, a dull despondent flock
With not a brightness waving o'er their
plumes,
And nought save chatt'ring discord in their
note.

O let not, arm'd from some inhuman eye,
The gun the music of the coming year
Destroy; and harmless, unsuspecting harm,
Lay the weak tribes a miserable prey
In mingled murder, flutt'ring on the ground!
The pale descending year, yet pleasing
still,

A gentler mood inspires, for now the leaf
Incessant rustles from the mournful grove;
Oft startling such as studious walk below,
And slowly circles through the waving air.
But should a quicker breeze amid the boughs
Sob, o'er the sky the leafy deluge streams;
Till choked, and matted with the dreary
shower,
The forest walks, at ev'ry rising gale,
Roll wide the wither'd waste, and whistle
bleak.

Fled is the blasted verdure of the fields,
And, shrunk into their beds, the flowery
race
Their sunny robes resign. E'en what ro-
man'd
Of stronger fruits falls from the naked tree,
And woods, fields, gardens, orchards all
around,
The desolated prospect thrills the soul.

The western sun withdraws the shorten'd
day,
And humid evening, gliding o'er the sky,
In her chill progress, to the ground con-
densed
The vapour throws. Where creeping waters
ooze,
Where marshes stagnate, and where rivers
wind,
Cluster the rolling fogs, and swim along
The dusky-mantled lawn Moanwhile the
moon,
Full-orb'd, and breaking through the scatter'd
clouds,
Shows her broad visage in the crimson'd
east

Turn'd to the sun direct her spotted disk,
Where mountains rise, umbrageous dales
descend,
And caverns deep as optic tube descries,
A smaller earth, gives us his blaze again,
Void of its flame, and sheds a softer day.
Now through the passing clouds she seems to
stoop,
Now up the pure cerulean rides sublime
Wide the pale deluge floats, and streaming
mild
O'er the skied mountain to the shadowy
vale,
While rocks and floods reflect the quiv'ring
gleam.
The whole air whitens with a boundless tide
Of silver radiance trembling round the
world

The lengthen'd night elapsed, the morning
shines
Serene, in all her dowy beauty bright,
Unfolding fair the last autumnal day
And now the mounting sun dispels the fog;

The rigid hoar-frost melts before his beam,
And hung on every spray, on every blade
Of grass, the myriad dew-drops twinkle
round

James Thomson.—Born 1700, Died 1748.

873.—A WINTER LANDSCAPE.

Through the hushed air the whit'ning shower
descends,

At first thin-wavering, till at last the flakes
Fall broad and wide, and fast, dimming the
day

With a continual flow The cherished fields
Put on their winter robe of purest white—
'Tis brightness all, save where the new snow
melts

Along the mazy current Low the woods
Bow their hoar head; and ere the languid
sun

Faint from the west, emits his evening ray,
Earth's universal face, deep hid, and chill,
Is one wide dazzling waste, that burns wide
The works of man Drooping, the labourer-
or

Stands covered o'er with snow, and then
demands

The fruit of all his toil The fowls of heaven,
Tamed by the cruel season, crowd around
The winnowing store, and claim the little
boon

Which Providence assigns them One alone,
The redbreast, sacred to the household gods,
Wisely regardful of the embroiling sky,
In joyless fields and thorny thickets, leaves
His shivering mates, and pays to trusted
man

His annual visit Half afraid, he first
Against the window beats, then, brisk,
alights

On the warm hearth, then hopping o'er the
floor,

Eyes all the smiling family askance,
And pecks, and starts, and wonders where
he is:

Till more familiar grown, the table crumbs
Attract his slender feet. The foodless wilds
Pour forth their brown inhabitants. The
hare,

Though timorous of heart, and hard beset
By death in various forms, dark snares and
dogs,

And more un pitying men, the garden seeks,
Urged on by fearless want The bleating
kine

Eye the bleak heaven, and next, the ghast'ning
earth,

With looks of dumb despair, then, sad dis-
persed,

Dig for the wither'd herb through heaps of
snow * *

As thus the snows arise, and foul and
fierce

All winter drives along the darken'd air,
In his own loose revolving fields the swain
Disaster'd stands, sees other hills ascend,
Of unknown joyless brow, and other scenes,
Of horrid prospect, shag the trackless plain;
Nor finds the river nor the forest, hid
Beneath the formless wild, but wanders on
From hill to dale, still more and more astray,
Impatient flouncing through the drifted
heaps,

Stung with the thoughts of home; the
thoughts of home

Rush on his nerves, and call their vigour
forth

In many a vain attempt. How sinks his
soul!

What black despair, what horror, fills his
heart!

When for the dusky spot which fancy
feign'd,

His tufted cottage rising through the snow,
He meets the roughness of the middle waste,
Far from the track and bless'd abode of man;
While round him night restless closes fast,
And every tempest howling o'er his head,
Renders the savage wilderness more wild.

Then throng the busy shapes into his mind,
Of cover'd pits, unfathomably deep,
A dire descent! beyond the power of frost;
Of faithless bogs, of precipices huge
Smoothed up with snow; and what is land
unknown,

What water of the stall unfrozen spring,
In the loose marsh or solitary lake,
Where the fresh fountain from the bottom
boils.

These check his fearful steps, and down he
sinks

Beneath the shelter of the shapeless drift,
Thinking o'er all the bitterness of death,
Mix'd with the tender anguish nature shoots
Through the wrong bosom of the dying man—
His wife, his children, and his friends, un
seen

In vain for him the officious wife prepares
The fire fair blazing, and the vestment warm:
In vain his little children, peeping out
Into the mingling storm, demand their sire
With tears of artless innocence Alas!
Nor wife nor children more shall he behold,
Nor friends, nor sacred home. On every
nerve

The deadly winter seizes, shuts up sense,
And o'er his inmost vitals creeping cold,
Lays him along the snows a stiffen'd corse,
Stretch'd out, and bleaching on the northern
blast.

James Thomson.—Born 1700, Died 1748.

874.—A HYMN.

These, as they change, Almighty Father, these
Are but the varied God The rolling year

Is full of thee. Forth in the pleasing
Spring
Thy beauty walks, thy tenderness and love
Wide flush the fields, the softening air is
balm,
Echo the mountains round; the forest
smiles;
And every sense, and every heart, is joy
Then comes thy glory in the Summer-
months,
With light and heat refulgent Then thy
Sun
Shoots full perfection through the swelling
year.
And oft thy voice in dreadful thunder
speaks;
And oft at dawn, deep noon, or falling eve,
By brooks and groves, in hollow-whispering
gales
Thy bounty shines in Autumn unconfined,
And spreads a common feast for all that
lives
In Winter awful thou ' with clouds and
storms
Around thee thrown, tempest o'er tempest
roll'd,
Majestic darkness ' on the whirlwind's wing,
Riding sublime thou bidst the world adore,
And humblest nature with thy northern
blast
Mysterious round ' what skill, what force
divine,
Deep felt, in these appear ' a simple train,
Yet so delightful mix'd, with such kind art,
Such beauty and beneficence combined,
Shade, unperceived, so softening into shade;
And all so forming a harmonious whole,
That, as they still succeed, they ravish still
But wandering off, with brute unconscious
gaze.
Man marks not thee, marks not the mighty
hand,
That, ever busy, wheels the silent spheres,
Works in the secret deep, shoots, steaming,
thence
The fair profusion that o'er spreads the
Spring:
Fings from the Sun direct the flaming day;
Feeds every creature, hushes the tempests
forth;
And, as on Earth this grateful change
revolves,
With transport touches all the springs of life
Nature, attend ' join every living soul,
Beneath the spacious temple of the sky,
In adoration join, and, ardent, raise
One general song ' To him, ye vocal gales,
Breathe soft, whose Spirit in your freshness
breathes
Oh, talk of him in solitary glooms,
Where, o'er the rock, the scarcely waving
pine
Fills the brown shade with a religious awe
And ye, whose bolder note is heard afar,
Who shake th' astonish'd world, lift high to
Heaven

Th' impetuous song, and say from whom you
rage
His praise, ye brooks, attune, ye trembling
rills,
And let me catch it as I muse along
Ye headlong torrents, rapid and profound;
Ye softer floods, that lead the humid maze
Along the vale; and thou, majestic main,
A secret world of wonders in thyself,
Sound his stupendous praise, whose greater
voice
Or bids you roar, or bids your roarings fall.
Soft toll your incense, herbs, and fruits, and
flowers,
In mingled clouds to him; whose Sun exalts,
Whose breath perfumes you, and whose pencil
paints.
Ye forests bend, ye harvests wave, to him;
Breathe your still song into the reaper's
heart.
As home he goes beneath the joyous Moon
Ye that keep watch in Heaven, as Earth
asleep
Unconscious lies, effuse your mildest beams,
Ye constellations, while your angels strike
Amid the spangled sky, the silver lyre
Great source of day ' best image here below
Of thy Creator, ever pouring wide,
From world to world, the vital ocean round,
On Nature write with every beam his praise
The thunder rolls, be hush'd the prostrate
world,
While cloud to cloud returns the solemn
hymn
Bleat out afresh, ye hills ye mossy rocks,
Retain the sound the broad responsive low,
Ye valleys, raise, for the Great Shepherd
reigns;
And his unsuffering kingdom yet will come
Ye woodlands all, awake a boundless song
Burst from the groves ' and when the restless
day,
Expiring, lays the warbling world asleep,
Sweetest of buds ' sweet Philomela, charm
The listening shades, and teach the night his
praise
Ye chief, for whom the whole creation smiles,
At once the head, the heart, and tongue of
all,
Crown the great hymn ' in swarming cities
vast,
Assembled men, to the deep organ join
The long-resounding voice, oft breaking
clear,
At solemn pauses, through the swelling base;
And, as each mingling flame increases each,
In one united ardour rise to Heaven.
Or if you rather chuse the rural shade,
And find a fane in every secret grove,
There let the shepherd's flute, the virgin's
lay,
The prompting seraph, and the poet's lyre,
Still sing the God of Seasons, as they roll.
For me, when I forget the darling theme,
Whether the blossom blows, the Summer-
ray

Russets the plain, inspiring Autumn gleams,
Or Winter rises in the blackening east,
Be my tongue mute, my fancy paint no
more,
And, dead to joy, forget my heart to beat
Should Fate command me to the farthest
verge
Of the green earth, to distant barbarous
climes,
Ravens unknown to song, where first the
Sun
Gilds Indian mountains, or his setting beam
Flames on the Atlantic isles, 'tis nought to
me,
Since God is ever present, ever felt,
In the void waste, as in the city full,
And where he vital breathes, there must be
joy
When ev'n at last the solemn hour shall
come,
And wing my mystic flight to future worlds,
I cheerful will obey there, with new
powers,
Willising wonders sung I cannot go
Where Universal Love not smiles around,
Sustaining all yon orbs, and all their suns,
From seeming evil still educing good,
And better thence again, and better still,
In infinite progression But I lose
Myself in him, in Light ineffable,
Come then, expressive Silence, muse his
praise

James Thomson.—Born 1700, Died 1748

875.—FROM THE BARD'S SONG IN THE CASTLE OF INDOLENCE

"It was not by vile loitering in ease
That Greece obtain'd the brighter palm of
art,
That soft yet ardent Athens learnt to
please,
To keen the wit, and to sublime the heart,
In all supreme ' complete in every part!
It was not thence majestic Rome arose,
And o'er the nations shook her conquering
dart
For sluggard's brow the laurel never
grows;
Renown is not the child of indolent repose.

Had unambitious mortals minded nought,
But in loose joy their time to wear away,
Had they alone the lap of dalliance sought,
Pleased on her pillow their dull heads to
lay,
Rude Nature's state had been our state to-
day,
No cities e'er their towery fronts had
raised,
No arts had made us opulent and gay;

With brother-brutes the human race had
grazed,
None e'er had soar'd to fame, none honour'd
been, none praised.

Great Homer's song had never fired the
breast
To thirst of glory, and heroic deeds;
Sweet Maro's Muse, sunk in inglorious
rest,
Had silent slept amid the Mincian reeds:
The wits of modern time had told their
beads,
And monkish legends been their only
straits;
Our Milton's Eden had lain wrapt in
weeds,
Our Shakspeare stroll'd and laugh'd with
Warwick swains,
Ne had my master Spenser charm'd his
Mulla's plains.

Dumb too had been the sage historic
Muse,
And perish'd all the sons of ancient fame;
Those starry lights of virtue, that diffuse
Through the dark depth of time their vivid
flame,
Had all been lost with such as have no
name.
Who then had scorn'd his ease for others'
good?
Who then had toil'd rapacious men to
tame?
Who in the public breach devoted stood,
And for his country's cause been prodigal of
blood?

But should your hearts to fame unfeeling
be,
If right I read, you pleasure all require -
Then hear how best may be obtain'd this
fee,
How best enjoy'd this nature's wide desire.
Toil, and be glad! let Industry inspire
Into your quicken'd limbs her buoyant
breath!
Who does not act is dead, absorpt entire
In mazy sloth, no pride, no joy he hath:
O leaden-hearted men, to be in love with
death!

Ah! what avail the largest gifts of
Heaven,
When drooping health and spirits go
amiss?
How tasteless then whatever can be given!
Health is the vital principle of bliss,
And exercise of health In proof of this,
Behold the wretch, who slugs his life away,
Soon swallow'd in disease's sad abyss;
While he whom toil has braced, or manly
play,
Has light as air each limb, each thought as
clear as day.

O, who can speak the vigorous joy of
health ?
Unclogg'd the body, unobscured the mind
The morning rises gay, with pleasing
stealth,
The temperate evening falls serene and
kind
In health the wiser brutes true gladness
find.
See ! how the younglings frisk along the
meads,
As May comes on, and wakes the balmy
wind ;
Rampant with life, their joy all joy
exceeds
Yet what but high-strung health thus dancing
pleasance breeds ? "

James Thomson.—Born 1700, Died 1748.

876 —ODE

O Nightingale, best poet of the grove,
That plaintive strain can ne'er belong to
thee,
Blest in the full possession of thy love
O lend that strain, sweet nightingale, to
me !

'Tis mine, alas ! to mourn my wretched fate .
I love a maid who all my bosom charms,
Yet lose my days without this lovely mate ,
Inhuman Fortune keeps her from my arms.

You, happy birds ! by nature's simple laws
Lead your soft lives, sustain'd by Nature's
fare ,
You dwell wherever roving fancy draws,
And love and song is all your pleasing care

But we, vain slaves of interest and of pride,
Dare not be blest lest envious tongues
should blame

And hence, in vain I languish for my bride ,
O mourn with me, sweet bird, my hapless
flame

James Thomson.—Born 1700, Died 1748

877 —HYMN ON SOLITUDE.

Hail, mildly pleasing Solitude,
Companion of the wise and good,
But, from whose holy, piercing eye,
The herd of fools and villains fly
Oh ! how I love with thee to walk,
And listen to thy whisper'd talk,
Which innocence and truth imparts,
And melts the most obdurate hearts

A thousand shapes you wear with ease,
And still in every shape you please
Now wrapt in some mysterious dream,
A lone philosopher you seem ,
Now quick from hill to vale you fly,
And now you sweep the vaulted sky ,
A shepherd next, you haunt the plain,
And warble forth your oaten strain
A lover now, with all the grace
Of that sweet passion in your face ;
Then, calm'd to friendship, you assume
The gentle-looking Hartford's bloom,
As, with her Musidora, she
(Her Musidora fond of thee)
Amid the long withdrawing vale,
Awakes the rivall'd nightingale

Thine is the balmy breath of morn,
Just as the dew-bent rose is born ,
And while meridian favours beat,
Thine is the woodland dumb retreat ;
But chief, when evening scenes decay,
And the faint landscape swims away,
Thine is the doubtful soft decline,
And that best hour of musing thine.

Descending angels bless thy train,
The virtues of the sage, and swain ;
Plain Innocence, in white array'd,
Before thee lifts her fearless head
Religion's beams around thee shine,
And cheer thy glooms with light divine :
About thee sports sweet Liberty ,
And rapt Urania sings to thee.

Oh, let me pierce thy secret call !
And in thy deep recesses dwell ,
Perhaps from Norwood's oak-clad hill,
When Meditation has her fill,
I just may cast my careless eyes
Where London's spiry turrets rise,
Think of its crimes, its cares, its pain,
Then shield me in the woods again.

James Thomson.—Born 1700, Died 1748.

878 —THE HAPPY MAN.

He's not the Happy Man to whom is given
A plenteous fortune by indulgent Heaven ;
Whose gilded roofs on shining columns rise,
And painted walls enchant the gazer's eyes ;
Whose table flows with hospitable cheer,
And all the various bounty of the year ;
Whose valleys smile, whose gardens breathe
the spring,
Whose carved mountains bleat, and forests
sing ,
For whom the cooling shade in Summer
twines,
While his full cellars give their generous
wines ,
From whose wide fields unbounded Autumn
pours
A golden tide into his swelling stores ;

Whose winter laughs, for whom the liberal
gules
Stretch the big sheet, and toiling commerce
sails;
When yielding crowds attend, and pleasure
serves,
While youth, and health, and vigour string
his nerves.
Ev'n not all these, in one rich lot combined,
Can make the Happy Man, without the
mind,
Where Judgment sits clear-sighted, and
surveys
The chain of Reason with unerring gaze;
Where Fancy lives, and to the brightening
eyes,
His fairer scenes and bolder figures rise,
Where social Love exerts her soft command,
And plays the passions with a tender hand,
Whence every virtue flows, in rival strife,
And all the moral harmony of life.

James Thomson.—Born 1700, Died 1748.

879—RULE BRITANNIA.

When Britain first, at Heaven's command,
Arose from out the azure main,
This was the charter of the land,
And guardian angels sung the strain
Rule Britannia, Britannia rules the waves
Britons never shall be slaves

The nations not so blest as thee,
Must in their turn to tyrants fall,
Whilst thou shalt flourish great and free,
The dread and envy of them all
Rule Britannia, &c.

Still more majestic shalt thou rise,
More dreadful from each foreign stroke,
As the loud blast that tears the skies,
Serves but to root thy native oak
Rule Britannia, &c.

Thee haughty tyrants ne'er shall tame;
All their attempts to bend thee down
Will but arouse thy generous flame,
And work their woe and thy renown.
Rule Britannia, &c.

To thee belongs the rural reign,
Thy cities shall with commerce shine,
All shall be subject to the main,
And every shore it circles thine.
Rule Britannia, &c.

The Muses, still with freedom found,
Shall to thy happy coast repair;
Blest isle, with matchless beauty crowned,
And manly hearts to guard the fair.
Rule Britannia, &c.

James Thomson.—Born 1700, Died 1748.

880—GRONGAR HILL.

Silent nymph, with curious eye,
Who, the purple evening, lie
On the mountain's lonely van,
Beyond the noise of busy man,
Painting fair the form of things,
While the yellow linnet sings;
Or the tuneful nightingale
Charms the forest with her tale;
Come, with all thy various hues,
Come and aid thy sister Muse;
Now, while Phœbus riding high,
Gives lustre to the land and sky!
Grongar Hill invites my song,
Draw the landscape bright and strong;
Grongar, in whose mossy cells
Sweetly musing Quet dwells,
Grongar, in whose silent shade,
For the modest Muses made;
So oft I have, the evening still,
At the fountain of a rill,
Sate upon a flowery bed.
With my hand beneath my head,
While stray'd my eyes o'er Towry's flood,
Over mead and over wood,
From house to house, from hill to hill,
Till Contemplation had her fill

About his chequer'd sides I wind,
And leave his brooks and meads behind,
And groves, and grottoes where I lay,
And vistas shooting beams of day
Wide and wider spreads the vale,
As circles on a smooth canal
The mountains round, unhappy fate;
Sooner or later of all height,
Withdraw their summits from the skies,
And lessen as the others rise
Still the prospect wider spreads,
Adds a thousand woods and meads;
Still it widens, widens still,
And sinks the newly-risen hill.

Now, I gain the mountain's brow,
What a landscape lies below!
No clouds, no vapours intervene,
But the gay, the open scene
Does the face of Nature show,
In all the hues of Heaven's bow!
And, swelling to embrace the light,
Spreads around beneath the sight
Old castles on the cliffs arise,
Proudly towering in the skies!
Rushing from the woods, the spurs
Seem from hence ascending fires!
Half his beams Apollo sheds
On the yellow mountain-heads!
Gilds the fleeces of the flocks,
And glitters on the broken rocks!

Below me trees unnumber'd rise,
Beautiful in various dyes
The gloomy pine, the poplar blue,
The yellow beech, the sable yew,
The slender fir that taper grows,
The sturdy oak with broad-spread boughs.
And beyond the purple grove,
Haunt of Phylis, queen of love!

Gaudy as the opening dawn,
 Lies a long and level lawn,
 On which a dark hill, steep and high,
 Holds and charms the wandering eye '
 Deep are his feet in Towy's flood,
 His sides are clothed with waving wood,
 And ancient towers crown his brow,
 That cast an awful look below,
 Whose ragged walls the ivy creeps,
 And with her arms from falling keeps;
 So both a safety from the wind
 On mutual dependence find
 'Tis now the raven's bleak abode;
 'Tis now the apartment of the toad;
 And there the fox securely feeds;
 And there the poisonous adder breeds,
 Conceal'd in ruins, moss, and weeds;
 While, ever and anon, there falls
 Huge heaps of hoary moulder'd walls
 Yet Time has seen, that lifts the low,
 And level lays the lofty brow,
 Has seen this broken pile complete,
 Big with the vanity of state,
 But transient is the smile of Fate '
 A little rule, a little sway,
 A sun-beam in a winter's day,
 Is all the proud and mighty have
 Between the cradle and the grave
 And see the rivers how they run,
 Through woods and meads, in shade and sun,
 Sometimes swift, sometimes slow,
 Wave succeeding wave, they go
 A various journey to the deep,
 Like human life, to endless sleep '
 Thus is Nature's vesture wrought,
 To instruct our wandering thought;
 Thus she dresses green and gay,
 To disperse our cares away
 Ever charming, ever new,
 When will the landscape tire the view '
 The fountain's fall, the river's flow,
 The woody valleys, warm and low,
 The windy summit, wild and high,
 Roughly rushing on the sky '
 The pleasant seat, the ruin'd tower,
 The naked rock, the shady bower,
 The town and village, dome and farm,
 Each give each a double charm,
 As pearls upon an Ethiope's arm.
 See on the mountain's southern side,
 Where the prospect opens wide,
 Where the evening gilds the tide,
 How close and small the hedges lie '
 What streaks of meadows cross the eye!
 A step methinks may pass the stream,
 So little distant dangers seem;
 So we mistake the Future's face,
 Ey'd through Hope's deluding glass;
 As yon summits soft and fair,
 Clad in colours of the air,
 Which to those who journey near,
 Barren, brown, and rough appear:
 Still we tread the same coarse way,
 The present's still a cloudy day.
 O may I with myself agree,
 And never covet what I see;

Content me with an humble shade
 My passions tamed, my wishes laid,
 For, while our wishes wildly roll,
 We banish quiet from the soul
 'Tis thus the busy beat the air,
 And misers gather wealth and care
 Now, ev'n now, my joys run high,
 As on the mountain-turf I lie,
 While the wanton zephyr sings,
 And in the vale perfumes his wings;
 While the waters murmur deep,
 While the shepherd charms his sheep;
 While the birds unbounded fly,
 And with music fill the sky,
 Now, e'en now, my joys run high
 Be full, ye courts, be great who will,
 Search for Peace with all your skill
 Open wide the lofty door,
 Seek her on the marble floor
 In vain you search, she is not there;
 In vain ye search the domes of Care '
 Grass and flowers Quiet treads,
 On the meads, and mountain-heads,
 Along with Pleasure, close allied,
 Ever by each other's side.
 And often, by the murmuring rill
 Hears the thrush, while all is still,
 Within the groves of Grongar Hill

John Dyer — Born 1700, Died 1758.

881.—THE BRAES OF YARROW.

A. Busk ye, busk ye, my bonny bonny bride,
 Busk ye, busk ye, my winsome marrow!
 Busk ye, busk ye, my bonny bonny bride,
 And think nae mair on the Braes of Yarrow

B. Where gat ye that bonny bonny bride?
 Where gat ye that winsome marrow?
 A. I gat her where I darena weel be seen,
 Poung the birks on the Braes of Yarrow.

Weep not, weep not, my bonny bonny bride,
 Weep not, weep not, my winsome marrow!
 Nor let thy heart lament to leave
 Poung the birks on the Braes of Yarrow.

B. Why does she weep, thy bonny bonny bride?
 Why does she weep, thy winsome marrow?
 And why dare ye nae mair weel be seen,
 Poung the birks on the Braes of Yarrow?

A. Lang maun she weep, lang maun she, maun
 she weep,
 Lang maun she weep with dule and sorrow,
 And lang maun I nae mair weel be seen,
 Poung the birks on the Braes of Yarrow.

For she has tint her lover lover dear,
 Her lover dear, the cause of sorrow,
 And I hae slain the comeliest swain
 That e'er poued birks on the Braes of Yarrow.

Why runs thy stream, O Yarrow, Yarrow,
red ?

Why on thy braes heard the voice of
sorrow ?

And why yon melancholous weeds
Hung on the bonny birks of Yarrow ?

What's yonder floats on the rueful rueful
fude ?

What's yonder floats ? O dule and sor-
row !

'Tis he, the comely swan I slew
Upon the duleful Braes of Yarrow.

Wash, oh wash his wounds his wounds in
tears,

His wounds in tears with dule and sorrow,
And wrap his limbs in mourning weeds,
And lay him on the Braes of Yarrow

Then build, then build, ye sisters sisters sad,
Ye sisters sad, his tomb with sorrow,
And weep around in waeiful wise,
His helpless fate on the Braes of Yarrow.

Curse ye, curse ye, his useless useless shield,
My arm that wrought the deed of sorrow,
The fatal spear that pierced his breast,
His comely breast, on the Braes of Yarrow.

Did I not warn thee not to lue,
And warn from fight, but to my sorrow,
O'er rashly bauld a stronger arm
Thou met'st, and fell on the Braes of
Yarrow

Sweet smells the birk, green grows, green
grows the grass,

Yellow on Yarrow bank the gowan,
Fair hangs the apple frae the rock,
Sweet the wave of Yarrow flowan

Flows Yarrow sweet ? as sweet, as sweet
flows Tweed,

As green its grass, its gowan as yellow,
As sweet smells on its braes the birk,
The apple frae the rock as mellow

Fair was thy love, fair fair indeed thy love,
In flowery bands thou him didst fetter,
Though he was fair and well beloved again,
Than me he never lued thee better

Busk ye, then busk, my bonny bonny bride,
Busk ye, busk ye, my winsome marrow,
Busk ye, and lue me on the banks of Tweed,
And think nae mair on the Braes of
Yarrow

O How can I busk a bonny bonny bride,
How can I busk a winsome marrow,
How lue him on the banks of Tweed,
That slew my love on the Braes of Yarrow.

O Yarrow fields ! may never never rain,
Nor dew thy tender blossoms cover,
For there was basely slain my love,
My love, as he had not been a lover

The boy put on his robes, his robes of green,
His purple vest, 'twas my an sewing,
Ah ! wretched me ! I little little kenn'd
He was in these to meet his ruin.

The boy took out his milk-white milk-white
steed,
Unheedful of my dule and sorrow,
But e'er the to-fall of the night
He lay a corpse on the Braes of Yarrow.

Much I rejoiced that waeiful waeiful day ;
I sang, my voice the woods returning,
But lang ere night the spear was flown
That slew my love, and left me mourning.

What can my barbarous barbarous father do,
But with his cruel rage pursue me ?
My lover's blood is on thy spear,
How canst thou, barbarous man, then woo
me ?

My happy sisters may be may be proud,
With cruel and ungentle scoffin,
May bid me seek on Yarrow Braes
My lover nail'd in his coffin.

My brother Douglas may upbraid, upbraid,
And strive with threatening words to move
me,
My lover's blood is on thy spear,
How canst thou ever bid me love thee ?

Yes, yes, prepare the bed, the bed of love,
With bridal sheets my body cover,
Unbar, ye bridal maids, the door,
Let in the expected husband lover

But who the expected husband husband is ?
His hands, methinks, are bathed in
slaughter
Ah me ! what ghastly spectre's yon,
Comes in his pale shroud, bleeding after ?

Pale as he is, here lay him lay him down,
O lay his cold head on my pillow,
Take aff take aff these bridal weeds,
And crown my careful head with willow.

Pale though thou art, yet best yet best
beloved,
O could my warmth to life restore thee !
Ye'd lie all night between my breasts,
No youth lay ever there before thee

Pale pale, indeed, O lovely lovely youth,
Forgive, forgive so foul a slaughter,
And lie all night between my breasts,
No youth shall ever lie there after.

Return, return, O mournful mournful bride,
Return and dry thy useless sorrow -
Thy lover heeds nought of thy sighs,
He lies a corpse on the Braes of Yarrow.

William Hamilton — Born 1704, Died 1754.

882.—SONG.

Ye shepherds of this pleasant vale,
Where Yarrow streams along,
Forsake your rural toils, and join
In my triumphant song

She grants, she yields, one heavenly smile
Atones her long delays,
One happy minute crowns the pains
Of many suffering days

Raise, raise the victor notes of joy,
These suffering days are o'er,
Love satiates now his boundless wish
From beauty's boundless store

No doubtful hopes, no anxious fears,
Thus rising calm destroy,
Now every prospect smiles around,
All op'ning into joy.

The sun with double lustre shone
That dear consenting hour,
Brighten'd each hill, and o'er each vale
New colour'd every flower

The gales their gentle sighs withheld,
No leaf was seen to move,
The hovering songsters round were mute,
And wonder hush'd the grove.

The hills and dales no more resound
The lambkin's tender cry,
Without one murmur Yarrow stole
In dimpling silence by

All nature seem'd in still repose
Her voice alone to hear,
That gently roll'd the tuneful wave,
She spoke and bless'd my ear.

Take, take whate'er of bliss or joy
You fondly fancy mine,
Whate'er of joy or bliss I boast,
Love renders wholly thine

The woods struck up to the soft gale,
The leaves were seen to move,
The feather'd choir resumed their voice,
And wonder fill'd the grove,

The hills and dales again resound
The lambkins' tender cry,
With all his murmurs Yarrow trill'd
The song of triumph by,

Above, beneath, around, all on
Was verdure, beauty, song,
I snatch'd her to my trembling breast,
All nature joy'd along

William Hamilton — Born 1704, Died 1754.

883 —SONG

Ah, the poor shepherd's mournful fate,
When doom'd to love and doom'd to lan-
guish,
To bear the scornful fair one's hate,
Nor dare disclose his anguish!
Yet eager looks and dying sighs
My secret soul discover,
While rapture, trembling through mine eyes,
Reveals how much I love her
The tender glance, the reddening cheek,
O'erspread with rising blushes,
A thousand various ways they speak
A thousand various wishes

For, oh! that form so heavenly fair,
Those languid eyes so sweetly smiling,
That artless blush and modest air,
So fatally beguiling;
Thy every look, and every grace,
So charm, whene'er I view thee,
Till death o'ertake me in the chase,
Still will my hopes pursue thee
Then, when my tedious hours are past,
Be this last blessing given,
Low at thy feet to breathe my last,
And die in sight of heaven.

William Hamilton — Born 1704, Died 1754.

884 —LONDON.

Though grief and fondness in my breast
rebel,
When injured Thales bids the town farewell,
Yet still my calmer thoughts his choice
commend,

I praise the hermit, but regret the friend,
Who now resolves, from vice and London
far,

To breathe in distant fields a purer air,
And fix'd on Cambria's solitary shore,
Gave to St David one true Briton more

For who would leave, unbribed, Hibernia's
land,
Or change the rocks of Scotland for the
Strand?

There none are swept by sudden fate away,
But all, whom hunger spares, with age
decay.

Here malice, rapine, accident conspire,
And now a rabble rages, now a fire,
Their ambush here relentless ruffians lay,
And here the fell attorney prowls for prey,
Here falling houses thunder on your head,
And here a female atheist talks you dead.

While Thales waits the wherry that con-
tains

Of dissipated wealth the small remains,

On Thames's banks, in silent thought we stood,
Where Greenwich smiles upon the silver flood

Struck with the seat that gave Eliza birth,
We kneel, and kiss the consecrated earth,
In pleasing dreams the blissful age renew,
And call Britannia's glories back to view,
Behold her cross triumphant on the main,
The guard of commerce, and the dread of Spain,

Ere masquerades debauch'd, excuse oppress'd,
Or English honour grew a standing jest

A transient calm the happy scenes bestow,
And for a moment lull the sense of woe
At length awaking, with contemptuous frown,
Indignant Thales eyes the neighbouring town
"Since worth," he cries, "in those degenerate days,

Wants e'en the cheap reward of empty praise,
In those cursed walls, devote to vice and gain,

Since unrewarded science toils in vain;
Since hope but soothes to double my distress,
And every moment leaves my little less,
While yet my steady steps no staff sustains,
And life still vigorous revels in my veins,
Grant me, kind Heaven, to find some happier place,

Where honesty and sense are no disgrace,
Some pleasing bank where verdant osiers play,

Some peaceful vale with Nature's painting gay,

Where once the harass'd Briton found repose,
And safe in poverty defied his foes,
Some secret cell, ye powers indulgent, give,
Let—live here, for—has learn'd to live
Here let those reign whom pensions can incite

To vote a patriot black, a courtier white,
Explain their country's dear-bought rights away,

And plead for pirates in the face of day;
With slavish tenets taunt our poison'd youth,
And lend a lie the confidence of truth
Let such raise palaces, and manors buy,
Collect a tax, or farm a lottery,
With warbling eunuchs fill a licensed stage,
And lull to servitude a thoughtless age

"Heroes, proceed! what bounds your pride shall hold?"

What check restrain your thirst of power and gold?

Behold rebellious Virtue quite o'erthrown,
Behold our fame, our wealth, our lives your own

To such a groaning nation's spoils are given,
When public crimes inflame the wrath of Heaven

But what, my friend, what hope remains for me,

Who start at theft, and blush at perjury?

Who scarce forbear, though Britain's court he sang,

To pluck a titled poet's borrow'd wing;

A statesman's logic unconvinced can hear,
And dare to slumber o'er the Gazetteer
Despise a fool in half his pension dress'd,
And strive in vain to laugh at H—y's jest

"Others, with softer smiles and subtler art,

Can sap the principles, or taunt the heart;
With more address a lover's note convey,
Or bribe a virgin's innocence away
Well may they rise, while I, whose rustic tongue

Ne'er knew to puzzle right, or varnish wrong,
Spurn'd as a beggar, dreading as a spy,
Live unregarded, unlamented die.

"For what but social guilt the friend endears?"

Who shares Orgio's crimes, his fortunes shares.

But thou, should tempting villany present
All Marlborough hoarded, or all Villiers spent,

Turn from the glittering bribe thy scornful eye,

Nor sell for gold what gold could never buy,
The peaceful slumber, self-approving day,
Unsullied fame, and conscience ever gay.

"The cheated nation's happy favourites, see!"

Mark whom the great caress, who frown on me!

London! the needy villain's general home,
The common sewer of Paris and of Rome,
With eager thrust, by folly or by fate,
Sucks in the dregs of each corrupted state
Forgive my transports on a theme like this,
I cannot bear a French metropolis

"Illustrious Edward! from the realms of day,

The land of heroes and of saints survey!
Nor hope the British lineaments to trace,
The rustic grandeur, or the surly grace;
But, lost in thoughtless ease and empty show,

Behold the warrior dwindled to a bean;
Sense, freedom, piety, refined away,
Of France the mimic, and of Spain the prey.

"All that at home no more can beg or steal,

Or like a gibbet better than a wheel;
Hiss'd from the stage, or hooted from the court,

Their air, their dress, their politics import,
Obsequious, artful, voluble, and gay,
On Britain's fond credulity they prey.
No gainful trade their industry can scape,
They sing, they dance, clean shoes, or cure a clap.

All sciences a fasting Monsieur knows,

And bid him go to hell, to hell he goes

'Ah! what avails it that, from slavery far,

I drew the breath of life in English air,

Was early taught a Briton's right to prize,

And hsp the tale of Henry's victories,

If the gull'd conqueror receives the chain,

And flattery subdues when arms are vain?

"Studious to please, and ready to submit,
The supple Gaul was born a parasite.
Still to his interest true, when'er he goes,
Wit, bravery, worth, his lavish tongue be-
stows

In every face a thousand graces shine,
From every tongue flows harmony divine
These arts in vain our rugged natives try,
Strain out with faltering diffidence a lie,
And gain a kick for awkward flattery.

"Besides, with justice, thus discerning age
Admires their wondrous talents for the
stage:

Well may they venture on the mimic's art,
Who play from morn to night a borrow'd
part

Praetised their master's notions to embrace,
Repeat his maxims, and reflect his face!
With every wild absurdity comply,
And view each object with another's eye,
To shake with laughter ere the jest they
hear,

To pour at will the counterfeited tear,
And, as their patron hunts the cold or heat,
To shake in dog-days, in December sweat
How, when competitors like these contend,
Can surly Virtue hope to fix a friend?
Slaves that with serious impudence beguile,
And lie without a blush, without a smile,
Exalt each trifle, every vice adore,
Your taste in snuff, your judgment in a
whore,

Can Balbo's eloquence applaud, and swear
He gropes his breeches with a monarch's air!
"For arts like these preferr'd, admired,
caress'd,

They first invade your table, then your
breast;

Explore your secrets with insidious art,
Watch the weak hour, and ransack all the
heart,

Then soon your ill-placed confidence repay,
Commence your lords, and govern or betray

"By numbers here, from shame or censure
free,

All crimes are safe but hated poverty
Thus, only thus, the rigid law pursues,
Thus, only thus, provokes the snarling muse
The sober trader at a tatter'd cloak
Wakes from his dream, and labours for a
joke;

With briskest air the silken courtiers gaze,
And turn the varied taunt a thousand ways
Of all the griefs that harass the distress'd,
Sure the most bitter is a scornful jest,
Fate never wounds more deep the generous
heart

Than when a blockhead's insult points the dart

"Has Heaven reserved, in pity to the poor,
No pathless waste, or undiscover'd shore?
No secret island in the boundless main?
No peaceful desert yet unclaim'd by Spain?
Quick let us rise, the happy seats explore
And bear Oppression's insolence no more.
This mournful truth is everywhere confess'd -
Slow rises worth, by poverty depress'd

But here more slow, where all are slaves to
gold,

Where looks are merchandise, and smiles are
sold,

Where, won by bribes, by flatteries implored,
The groom retails the favours of his lord

"But hark! the affrighted crowd's tumultu-
ous cries

Roll through the street, and thunder to the
skies

Raised from some pleasing dream of wealth
and power,

Some pompous palace, or some blissful bower,
Aghast you start, and scarce with aching
sight

Sustain the approaching fire's tremendous
light;

Swift from pursuing horrors take your way,
And leave your little all to flames a prey,
Then through the world a wretched vagrant
roam,

For where can starving Merit find a home?

In vain your mournful narrative disclose,

While all neglect, and most insult your woes.

"Should Heaven's just bolts Orgilio's wealth
confound,

And spread his flaming palace on the ground,

Swift o'er the land the dismal rumour flies,

And public mournings pacify the skies,

The laureate tribe in servile verse relate

How Virtue wars with persecuting Fate,

With well-faugh'd gratitude the pension'd band

Refund the plunder of the beggar'd land.

See! while he builds, the gaudy vassals come,
And crowd with sudden wealth the rising
dome,

The price of boroughs and of souls restore,

And raise his treasures higher than before

Now bless'd with all the baubles of the great,

The polish'd marble, and the shining plate,

Orgilio sees the golden pile aspire,

And hopes from angry Heaven another fire.

"Couldst thou resign the park and play
content,

For the fair banks of Severn or of Trent,

There mightst thou find some elegant retreat,

Some hireling senator's deserted seat,

And stretch thy prospects o'er the smiling
land,

For less than rent the dungeons of the
Strand,

These prune thy walks, support thy drooping
flowers,

Direct thy rivulets, and twine thy bowers.

And while thy beds a cheap repast afford,

Despise the dainties of a venal lord

There every bush with nature's music rings,

There every breeze bears health upon its
wings;

On all thy hours security shall smile,

And bless thine evening walk and morning
toil

"Prepare for death, if here at night you
roam,

And sign your will, before you sup from
home.

Some fiery fop, with new commission vain,
Who sleeps on brambles till he kills his man;
Some frolic drunkard, reeling from a feast,
Provokes a broil, and stabs you for a jest

"Yet e'en these heroes, mischievously gay,
Lords of the street, and terrors of the way,
Flush'd as they are with folly, youth, and
wine,

Their prudent insults to the poor confine,
Afar they mark the flambeau's bright ap-
proach,

And shun the shining train and golden coach.
"In vain, these dangers pass'd, your doors
you close,

And hope the balmy blessings of repose
Cruel with guilt, and daring with despair,
The midnight murderer bursts the faithless
bar,

Invades the sacred hour of silent rest,
And plants unseen, a dagger in your breast

"Scarce can our fields, such crowds at Tyburn
due,

With hemp the gallows and the fleet supply.
Propose your schemes, ye senatorian band,
Whose ways and means support the sinking
land,

Lest ropes be wanting in the tempting spring,
To rig another convoy for the king

"A single jail, in Alfred's golden reign,
Could half the nation's criminals contain,
Fair Justice then, without constraint adored,
Held high the steady scale, but sheathed the
sword;

No spies were paid, no special juries known,
Bless'd age! but ah! how different from our
own!

"Much could I add,—but see the boat at
hand,

The tide retiring, calls me from the land.
Farewell!—When youth, and health, and for-
tune spent,

Thou fliest for refuge to the wilds of Kent;
And, tired like me with follies and with crimes,
In angry numbers warn'st succeeding times,
Then shall thy friend, nor thou refuse his
aid,

Still foe to vice, forsake his Cambrian shade;
In virtue's cause once more exert his rage,
Thy satire point, and animate thy page."

Samuel Johnson—Born 1709, Died 1784

885.—THE VANITY OF HUMAN WISHES

Let observation, with extensive view,
Survey mankind from China to Peru,
Remark each anxious toil, each eager strife,
And watch the busy scenes of crowded life,
Then say how hope and fear, desire and
hate,
O'erspread with snares the clouded maze of
fate,

Where way'ring man, betray'd by vent'rous
pride,

To chase the dreary paths, without a guide,
As treach'rous phantoms in the mist delude,
Shuns fancied ills, or chases airy good;

How rarely reason guides the stubborn choice,
Bules the bold hand, or prompts the suppliant
voice:

How nations sink by darling schemes op-
press'd,

When vengeance listens to the fool's request
Fate wings with ev'ry wish th' afflictive dart,
Each gift of nature and each grace of art
With fatal heat impetuous courage glows,
With fatal sweetness elocution flows,
Impeachment stops the speaker's powerful
breath,

And restless fire precipitates on death
But, scarce observed, the knowing and the
bold

Fall in the general massacre of gold;
Wide wasting pest! that rages unconfined,
And crowds with crimes the records of man-
kind;

For gold his sword the hireling ruffian draws,
For gold the hureling judge distorts the laws;
Wealth heap'd on wealth, nor truth nor safety
buys,

The dangers gather as the treasures rise

Let history tell where rival kings com-
mand,

And dubious title shakes the madd'd land,
When statutes glean the refuse of the sword,
How much more safe the vassal than the
lord,

Low skulks the hind beneath the rage of
power,

And leaves the wealthy traitor in the Tower,
Untouch'd his cottage, and his slumbers
sound,

Though confiscation's vultures hover round.

The needy traveller, serene and gay,
Walks the wild heath and sings his toil
away.

Does envy seize thee? crush th' upbraiding
joy,

Increase his riches, and his peace destroy.

Now fears in dire vicissitude invade,
The rustling brake alarms, and quiv'ring
shade,

Nor light nor darkness bring his pain relief,
One shows the plunder, and one hides the
thief.

Yet still one gen'ral cry the skies assails,
And gain and grandeur load the tainted
gales;

Few know the toiling statesman's fear or
care,

The insidious rival and the gaping heir

Once more, Democritus, arise on earth,
With cheerful wisdom and instructive mirth,
See motley life in modern trappings dress'd,
And feed with varied fools the eternal jest
Thou who couldst laugh, where want en-
chain'd caprice,

Toil crush'd conceit, and man was of a piece;

Where wealth unloved without a mourner
 dead,
 And scarce a sycophant was fed by pride,
 Where ne'er was known the form of mock
 debate,
 Or seen a new-made mayor's unwieldy state;
 Where change of favourites made no change of
 laws,
 And senates heard before they judged a
 cause,
 How wouldst thou shake at Britain's modish
 tribe,
 Dart the quick taunt, and edge the piercing
 gibe?
 Attentive truth and nature to descry,
 And pierce each scene with philosophic eye.
 To thee were solemn toys, or empty show,
 The robes of pleasure, and the veils of woe:
 All aid the farce, and all thy mirth maintain,
 Whose joys are careless, or whose griefs are
 vain.

Such was the scorn that fill'd the sage's
 mind,
 Renew'd at ev'ry glance on human kind,
 How just that scorn ere yet thy voice declare,
 Search ev'ry state, and canvass ev'ry prayer
 Unnumber'd supplicants crowd Preferment's
 gate,
 Athirst for wealth, and burning to be great;
 Delusive Fortune hears th' incessant call,
 They mount, they shine, evaporate, and fall.
 On ev'ry stage the foes of peace attend,
 Hate dogs their fight, and insult mocks their
 end
 Love ends with hope, the sinking statesman's
 door

Pours in the morning worshipper no more;
 For growing names the weekly scribbler lies,
 To growing wealth the dedicat'or flies,
 From ev'ry room descends the painted face,
 That hung the bright palladium of the place,
 And, smoked in kitchens, or in auctions sold,
 To better features yields the frame of gold;
 For now no more we trace in ev'ry line
 Heroic worth, benevolence divine.
 The form distorted justifies the fall,
 And detestation rides the indignant wall.

But will not Britain hear the last appeal,
 Sign her foe's doom, or guard her favourite's
 zeal?

Through Freedom's sons no more remon-
 strance rings,
 Degrading nobles and controlling kings;
 Our supple tribes repress their patriot
 throats,
 And ask no questions but the price of votes;
 With weekly libels and septennial ale,
 Their wish is full to rot and to rail.

In full-blown dignity, see Wolsey stand,
 Law in his voice, and fortune in his hand
 To him the church, the realm, their powers
 consign,

Through him the rays of regal bounty shine,
 Turn'd by his nod the stream of honour
 flows,

His smile alone security bestows

Still to new heights his restless wishes tower,
 Claim leads to claim, and power advances
 power.

Till conquest unresisted ceased to please,
 And rights submitted left him none to seize
 At length his sov'reign frowns—the train of
 state

Mark the keen glance, and watch the sign to
 hate

Where'er he turns, he meets a stranger's eye,
 His supplicants scorn him, and his followers
 fly;

Now drops at once the pride of awful state,
 The golden canopy, the glitt'ring plate,
 The regal palace, the luxurious board,
 The liv'ed army, and the menial lord
 With age, with cares, with maladies op-
 press'd,

He seeks the refuge of monastic rest.
 Grief aids disease, remember'd folly stings,
 And his last sighs reproach the faith of
 kings.

Speak thou whose thoughts at humble
 peace repine,
 Shall Wolsey's wealth with Wolsey's end be
 thine?

Or livest thou now, with safer pride content,
 The wisest justice on the banks of Trent?
 For, why did Wolsey, near the steep of fate,
 On weak foundations raise the enormous
 weight?

Why, but to sink beneath misfortune's blow,
 With louder run to the gulfs below?

What gave great Villiers to the assassin's
 knife,

And fix'd disease on Harley's closing life?
 What murder'd Wentworth, and what exiled
 Hyde,

By kings protected, and to kings allied?
 What but their wish indulged in courts to
 shine,

And power too great to keep or to resign?

When first the college rolls receive his
 name,

The young enthusiast quits his ease for
 fame,

Restless burns the fever of renown,
 Caught from the strong contagion of the
 gown

O'er Bodley's dome his future labours spread,
 And Bacon's mansion trembles o'er his
 head

Are these thy views? Proceed, illustrious
 youth,

And Virtue guard thee to the throne of
 Truth!

Yet should thy soul indulge the gen'rous
 heat

Till captive Science yields her last retreat,
 Should reason guide thee with her brightest
 ray,

And pour on misty doubt resistless day,
 Should no false kindness lure to loose delight,
 Nor praise relax, nor difficulty fright;
 Should tempting Novelty thy call refrain,
 And Sloth effuse her opiate fumes in vain;

Should Beauty blunt on fops her fatal dart,
Nor clam the triumph of a letter'd heart;
Should no disease thy torpid veins invade,
Nor Melancholy's phantoms haunt thy shade;
Yet hope not life from grief or danger free,
Nor think the doom of man reversed for thee

Deign on the passing world to turn thine eyes,

And pause awhile from letters to be wise;
There mark what ills the scholar's life assail,
Toil, envy, want, the patron, and the jail
See nations, slowly wise and meanly just,
To buried merit raise the tardy bust.
If dreams yet flatter, once again attend,
Hear Lydiat's life, and Gahleo's end

Nor deem, when Learning her last prize bestows,

The glitt'ring eminence exempt from foes,
See, when the vulgar 'scapes, despised or awed,

Rebellion's vengeful talons seize on Land.
From meaner minds though smaller fines content,

The plunder'd palace, or sequester'd rent,
Mark'd out by dangerous parts, he meets the shock,

And fatal Learning leads him to the block:
Around his tomb let Art and Genius weep,
But hear his death, ye blockheads, hear and sleep.

The festal blazes, the triumphal show,
The ravish'd standard, and the captive foe,
The senate's thanks, the Gazette's pompous tale,

With force resistless o'er the brave prevail
Such bribes the rapid Greek o'er Asia whirl'd,
For such the steady Roman shook the world,
For such in distant lands the Britons shine,
And stain with blood the Danube or the Rhine;

This power has praise, that virtue scarce can warm

Till fame supplies the universal charm.

Yet reason frowns on war's unequal game,
Where wasted nations raise a single name;
And mortgaged states their grandaunt's wreaths regret,

From age to age in everlasting debt;
Wreaths which at last the dear-bought right convey

To rust on medals, or on stones decay.

On what foundation stands the warrior's pride,

How just his hopes, let Swedish Charles decide;

A frame of adamant, a soul of fire,
No dangers fright him, and no labours tire,
O'er love, o'er fear, extends his wide domain,
Unconquer'd lord of pleasure and of pain;
No joys to him pacific sceptres yield,
War sounds the trump, he rushes to the field;

Behold surrounding kings their powers combine,

And one capitulate, and one resign;

Peace courts his hand, but spreads her charms in vain;

"Think nothing gain'd," he cries, "till nought remain,

On Moscow's walls tall Gothic standards fly,
And all be mine beneath the polar sky."

The march begins in military state,
And nations on his eye suspended wait;
Stern Famine guards the solitary coast,
And Winter barricades the realms of Frost;
He comes, nor want nor cold his course delay;—

Hide, blushing glory, hide Pultowa's day:
The vanquish'd hero leaves his broken bands,
And shows his miseries in distant lands;
Condemn'd a needy supplicant to wait,
While ladies interpose, and slaves debate.

But did not chance at length her error mend?
Did no subverted empire mark his end?

Did rival monarchs give the fatal wound?
Or hostile millions press him to the ground?

His fall was destined to a barren strand,
A petty fortress, and a dubious hand;

He left the name, at which the world grew pale,

To point a moral, or adorn a tale.

All times their scenes of pompous woes afford,

From Persia's tyrant to Bavaria's lord.

In gay hostility and barb'rous pride,
With half mankind embattled at his side,
Great Xerxes comes to seize the certain prey,
And starves exhausted regions in his way;
Attendant Flattery counts his myriads o'er,
Till counted myriads soothe his pride no more,

Fresh praise is tmed till madness fires his mind,

The waves he lashes, and enchains the wind;
New powers are claim'd, new powers are still bestow'd,

Till rude resistance lops the spreading god;
The daring Greeks deride the martial show,
And heap their valleys with the gaudy foe;
Th' insulted sea with humbler thought he gains,

A single skiff to speed his flight remains,
Th' encumber'd oar scarce leaves the dreaded coast

Through purple billows and a floating host.

The bold Bavaman, in a luckless hour,
Tries the dread summits of Casarean power,
With unexpected legions bursts away,
And sees defenceless realms receive his sway:
Short away! fair Austria spreads her mournful charms,

The queen, the beauty, sets the world in arms;

From hill to hill the beacon's rousing blaze
Spreads wide the hope of plunder and of praise;

The fierce Croatian, and the wild Hussar,
With all the sons of ravage, crowd the war;
The baffled prince, in honour's flatt'ring bloom

Of hasty greatness, finds the fatal doom;

His foes' derision and his subjects' blame,
And steals to death from anguish and from
shame.

"Enlarge my life with multitude of days!"
In health, in sickness, thus the suppliant
prays.

Hides from himself its state, and shuns to
know,

That life protracted is protracted woe.
Time hovers o'er, impatient to destroy,
And shuts up all the passages of joy:

In vain their gifts the bounteous seasons
pour,

The fruit autumnal, and the vernal flower;
With listless eyes the dotard views the store,
He views, and wonders that they please no
more;

Now pall the tasteless meats, and joyless
wines,

And Luxury with sighs her slave reigns.
Approach, ye minstrels, try the soothing
strain,

Diffuse the tuneful lenitives of pain
No sounds, alas! would touch the impervious
ear,

Though dancing mountains witness'd Orpheus
near;

Nor lute nor lyre his feeble powers attend,
Nor sweeter music of a virtuous friend,
But everlasting dotates crowd his tongue,
Perversely grave, or positively wrong
The still returning tale, and ling'ring jest,
Perplex the fawning niece and pamper'd
guest,

While growing hopes scarce awe the gath'ring
sneer,

And scarce a legacy can bribe to hear.
The watchful guests still hunt the last
offence;

The daughter's petulance, the son's expense,
Improve his heady rage with teach'rous
skill,

And mould his passions till they make his
will.

Unnumber'd maladies his joints invade,
Lay siege to life, and press the dire blockade,
But unextinguish'd av'rice still remains,
And dreaded losses aggravate his pains;
He turns, with anxious heart and crippled
hands,

His bonds of debt, and mortgages of lands;
Or views his coffers with suspicious eyes,
Unlocks his gold, and counts it till he dies

But grant, the virtues of a temp'rate prime
Bless with an age exempt from scorn or
crime,

An age that melts with unperceived decay,
And glides in modest innocence away;
Whose peaceful day benevolence endears,
Whose night congratulating conscience cheers;
The general favourite as the general friend:
Such age there is, and who shall wish its
end?

Yet ev'n on this her load Misfortune
flings,

To press the weary minutes' flagging wings;

New sorrow rises as the day returns,
A sister sickens, or a daughter mourns.
Now kindred Merit fills the sable bier,
Now lacerated Friendship claims a tear;
Year chases year, decay pursues decay,
Still drops some joy from with'ring life
away,

New forms arise, and different views engage,
Superfluous lags the vot'ran on the stage,
Till pitying Nature signs the last release,
And bids afflicted worth retire to peace

But few there are whom hours like these
await,

Who set unclouded in the gulfs of Fate
From Lydia's monarch should the search
descend,

By Solon caution'd to regard his end,
In life's last scene what prodigies surprise,
Fears of the brave, and follies of the wise!
From Marlb'rough's eyes the streams of
dotage flow,

And Swift expires a driv'ler and a show
The teeming mother, anxious for her race,
Begs for each birth the fortune of a face,
Yet Vane could tell what ills from beauty
spring,

And Sedley cursed the form that pleased a
king.

Ye nymphs of rosy lips and radiant eyes,
Whom pleasure keeps too busy to be wise;
Whom joys with soft varieties invite,
By day the frolic, and the dance by night;
Who frown with vanity, who smile with art,
And ask the latest fashion of the heart,
What care, what rules, your heedless charms
shall save,

Each nymph your rival, and each youth your
slave?

Against your fame with fondness hate com-
bines,

The rival batters, and the lover munes.
With distant voice neglected Virtue calls,
Less heard and less, the faint remonstrance
falls,

Tired with contempt, she quits the slipp'ry
reign,

And Pride and Prudence take her seat in
vain

In crowd at once, where none the pass
defend,

The harmless freedom, and the private
friend

The guardians yield, by force superior plied.
To Int'rest, Prudence, and to Flatt'ry,
Pride

Here beauty falls, betray'd, despised, dis-
tress'd,

And hissing Infamy proclaims the rest
Where then shall Hope and Fear their
objects find?

Must dull suspense corrupt the stagnant
mind?

Must helpless man, in ignorance sedate,
Roll dorking down the torrent of his fate?
Must no dislike alarm, no wishes rise,
No cries invoke the mercies of the skies?

Inquirer, cease, petitions yet remain
Which Heav'n may hear, nor deem religion
vain

Still raise for good the supplicating voice,
But leave to Heav'n the measure and the
choice.

Safe in his power, whose eyes discern afar
The secret ambush of a specious pray'r,
Implore his aid, in his decisions rest,
Secure, whate'er he gives, he gives the best.
Yet, when the sense of sacred presence fires,
And strong devotion to the skies aspires,
Pour forth thy fervours for a healthful mind,
Obedient passions, and a will resign'd;
For love, which scarce collective man can
fill;

For patience, sov'reign o'er transmuted ill;
For faith, that, panting for a happier seat,
Counts death kind Nature's signal of retreat.
These goods for man the laws of Heav'n
ordain,

These goods he grants, who grants the pow'r
to gain;
With these celestial Wisdom calms the mind,
And makes the happiness she does not find

Samuel Johnson.—Born 1709, Died 1784.

886.—ON THE DEATH OF DR. ROBERT LEVETT.

1782.

Condemn'd to Hope's delusive mine,
As on we toil from day to day,
By sudden blasts, or slow decline,
Our social comforts drop away.

Well tried through many a varying year,
See Levett to the grave descend,
Officious, innocent, sincere,
Of every friendless name the friend.

Yet still he fills affection's eye,
Obscurely wise and coarsely kind;
Nor, letter'd arrogance, deny
Thy praise to merit unrefined.

When fainting Nature call'd for aid,
And hovering Death prepared the blow.
His vigorous remedy display'd
The power of art without the show.

In Misery's darkest cavern known,
His useful care was ever nigh,
Where hopeless Anguish pour'd his groan,
And lonely want retired to die.

No summons mock'd by chill delay,
No petty gain disdain'd by pride;
The modest wants of every day
The toil of every day supplied.

His virtues walk'd their narrow round,
Nor made a pause, nor left a void;
And sure th' Eternal Master found
The single talent well employ'd

The busy day, the peaceful night,
Unfelt, uncounted, glided by,
His frame was firm, his powers were bright,
Though now his *eightieth* year was nigh.

Then with no throbs of fiery pain,
No cold gradations of decay,
Death broke at once the vital chain,
And forced his soul the nearest way

Samuel Johnson.—Born 1709, Died 1784.

887.—ODE TO PITY

O thou, the friend of man assign'd
With balmy hands his wounds to bind,
And charm his frantic woe:
When first Distress, with dagger keen,
Broke forth to waste his destined scene,
His wild unsated foe!

By Pella's bard, a magic name,
By all the griefs his thought could frame,
Receive my humble rite.
Long, Pity, let the nations view
Thy sky-worn robes of tenderest blue,
And eyes of dewy light!

But wherefore need I wander wide
To old Iliuss' distant side,
Deserted stream, and mute?
Wild Arun too has heard thy strains,
And Echo, 'midst my native plains,
Been soothed by Pity's lute.

There first the wren thy myrtles shed
On gentlest Otway's infant head,
To him thy cell was shown;
And while he sung the female heart,
With youth's soft notes unspoil'd by art,
Thy turtles mix'd their own.

Come, Pity, come, by Fancy's aid,
E'en now my thoughts, relenting maid,
Thy temple's pride design
Its southern site, its truth complete,
Shall raise a wild enthusiast heat
In all who view the shrine.

There Picture's toil shall well relate
How Chance, or hard involving Fate,
O'er mortal bliss prevail:
The buskin'd Muse shall near her stand,
And sighing prompt her tender hand,
With each disastrous tale

There let me oft, retired by day,
In dreams of passion melt away,

Allow'd with thee to dwell
There waste the mournful lamp of night,
Till, Virgin, thou again delight
To hear a British shell'

William Collins — Born 1720, Died 1756.

888 —ODE.

WRITTEN IN THE YEAR 1746.

How sleep the brave, who sink to rest,
By all their country's wishes blest !
When Spring, with dewy fingers cold,
Returns to deck their hallow'd mould,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod

By fairy hands their knell is rung,
By forms unseen their dirge is sung;
There Honour comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall awhile repair,
To dwell a weeping hermit there !

William Collins — Born 1720, Died 1756.

889.—ODE TO EVENING.

If aught of oaten stop, or pastoral song,
May hope, chaste Eve, to soothe thy modest
ear,

Like thy own solemn springs,
Thy springs, and dying gales ;

O nymph reserved, while now the bright-hair'd
Sun

Sits in yon western tint, whose cloudy skirts,
With brede ethereal wove,
O'erhang his wavy bed :

Now air is hush'd, save where the weak-eyed
bat,

With short shrill shriek fits by on leathern
wing ;

Or where the beetle winds
His small but sullen horn,

As oft he rises 'midst the twilight path,
Against the pilgrim borne in heedless hum ,
Now teach me, maid composed,
To breathe some soften'd strain,

Whose numbers, stealing through thy
darkening vale,

May not unseemly with its stillness suit ;
As, musing slow, I hail
Thy genial loved return'

For when thy folding-star arising shows
His paly circlet, at his warning lamp
The fragrant Hours, and Elves
Who slept in buds the day,

And many a Nymph who wroathes her brows
with sedge,
And sheds the freshening dew, and, lovelier
still,

The pensive Pleasures sweet,
Prepare thy shadowy car

Then let me rove some wild and heathy
scene,

Or find some ruin 'midst its dreary dells,
Whose walls more awful nod
By thy religious gleams.

Or, if chill blustering winds, or driving rain,
Prevent my willing feet, be mine the hut,
That from the mountain's side,
Views wilds, and swelling floods,

And hamlets brown, and dim-discovered
spires ;

And hears their simple bell, and marks o'er
all
Thy dewy fingers draw
The gradual dusky veil

While Spring shall pour his showers, as oft he
wont,
And bathe thy breathing tresses, meekest
Eve !

While Summer loves to sport
Beneath thy lingering light ;

While fallow Autumn fills thy lap with
leaves,

Or Winter, yelling through the troublous air,
Affrights thy shrinking train,
And rudely rends thy robes ;

So long, regardless of thy quiet rule,
Shall Fancy, Friendship, Science, smiling
Peace,
Thy gentlest influence own,
And love thy favourite name !

William Collins — Born 1720, Died 1756.

890.—TO THE PASSIONS.

When Music, heavenly maid, was young,
While yet in early Greece she sung,
The Passions oft, to hear her shell,
Throng'd around her magic cell,
Exulting, trembling, raging, fainting,
Possess'd beyond the Muse's painting,
By turns they felt the glowing mind
Disturb'd, delighted, raised, refined ;
Till once, 'tis said, when all were fired,
Fill'd with fury, rapt, inspired,
From the supporting myrtles round
They snatch'd her instruments of sound ;
And, as they oft had heard apart
Sweet lessons of her forceful art,
Each (for Madness ruled the hour
Would prove his own expressive power.

First Fear his hand, its skill to try,
Amid the chords bewilder'd laid,
And back recoil'd, he knew not why,
E'en at the sound himself had made.

Next Anger rush'd, his eyes on fire,
In lightnings own'd his secret stings:
In one rude clash he struck the lyre,
And swept with hurried hand the strings

With woeful measures wan Despair
Low, sullen sounds his grief beguiled;
A solemn, strange, and mingled air,
'Twas sad by fits, by starts 'twas wild.

But thou, O Hope, with eyes so fair,
What was thy delighted measure?
Still it whisper'd promis'd pleasure,
And bade the lovely scenes at distance hail!

Still would her touch the strain prolong,
And from the rocks, the woods, the vale,
She call'd on Echo still, through all the song,
And, where her sweetest theme she chose,
A soft responsive voice was heard at every close,

And Hope enchanted smiled, and waved her golden hair
And longer had she sung,—but, with a frown,
Revenge impatient rose

He threw his blood-stain'd sword, in thunder,
down;
And with a withering look,

The war-denouncing trumpet took,
And blew a blast so loud and dread,
Were ne'er prophetic sounds so full of woe!
And, ever and anon, he beat
The doubling drum, with furious heat,
And though sometimes, each dreary pause
between,

Dejected Pity, at his side,

Her soul-subduing voice applied,
Yet still he kept his wild unalter'd mien,
While each strain'd ball of sight seem'd
bursting from his head.

Thy numbers, Jealousy, to nought were fix'd,
Sad proof of thy distressful state,
Of differing themes the veering song was mix'd,
And now it courted Love, now raving call'd
on Hate.

With eyes up-raised, as one inspired,
Pale Melancholy sat retired,
And, from her wild sequester'd seat,
In notes by distance made more sweet,
Pour'd through the mellow horn her pensive soul.

And, dashing soft from rocks around,
Bubbling runnels join'd the sound,
Through glades and glooms the mingled
measure stole,

Or, o'er some haunted stream, with fond
delay,

Round an holy calm diffusing,
Love of Peace, and lonely musing,
In hollow murmurs died away.

But O! how alter'd was its sprightlier
tone,
When Cheerfulness, a nymph of healthiest
hue,

Her bow across her shoulder flung,
Her buskins gemm'd with morning dew,
Blew an inspiring air, that dale and thicket
rung,

The hunter's call, to Faun and Dryad
known!

The oak-crown'd Sisters, and their chaste-
eyed Queen,

Satyrs and Sylvan Boys were seen,
Peeping from forth their alleys green.

Brown Exercise rejoiced to hear,
And Sport leapt up, and seized his beechen
spear.

Last came Joy's ecstatic trial

He, with viny crown advancing,
First to the lively pipe his hand address;

But soon he saw the brisk-awakening viol,
Whose sweet entrancing voice he loved the
best;

They would have thought who heard the
strain

They saw, in Tempé's vale, her native
maids,

Amidst the festal sounding shades,

To some unweaned minstrel dancing,

While, as his flying fingers kiss'd the
strings,

Love framed with Mirth a gay fantastic
round.

Loose were her tresses seen, her zone un-
bound,

And he, amidst his frolic play,
As if he would the charming air repay,
Shook thousand odours from his dewy
wings.

O Music! sphere-descended maid,

Friend of Pleasure, Wisdom's aid!

Why, goddess! why, to us denied,

Lay'st thou thy ancient lyre aside?

As, in that loved Athenian bower,

You learn'd an all-commanding power,

Thy mimic soul, O Nymph endear'd,

Can well recall what then it heard,

Where is thy native simple heart,

Devote to Virtue, Fancy, Art?

Arise, as in that elder time,

Warm, energetic, chaste, sublime!

Thy wonders, in that god-like age,

Fill thy recording sister's page—

'Tis said, and I believe the tale,

Thy humblest reed could more prevail,

Had more of strength, diviner rage,

Than all which charms this laggard age;

E'en all at once together found,

Cæcilia's mingled world of sound—

O bid our vain endeavour cease;

Revive the just designs of Greece:

Return in all thy simple state!

Confirm the tales her sons relate!

William Collins—Born 1720, Died 1756.

891 —DIRGE IN CYMBELINE.

To fair Fidele's grassy tomb
Soft maids and village hinds shall bring
Each opening sweet of earliest bloom,
And rife all the breathing Spring.

No wailing ghost shall dare appear
To vex with shrieks this quiet grove;
But shepherd lads assemble here,
And melting virgins own their love

No wither'd witch shall here be seen;
No goblins lead their nightly crew
The female Fays shall haunt the green,
And dress thy grave with pearly dew!

The redbreast oft, at evening hours,
Shall kindly lend his little aid,
With hoary moss and gather'd flowers,
To deck the ground where thou art laid.

When howling winds, and beating rain,
In tempests shake the sylvan cell,
Or 'midst the chase, on every plain,
The tender thought on thee shall dwell,

Each lonely scene shall thee restore;
For thee the tear be duly shed;
Beloved till life can charm no more,
And mourn'd till Pity's self be dead.

William Collins —Born 1720, Died 1756.

892 —ODE ON THE DEATH OF THOMSON.

In yonder grave a Druid lies,
Where slowly winds the stealing wave;
The year's best sweets shall duteous rise,
To deck its poet's sylvan grave.

In yon deep bed of whispering reeds
His airy harp shall now be laid,
That he, whose heart in sorrow bleeds,
May love through life the soothing shade

Then maids and youths shall linger here,
And, while its sounds at distance swell,
Shall sadly seem in Pity's ear
To hear the woodland pilgrim's knell.

Remembrance oft shall haunt the shore
When Thames in summer wreaths is drest,
And oft suspend the dashing oar
To bid the gentle spirit rest!

And oft, as Ease and Health retire
To breezy lawn, or forest deep,
The friend shall view yon whitening spire
And 'mid the varied landscape weep

But thou, who own'st that earthy bed,
Ah! what will every dirge avail;
Or, tears, which Love and Pity shed,
That mourn beneath the gliding sail?

Yet lives there one, whose heedless eye
Shall scorn thy pale shrine glimmering
near?

With him, sweet bard, may Fancy die,
And joy desert the blooming year.

But thou, lorn stream, whose sullen tide
No sedge-crown'd sisters now attend,
Now waft me from the green hill's side,
Whose cold turf hides the buried friend!

And see, the fairy valleys fade,
Dun Night has veil'd the solemn view!
Yet once again, dear parted shade,
Meek Nature's child, again adieu!

The genial meads assign'd to bless
Thy life, shall mourn thy early doom;
Their hinds and shepherd-girls shall dress
With simple hands, thy rural tomb

Long, long, thy stone and pointed clay
Shall melt the musing Briton's eyes
"Oh! vales and wild woods," shall he say,
"In yonder grave your Druid lies!"

William Collins.—Born 1720, Died 1756.

893.—THE SCHOOL-MISTRESS.

Ah me! full sorely is my heart forlorn,
To think how modest Worth neglected
lies

While partial Fame doth with her blasts
adorn

Such deeds alone, as pride and pomp dis-
guise;

Deeds of ill sort, and mischievous emprise
Lend me thy clamor, goddess! let me try
To sound the praise of Merit, ere it dies,
Such as I oft have chanced to espy,

Lost in the dreary shades of dull Obscurity.

In every village mark'd with little spire,
Embow'rd in trees, and hardly known to
Fame,

There dwells in lowly shed, and mean
attire,

A matron old, whom we School-mistress
name,

Who boasts unruly brats with birch to
tame,

They griev'd sore, in piteous durance
pent,

Awed by the power of this relentless dame;
And oft-times, on vagaries idly bent,

For unkempt hair, or task unconn'd, are sorely
shent.

And all in sight doth rise a birchen tree,
Which Leaning near her little dome did
stowe;

Whilom a twig of small regard to see,
Though now so wide its waving branches
flow;

And work the simple vassals mickle woe ;
 For not a wind might curl the leaves that
 blew,
 But their limbs shudder'd and their pulse
 beat low ,
 And as they look'd they found their horror
 grew,
 And shaped it into rods, and tangled at the
 view.

So have I seen (who has not, may conceive)
 A lifeless phantom near a garden placed ;
 So doth it wanton birds of peace bereave,
 Of sport, of song, of pleasure, of repast ;
 They start, they stare, they wheel, they
 look aghast ;
 Sad servitude ! such comfortless annoy
 May no bold Briton's riper age e'er taste !
 Ne superstition clog his dance of joy,
 Ne vision empty, vain, his native bliss destroy.

Near to this dome is found a patch so
 green,
 On which the tribe their gambols do dis-
 play ;
 And at the door imprisoning-board is seen,
 Lest weakly wights of smaller size should
 stray ,
 Eager, perdie, to bask in sunny day !
 The noises intermixed, which thence re-
 sound,
 Do Learning's little tenement betray ;
 Where sits the dame, disguised in look
 profound,
 And eyes her fairy throng, and turns her
 wheel around.

Her cap, far whiter than the driven snow,
 Emblem might meet of decency does yield -
 Her apron dyed in grain, as blue, I trowe,
 As is the hare-bell that adorns the field -
 And in her hand, for sceptre, she does
 wield
 Tway birchen sprays ; with anxious fear
 entwined,
 With dark distrust, and sad repentance fill'd ;
 And stedfast hate, and sharp affliction
 join'd,
 And fury uncontroll'd, and chastisement
 unkind.

Few but have ken'd, in semblance meet
 pourtray'd,
 The childish faces of old Eol's train ;
 Labs, Notus, Auster - these in frowns
 array'd,
 How then would fare or Earth, or Sky, or
 Main,
 Were the stern god to give his slaves the
 rein ?
 And were not she rebellious breasts to
 quell,
 And were not she her statutes to maintain,
 The cot no more, I ween, were deem'd the
 cell,
 Where comely peace of mind, and decent order
 dwell.

A russet stole was o'er her shoulders
 thrown,
 A russet kirtle fenced the nipping air ,
 'Twas simple russet, but it was her own ,
 'Twas her own country bred the flock so
 fair !
 'Twas her own labour did the fleece
 prepare ,
 And, sooth to say, her pupils, ranged
 around,
 Through pious awe, did term it passing
 rare ,
 For they in gaping wonderment abound,
 And think, no doubt, she been the greatest
 wight on ground

Albeit ne flattery did corrupt her truth,
 Ne pompous title did debauch her ear ,
 Goody, good-woman, gossip, n'aunt for-
 sooth,
 Or dame, the sole additions she did hear ;
 Yet these she challenged, these she held
 right dear :
 Ne would esteem him act as mought
 behove,
 Who should not honour'd ead with these
 revere :
 For never title yet so mean could prove,
 But there was eke a mind which did that
 title love.

One ancient hen she took delight to feed,
 The plodding pattern of the busy dame ;
 Which, ever and anon, impell'd by need,
 Into her school, begirt with chickens, came !
 Such favour did her past deportment
 claim -
 And, if Neglect had lavish'd on the ground
 Fragment of bread, she would collect the
 same ;
 For well she knew, and quaintly could ex-
 pound,
 What sin it were to waste the smallest crumb
 she found.

Herbs too she knew, and well of each could
 speak
 That in her garden app'd the alvery dew ;
 Where no vain flower disclosed a gaudy
 streak ;
 But herbs for use, and physic, not a few,
 Of grey renown, within those borders grew -
 The tufted basil, pun-provoking thyme,
 Fresh baum, and marygold of cheerful hue ,
 The lowly gill, that never dares to climb ,
 And more I fan would sing, disdaining here
 to rhyme.

Yet euphrasy may not be left unsung,
 That gives dim eyes to wander leagues
 around ;
 And pungent radish, biting infants' tongue ,
 And plantain ribb'd, that heals the reaper's
 wound ;
 And marjoram sweet, in shepherd's posie
 found ;

And lavender, whose spikes of azure bloom
Shall be, ere-while, in amid bundles bound,
To lurk amidst the labours of her loom
And crown her kerchiefs clean, with mickle
rare perfume

And here trim rosemarine, that whilom
crown'd
The daintiest garden of the proudest peer;
Ere, driven from its envied site, it found
A sacred shelter for its branches here,
Where edged with gold its glittering skirts
appear,
Oh wassel days! O customs meet and
well!
Ere this was banish'd from its lofty sphere:
Simplicity then sought this humble cell,
Nor ever would she more with thame and
lordling dwell.

Here oft the dame, on Sabbath's decent
eve,
Hymned such psalms as Sternhold forth did
mete,
If winter 'twere, she to her hearth did
cleave,
But in her garden found a summer-seat:
Sweet melody! to hear her then repeat
How Israel's sons, beneath a foreign king,
While taunting foe-men did a song entreat,
All, for the nonce, untuning every string,
Uphung their useless lyres—small heart had
they to sing.

For she was just, and friend to virtuous
lore,
And pass'd much time in truly virtuous
deed,
And in those elfins' ears, would oft deplore
The times, when Truth by Popish rage did
bleed,
And tortuous death was true Devotion's
meed;
And simple Faith in iron chains did mourn,
That mould on wooden image place her
creed,
And lawny saints in smouldering flames did
burn:
Ah! dearest Lord, forefend, thilk days should
e'er return.

In elbow-chair, like that of Scottish stem
By the sharp tooth of canker ing eld de-
faced,
In which, when he receives his diadem,
Our sovereign prince and hefest hoke is
placed,
The matron sate, and some with rank she
graced,
(The source of children's and of courtiers'
pride!)
edress'd affronts, for vile affronts there
R'pass'd;
And warn'd them not the fretful to deride,
But love each other dear, whatever them
betide.

Right well she knew each temper to
desery,
To thwart the proud, and the submiss to
raise;
Some with vile copper-prize exalt on high,
And some entice with pittance small of
praise,
And other some with baleful sprig she
'frays -
E'en absent, she the reins of power doth
hold,
While with quaint arts the giddy crowd
she sways
Forewarn'd, if little bird their pranks
behold,
'Twill whisper in her ear, and all the scene
unfold.

Lo now with state she utters the command!
Eftsoons the urchins to their tasks repair,
Their books of stature small they take in
hand,
Which with pellucid horn secured are,
To save from finger wet the letters fair
The work so gay that on their back is
seen,
St. George's high achievements does
declare,
On which thilk wight that has y-gazing
been,
Kens the forthcoming rod, unpleasing sight, I
ween!

Ah luckless he, and born beneath the
beam
Of evil star! it irks me whilst I write
As erst the bard by Mulla's silver stream,
Oft, as he told of deadly dolorous plight,
Sigh'd as he sung, and did in tears indite.
For brandishing the rod, she doth begin
To loose the brogues, the strpling's late
delight!
And down they drop; appears his dainty
skin,
Fair as the furry-coat of whitest ermin.

O ruthless scene! when from a nook
obscure,
His little sister doth his peril see
All playful as she sate, she grows demure.
She finds full soon her wonted spirits fleo,
She meditates a prayer to set him free
Nor gentle pardon could this dame deny
(If gentle pardon could with dames agree)
To her sad grief that swells in either eye,
And wings her so that all for pity she could
dye.

No longer can she now her shrieks com-
mand,
And hardly she forbears, through awful
fear,
To rush forth, and, with presumptuous
hand,
To stay harsh Justice in its mid career.

On thee she calls, on thee her parent dear !
 (Ah ! too remote to ward the shameful
 blow !)
 She sees no kind domestic visage near,
 And soon a flood of tears begins to flow ;
 And gives a loose at last to unavailing woe

But ah ! what pen his piteous plight may
 trace ?
 Or what device his loud laments explain ?
 The form uncouth of his disguised face ?
 The pallid hue that dyes his looks amain ?
 The plenteous shower that does his cheek
 distain ?
 When he, in abject wise, implores the dame,
 Ne hopeth aught of sweet reprieve to gain,
 Or when from high she levels well her aim,
 And, through the thatch, his cries each falling
 stroke proclaim.

The other tribe, aghast, with sore dismay,
 Attend and conn their tasks with mickle
 care
 By turns, astonish'd, every twig survey,
 And, from their fellows' hateful wounds,
 beware ;
 Knowing, I wist, how each the same may
 share ;
 Till fear has taught them a performance
 meet,
 And to the well-known chest the dame
 repair ;
 Whence oft with sugar'd oates she doth
 them greet,
 And ginger-bread y-rare, now certes, doubly
 sweet !

See to their seats they hie with merry glee,
 And in beseechful order sitten there ;
 All but the wight of bum y-galled, he
 Abhorreth bench, and stool, and founn,
 and char ;
 (This hand in mouth y-fixed, that rends his
 hair,)
 And eke with snubs profound, and heaving
 breast,
 Convulsions intermitting ! does declare
 His grievous wrong ; his dame's unjust
 behest ;
 And scorns her offer'd love and shuns to be
 caress'd.

His face besprent with liquid crystal
 shines,
 His blooming face that seems a purple
 flower,
 Which low to earth its drooping head de-
 clines,
 All smear'd and sullied by a vernal shower.
 O the hard bosoms of despotic power !
 All, all, but she, the author of his shame,
 All, all, but she, regret this mournful hour
 Yet hence the youth, and hence the flower
 shall claim,
 If so I deem aright, transcending worth and
 fame.

Behind some door, in melancholy thought,
 Mindless of food, he, dreary caitiff' pines,
 Ne for his fellows' joyance careth aught,
 But to the wind all merriment resigns ;
 And deems it shame, if he to peace
 inclines.

And many a sullen look asance is sent,
 Which for his dame's annoyance he
 designs ;
 And still the more to pleasure him she's
 bent,
 The more doth he, perverse, her haviour past
 resent

Ah me ! how much I fear lest pride it be !
 But if that pride it be, which thus inspires,
 Beware, ye dames, with nice discernment
 see,
 Ye quench not too the sparks of nobler
 fires :
 Ah ! better far than all the Muses' lyres,
 All coward arts, is Valour's generous
 heat ;
 The firm fixt breast which fit and right re-
 quires,
 Like Vernon's patriot soul ! more justly
 great
 Than Craft that pimps for ill, or flowery false
 Decent.

Yet nursed with skill, what dazzling fruits
 appear !
 E'en now sagacious Foresight points to
 show
 A little bench of heedless bishops here,
 And there a chancellor in embryo,
 Or bard sublime, if bard may e'er be so,
 As Milton, Shakspeare, names that ne'er
 shall die !
 Though now he crawl along the ground so
 low,
 Nor weeting how the Muse should soar on
 high,
 Wisheth, poor starveling elf ! his paper kite
 may fly.

And thus perhaps, who, censuring the
 design,
 Low lays the house which that of cards
 doth build,
 Shall Dennis be ! if rigid Fate incline,
 And many an epic to his rage shall yield ;
 And many a poet quit th' Aonian field ;
 And, sour'd by age, profound he shall
 appear,
 As he who now with 'sdainful fury thrill'd
 Surveys mine work ; and levels many a
 sneer,
 And furls his wrinkly front, and cries, " What
 stuff is here ? "

But now Dan Phœbus gains the middle
 skye,
 And Liberty unbars her prison-door ;
 And like a rushing torrent out they fly,
 And now the grassy cirque han cover'd o'er

With boisterous revel-rout and wild uproar,
A thousand ways in wanton rings they run,
Heaven shield their short-lived pastimes, I
implore!
For well may Freedom erst so dearly won,
Appear to British elf more gladsome than the
Sun.

Enjoy, poor imps! enjoy your sportive
trade,
And chase gay flies, and cull the fairest
flowers;
For when my bones in grass-green sods are
laid,
For never may ye taste more careless hours
In knightly castles, or in ladies' bowers.
O vain to seek delight in earthly thing!
But most in courts where proud Ambition
towers,
Deluded wight! who weens fair Peace can
spring
Beneath the pompous dome of kesar or of
king

See in each sprite some various bent
appear!
These rudely carol most incondite lay;
Those sauntering on the green, with jocund
leer
Salute the stranger passing on his way;
Some burden fragile tenements of clay;
Some to the standing lake their courses
bend,
With pebbles smooth at duck and drake to
play;
Think to the huxter's savory cottage tend,
In pastry kings and queens th' allotted mite
to spend.

Here, as each season yields a different
store,
Each season's stores in order rangèd
been,
Apples with cabbage-net y-cover'd o'er,
Galling full sore the unmoney'd wight, are
seen;
And goose-b'rie clad in livery red or green,
And here of lovely dye, the catherine pear,
Fine pear! as lovely for thy juice, I ween.
O may no wight e'er pennyless come there,
Lest smit with ardent love he pine with hope-
less care!

See! cherries here, ere cherries yet abound,
With thread so white in tempting posies
tied,
Scattering like blooming maid their glances
round,
With pamper'd look draw little eyes aside;
And must be bought, though penury
betide.
The plum all azure and the nut all brown,
And here each season do those cakes abide,
Whose honour'd names the inventive city
own,
Rendering through Britain's isle Salopia's
praises known;

Admired Salopia! that with venial pride
Fyes her bright form in Severn's ambient
wave,
Famed for her loyal cares in perils try'd,
Her daughters lovely, and her striplings
brave
Ah! midst the rest, may flowers adorn his
grave
Whose heart did first these dulcet cates
display!
A motive fair to Learning's imps he gave,
Who cheerless o'er her darkling region
stray;
Till Reason's morn arise, and light them on
their way.

Shenstone — Born 1714, Died 1763.

894.—A PASTORAL BALLAD.

PART I.

Ye shepherds so cheerful and gay,
Whose flocks never carelessly roam;
Should Corydon's happen to stray,
Oh! call the poor wanderers home.
Allow me to muse and to sigh,
Nor talk of the change that ye find;
None once was so watchful as I;
I have left my dear Phyllis behind.
Now I know what it is, to have strove
With the torture of doubt and desire;
What it is to admire and to love,
And to leave her we love and admire.
Ah! lead forth my flock in the morn,
And the damps of each evening repel,
Alas! I am faint and forlorn
—I have bade my dear Phyllis farewell.

Since Phyllis vouchsafed me a look,
I never once dreamt of my vine
May I lose both my pipe and my crook,
If I knew of a kid that was mine!
I prized ev'ry hour that went by,
Beyond all that had pleased me before;
But now they are past, and I sigh;
And I grieve that I prized them no more.

But why do I languish in vain;
Why wander thus pensively here?
Oh! why did I come from the plain,
Where I fed on the smiles of my dear?
They tell me, my favourite maid,
The pride of that valley, is flown;
Alas! where with her I have stray'd,
I could wander with pleasure, alone.

When forced the fair nymph to forego,
What anguish I felt at my heart!
Yet I thought—but it might not be so—
'Twas with pain that she saw me depart.
She gazed, as I slowly withdrew;
My path I could hardly discern;
So sweetly she bade me adieu,
I thought that she bade me return.

The pilgrim that journeys all day
 To visit some far distant shrine,
 If he bear but a relique away,
 Is happy, nor heard to repine
 Thus widely removed from the fair,
 Where my vows, my devotion, I owe,
 Soft Hope is the relique I bear,
 And my solace wherever I go

PART II.

My banks they are furnish'd with bees,
 Whose murmur invites one to sleep;
 My grottoes are shaded with trees,
 And my hills are white over with sheep.
 I seldom have met with a loss,
 Such health do my fountains bestow.
 My fountains all border'd with moss,
 Where the harebells and violets grow.

Not a pine in my grove is there seen,
 But with tendrils of woodbine is bound:
 Not a beech's more beautiful green,
 But a sweet-brier entwines it around.
 Not my fields, in the prime of the year,
 More charms than my cattle unfold,
 Not a brook that is limpid and clear,
 But it glitters with fishes of gold

One would think she might like to retire
 To the bower I have labour'd to rear;
 Not a shrub that I heard her admire,
 But I hastened and planted it there.
 O how sudden the jessamine strove
 With the lilac to render it gay!
 Already it calls for my love,
 To prune the wild branches away.

From the plains, from the woodlands and
 groves,
 What strains of wild melody flow!
 How the nightingales warble their loves
 From thickets of roses that blow!
 And when her bright form shall appear,
 Each bird shall harmoniously join
 In a concert so soft and so clear,
 As—she may not be fond to resign.

I have found out a gift for my fair;
 I have found where the wood-pigeons
 breed:
 But let me that plunder forbear,
 She will say 'twas a barbarous deed.
 For he ne'er could be true, she averr'd,
 Who would rob a poor bird of its young:
 And I loved her the more when I heard
 Such tenderness fall from her tongue.

I have heard her with sweetness unfold
 How that pity was due to—a dove.
 That it ever attended the bold;
 And she call'd it the sister of love.
 But her words such a pleasure convey,
 So much I her accents adore,
 Let her speak, and whatever she say,
 Methinks I should love her the more.

Can a bosom so gentle remain
 Unmoved when her Corydon sighs?
 Will a nymph that is fond of the plain,
 These plains and this valley despise?
 Dear regions of silence and shade!
 Soft scenes of contentment and ease?
 Where I could have pleasingly stray'd,
 If aught, in her absence, could please.

But where does my Phyllida stray?
 And where are her grots and her bowers?
 Are the groves and the valleys as gay,
 And the shepherds as gentle as ours?
 The groves may perhaps be as fair,
 And the face of the valleys as fine;
 The swains may in manners compare,
 But their love is not equal to mine.

PART III

Why will you my passion reprove?
 Why term it a folly to grieve?
 Ere I show you the charms of my love,
 She's fairer than you can believe.
 With her men she enamours the brave;
 With her wit she engages the free;
 With her modesty pleases the grave;
 She is everyway pleasing to me.

O you that have been of her train,
 Come and join in my amorous lays;
 I could lay down my life for the swain,
 That will sing but a song in her praise.
 When he sings, may the nymphs of the
 town
 Come trooping, and listen the while,
 Nay on him let not Phyllida frown;
 —But I cannot allow her to smile.

For when Paridel tries in the dance
 Any favour with Phyllis to find,
 O how, with one trivial glance,
 Might she ruin the peace of my mind!
 In ringlets he dresses his hair,
 And his crook is bestudded around;
 And his pipe—oh my Phyllis, beware
 Of a magic there is in the sound.

'Tis his with mock passion to glow,
 'Tis his in smooth tales to unfold,
 How her face is as bright as the snow,
 And her bosom, be sure, is as cold
 How the nightingales labour the strain,
 With the notes of his charmer to vie;
 How they vary their accents in vain,
 Repine at her triumphs, and die.

To the grove or the garden he strays,
 And pillages every sweet;
 Then, suiting the wreath to his lays,
 He throws it at Phyllis's feet.
 "O Phyllis," he whispers, "more fair,
 More sweet than the jessamine's flower!
 What are pinks in a morn to compare?
 What is eglantine after a shower?"

Then the hly no longer is white,
 The rose is deprived of its bloom;
 Then the violets die with despute,
 And the woodbines give up their perfume.
 Thus glide the soft numbers along,
 And he fancies no shepherd his peer;
 Yet I never should envy the song,
 Were not Phyllis to lend it an ear

Let his crook be with hyacinths bound,
 So Phyllis the trophy despise:
 Let his forehead with laurels be crown'd,
 So they shine not in Phyllis's eyes.
 The language that flows from the heart,
 Is a stranger to Paridel's tongue;
 Yet may she beware of his art,
 Or sure I must envy the song.

PART IV.

Ye shepherds, give ear to my lay,
 And take no more heed of my sheep,
 They have nothing to do but to stray,
 I have nothing to do but to weep.
 Yet do not my folly reprove;
 She was fair—and my passion begun,
 She smiled—and I could not but love;
 She is faithless—and I am undone.

Perhaps I was void of all thought
 Perhaps it was plain to foresee,
 That a nymph so complete would be sought,
 By a swain more engaging than me
 Ah! love every hope can inspire,
 It banishes wisdom the while;
 And the lip of the nymph we admire
 Seems for ever adorn'd with a smile

She is faithless, and I am undone;
 Ye that witness the woes I endure,
 Let reason instruct you to shun
 What it cannot instruct you to cure.
 Beware how you loiter in vain
 Amid nymphs of a higher degree.
 It is not for me to explain
 How fair, and how fickle they be.

Alas! from the day that we met,
 What hope of an end to my woes?
 When I cannot endure to forget
 The glance that undid my repose.
 Yet time may diminish the pain
 The flower, and the shrub, and the tree,
 Which I rear'd for her pleasure in vain,
 In time may have comfort for me.

The sweets of a dew-sprinkled rose,
 The sound of a murmuring stream,
 The peace which from solitude flows,
 Henceforth shall be Corydon's theme.
 High transports are shown to the sight,
 But we are not to find them our own;
 Fate never bestow'd such delight,
 As I with my Phyllis had known.

O ye woods, spread your branches apace;
 To your deepest recesses I fly;
 I would hide with the beasts of the chase;
 I would vanish from every eye.
 Yet my reed shall resound through the grove
 With the same sad complaint it began;
 How she smiled—and I could not but love;
 Was faithless—and I am undone!

Shenstone—Born 1714, Died 1763.

895.—ODE TO MEMORY.

O memory! celestial maid!
 Who glean'st the flowerets cropt by
 Time;
 And, suffering not a leaf to fade,
 Preservest the blossoms of our prime;
 Bring, bring those moments to my mind
 When life was new, and Lesbia kind.

And bring that garland to my sight,
 With which my favour'd crook she bound;
 And bring that wreath of roses bright
 Which then my festive temples crown'd;
 And to my raptur'd ear convey
 The gentle things she design'd to say.

And sketch with care the Muse's bower,
 Where Isis rolls her silver tide;
 Nor yet omit one reed or flower
 That shines on Cherwell's verdant side;
 If so thou may'st those hours prolong,
 When polish'd Lycen join'd my song.

The song it 'vails not to recite—
 But sure, to soothe our youthful dreams,
 Those banks and streams appear'd more
 bright
 Than other banks, than other streams:
 Or, by thy softening pencil shown,
 Assume thy beauties not their own!

And paint that sweetly vacant scene,
 When, all beneath the poplar bough,
 My spirits light, my soul serene,
 I breathed in verse one cordial vow:
 That nothing should my soul inspire,
 But friendship warm, and love entire.

Dull to the sense of new delight,
 On thee the drooping Muse attends;
 As some fond lover, robb'd of sight,
 On thy expressive power depends;
 Nor would exchange thy glowing lines,
 To live the lord of all that shines.

But let me chase those vows away
 Which at ambition's shrine I made;
 Nor ever let thy skill display
 Those anxious moments, ill repaid:
 Oh! from my breast that season raze,
 And bring my childhood in its place.

Bring me the bells, the rattle bring,
And bring the hobby I bestrode;
When, pleased, in many a sportive ring,
Around the room I jovial rode:
Ev'n let me bid my lyre adieu,
And bring the whistle that I blew.

Then will I muse, and pensive say,
Why did not these enjoyments last;
How sweetly wasted I the day,
While innocence allow'd to waste!
Ambition's toils alike are vain,
But ah! for pleasure yield us pain.

Shenstone.—Born 1714, Died 1763.

896.—WRITTEN AT AN INN AT HENLEY.

To thee, fair Freedom, I retire
From flattery, cards, and dice, and din;
Nor art thou found in mansions higher
Than the low cot or humble inn.

'Tis here with boundless power I reign,
And every health which I begin
Converts dull port to bright champagne
Such freedom crowns it at an inn

I fly from pomp, I fly from plate,
I fly from falsehood's specious grin;
Freedom I love, and form I hate,
And choose my lodgings at an inn.

Here, waiter! take my sordid ore,
Which lackeys else might hope to win,
It buys what courts have not in store,
It buys me freedom at an inn.

Whoe'er has travell'd life's dull round,
Where'er his stages may have been,
May sigh to think he still has found
The warmest welcome at an inn.

Shenstone —Born 1714, Died 1763.

897.—WILLIAM AND MARGARET.

'Twas at the silent solemn hour,
When night and morning meet;
In ghdd Margaret's grimly ghost,
And stood at William's feet.

Her face was like an April morn
Clad in a wintry cloud,
And clay-cold was her lily hand
That held her sable shroud.

So shall the fairest face appear
When youth and years are flown.
Such is the robe that kings must wear,
When death has reft their crown.

Her bloom was like the springing flower,
That sips the silver dew;
The rose was budded in her cheek,
Just opening to the view.

But love had, like the canker-worm,
Consumed her early prime;
The rose grew pale, and left her cheek—
She died before her time

Awake! she cried, thy true love calls,
Come from her midnight grave.
Now let thy pity hear the maid
Thy love refused to save.

This is the dark and dreary hour
When injured ghosts complain;
When yawning graves give up their dead,
To haunt the faithless swain.

Bethink thee, William, of thy fault,
Thy pledge and broken oath!
And give me back my maiden-vow,
And give me back my troth

Why did you promise love to me,
And not that promise keep?
Why did you swear my eyes were bright,
Yet leave those eyes to weep?

How could you say my face was fair,
And yet that face forsake?
How could you win my virgin heart,
Yet leave that heart to break?

Why did you say my lip was sweet,
And made the scarlet pale?
And why did I, young witless maid!
Believe the flattering tale?

That face, alas! no more is fair,
Those lips no longer red
Dark are my eyes, now closed in death,
And every charm is fled.

The hungry worm my sister is,
This winding-sheet I wear:
And cold and weary lasts our night,
Till that last morn appear.

But hark! the cock has warned me hence;
A long and last adieu!
Come see, false man, how low she lies,
Who died for love of you.

The lark sung loud; the morning smiled
With beams of rosy red
Pale William quaked in every limb,
And raving left his bed

He hied him to the fatal place
Where Margaret's body lay,
And stretched him on the green-grass turf
That wrapt her breathless clay.

And thrice he called on Margaret's name,
And thrice he wept full sore,
Then laid his cheek to her cold grave,
And word spake never more!

David Mallet —Born 1700, Died 1765.

898.—EDWIN AND EMMA.

Far in the windings of a vale,
 Fast by a sheltering wood,
 The safe retreat of health and peace,
 A humble cottage stood.

There beauteous Emma flourished fair,
 Beneath a mother's eye;
 Whose only wish on earth was now
 To see her blest, and die.

The softest blush that nature spreads
 Gave colour to her cheek,
 Such orient colour smiles through heaven,
 When vernal mornings break

Nor let the pride of great ones scorn
 This charmer of the plains.
 That sun, who bids their diamonds blaze,
 To paint our lily daigns.

Long had she filled each youth with love,
 Each maiden with despair;
 And though by all a wonder owned,
 Yet knew not she was fair:

Till Edwin came, the pride of swains,
 A soul devoid of art,
 And from whose eye, serenely mild,
 Shone forth the feeling heart.

A mutual flame was quickly caught,
 Was quickly too revealed,
 For neither bosom lodged a wish
 That virtue keeps concealed.

What happy hours of home-felt bliss
 Did love on both bestow!
 But bliss too mighty long to last,
 Where fortune proves a foe

His sister, who, like envy formed,
 Like her in mischief joyed,
 To work them harm, with wicked skill,
 Each darker art employed.

The father, too, a sordid man,
 Who love nor pity knew,
 Was all unfeeling as the clod
 From whence his riches grew.

Long had he seen their secret flame,
 And seen it long unmoved;
 Then with a father's frown at last
 Had sternly disapproved.

In Edwin's gentle heart, a war
 Of differing passions strove:
 His heart, that durst not disobey,
 Yet could not cease to love.

Denied her sight, he oft behind
 The spreading hawthorn crept,
 To snatch a glance, to mark the spot
 Where Emma walked and wept

Oft, too, on Stanmore's wintry waste
 Beneath the moonlight shade,
 In sighs to pour his soften'd soul,
 The midnight mourner strayed.

His cheek, where health with beauty
 glowed,
 A deadly pale o'ercast,
 So fades the fresh rose in its prime,
 Before the northern blast.

The parents now, with late remorse,
 Hung o'er his dying bed,
 And wearied Heaven with fruitless vows,
 And fruitless sorrows shed.

'Tis past' he cried, but, if your souls
 Sweet mercy yet can move,
 Let these dim eyes once more behold
 What they must ever love!

She came; his cold hand softly touched,
 And bathed with many a tear
 Fast-falling o'er the primrose pale,
 So morning dews appear.

But oh! his sister's jealous care,
 A cruel sister she!
 Forbade what Emma came to say;
 "My Edwin, live for me!"

Now homeward as she hopeless wept,
 The churchyard path along,
 The blast blew cold, the dark owl screamed
 Her lover's funeral song.

Amid the falling gloom of night,
 Her startling fancy found
 In every bush his hovering shade,
 His groan in every sound

Alone, appalled, thus had she passed
 The visionary vale—
 When lo! the death-bell smote her ear,
 Sad sounding in the gale!

Just then she reached, with trembling step,
 Her aged mother's door:
 "He's gone!" she cried, "and I shall see
 That angel face no more

I feel, I feel this breaking heart
 Beat high against my side!"
 From her white arm down sunk her head—
 She shivered, sighed, and died.

David Mallet.—Born 1700, Died 1765.

899.—SONG.

The smiling morn, the breathing spring,
 Invite the tuneful birds to sing,
 And while they warble from each spray,
 Love melts the universal lay.
 Let us, Amanda, timely wise,
 Like them improve the hour that flies,
 And in soft raptures waste the day
 Among the shades of Endermay.

For soon the winter of the year,
 And age, life's winter, will appear;

At this, thy living bloom will fade,
As that will strip the vernal shade.
Our taste of pleasure then is o'er,
The feather'd songsters love no more;
And when they droop, and we decay,
Adieu the shades of Endermay.

David Mallet.—Born 1700, Died 1765.

900—A FUNERAL HYMN

Ye midnight Shades ! o'er Nature spread
Dumb silence of the dreary hour ;
In honour of the approaching dead
Around your awful terrors pour
Yes, pour around
On this pale ground,
Thro' all this deep surrounding gloom,
The sober thought,
The tear untaught,
Those meekest mourners at a tomb

Lo ! as the surpliced train draw near
To this last mansion of mankind,
The slow sad bell, the sable bier,
In holy musings wrapt the mind !
And while their beam,
With trembling stream,
Attending tapers faintly dart,
Each mould'ring bone,
Each sculptured stone,
Strikes mute instruction to the heart

Now let the sacred organ blow
With solemn pause and sounding slow,
Now let the voice due measure keep,
In strains that sigh and words that weep,
Till all the vocal current blended roll,
Not to depress but lift the soaring soul.

To lift it in the Maker's praise
Who first inform'd our frame with breath,
And after some few stormy days
Now gracious gives us o'er to death
No king of fears
In him appears
Who shuts the scene of human woes ;
Beneath his shade
Securely laid
The dead alone find true repose

Then while we mingle dust with dust,
To One supremely good and wise
Raise hallelujahs. God is just,
And man most happy when he dies.
His winter past,
Fair Spring at last
Receives him on her flow'ry shore,
Where pleasure's rose
Immortal blows,
And sin and sorrow are no more.

David Mallet.—Born 1700, Died 1765.

901.—TENDENCIES OF THE SOUL TOWARDS THE INFINITE.

Say, why was man so eminently raised
Amid the vast creation, why ordain'd
Through life and death to dart his piercing
eye,

With thoughts beyond the limit of his
frame ;
But that the Omnipotent might send him
forth

In sight of mortal and immortal powers,
As on a boundless theatre, to run
The great career of justice ; to exalt
His generous aim to all diviner deeds ;
To chase each partial purpose from his
breast.

And through the mists of passion and of sense,
And through the tossing tide of chance and
pain,

To hold his course unfaltering, while the voice
Of Truth and Virtue, up the steep ascent
Of Nature, calls him to his high reward,
The applauding smile of Heaven ? Else
wherefore burns

In mortal bosoms this unquench'd hope,
That breathes from day to day sublimer
things,

And mooks possession ? wherefore darts the
mind,

With such resistless ardour, to embrace
Majestic forms ; impatient to be free,
Spurning the gross control of wilful might,
Proud of the strong contention of her toils ;
Proud to be daring ? Who but rather turns
To Heaven's broad fire his unconstrained view,
Than to the glimmering of a waxen flame ?
Who that, from Alpine heights, his labouring
eye

Shoots round the wide horizon, to survey
Nilus or Ganges rolling his bright wave
Through mountains, plains, through empires
black with shade

And continents of sand ; will turn his gaze
To mark the windings of a scanty rill
That murmurs at his feet ? The high-born
soul

Disdains to rest her heaven-aspiring wing
Beneath its native quarry Thred of Earth
And this diurnal scene, she springs aloft
Through fields of air ; pursues the flying
storm ;

Rides on the volley'd lightning through the
heavens,

Or, yoked with whirlwinds and the northern
blast,

Sweeps the long tract of day Then high she
soars

The blue profound, and hovering round the
Sun,

Beholds him pouring the redundant stream
Of light, beholds his unrelenting sway
Bend the reluctant planets to absolve
The fated rounds of Time Thence far
effused

She darts her swiftness up the long career

Of devious comets; through its burning
signs

Exulting measures the perennial wheel
Of Nature, and looks back on all the stars,
Whose blended light, as with a milky zone,
Invest the orient. Now amazed she views
The empyreal waste, where happy spirits
hold,

Beyond this concave Heaven, their calm
abode;

And fields of radiance, whose unfading light
Has travell'd the profound six thousand
years,

Nor yet arrives in sight of mortal things.
Even on the barriers of the world untired
She meditates the eternal depth below;
Till half recoiling, down the headlong steep
She plunges; soon o'erwhelm'd and swallow'd
up

In that immense of being. There her hopes
Rest at the fated goal. For from the birth
Of mortal man, the sovereign Maker said,
That not in humble nor in brief delight,
Not in the fading echoes of Renown,
Power's purple robes, nor Pleasure's flowery
lap,

The soul should find enjoyment: but from
these

Turning disdainful to an equal good,
Through all the ascent of things enlarge her
view,

Till every bound at length should disappear,
And infinite perfection close the scene.

Akenside.—Born 1721, Died 1770.

902.—TASTE.

What then is taste, but these internal
powers

Active, and strong, and feelingly alive
To each fine impulse? a discerning sense
Of decent and sublime, with quick disgust
From things deformed or disarranged, or
gross

In species? This, nor gems nor stores of
gold,

Nor purple state, nor culture can bestow;
But God alone, when first his active hand
Imprints the secret bias of the soul.

He, mighty parent, wise and just in all,
Free as the vital breeze or light of heaven,
Reveals the charms of nature. Ask the
swain

Who journeys homeward from a summer
day's

Long labour, why, forgetful of his toils
And due repose, he lingers to behold
The sunshine gleaming, as through amber
clouds,

O'er all the western sky; full soon, I ween,
His rude expression and untutored airs,
Beyond the power of language, will unfold

The form of beauty smiling at his heart,
How lovely! how commanding! But though
heaven

In every breast hath sown these early seeds
Of love and admiration, yet in vain,
Without fair culture's kind parental aid,
Without enlivening suns, and genial showers,
And shelter from the blast, in vain we hope
The tender plant should rear its blooming
head,

Or yield the harvest promised in its spring
Nor yet will every soil with equal stores
Repay the tiller's labour, or attend
His will, obsequious, whether to produce
The olive or the laurel. Different minds
Incline to different objects: one pursues
The vast alone, the wonderful, the wild;
Another sighs for harmony, and grace,
And gentlest beauty. Hence when lightning
fires

The arch of heaven, and thunders rock the
ground,

When furious whirlwinds rend the howling
air,

And ocean, groaning from his lowest bed,
Heaves his tempestuous billows to the sky,
Amid the mighty uproar, while below
The nations tremble, Shakspeare looks abroad
From some high cliff superior, and enjoys
The elemental war. But Waller longs

All on the margin of some flowery stream
To spread his careless limbs amid the cool
Of plantain shades, and to the listening deer
The tale of slighted vows and love's disdain
Resound soft-warbling all the live-long day.
Consenting zephyr sighs; the weeping rill
Joins in his plaint, melodious, mute the
groves;

And hill and dale with all their echoes
mourn.

Such and so various are the tastes of men.

O blest of heaven! whom not the languid
songs

Of luxury, the siren! not the bribes
Of sordid wealth, nor all the gaudy spoils
Of pageant honour, can seduce to leave
Those ever-blooming sweets, which from the
store

Of nature fair imagination culls
To charm the enliven'd soul! What though
not all

Of mortal offspring can attain the heights
Of envied life, though only few possess
Patrician treasures or imperial state,
Yet nature's care, to all her children just,
With richer treasures and an ampler state,
Endows at large whatever happy man
Will deign to use them. His the city's
pomp,

The rural honours his. Whate'er adorns
The princely dome, the column and the arch,
The breathing marbles and the sculptured
gold,

Beyond the proud possessor's narrow claim,
His tuneful breast enjoys. For him the
spring

Distills her dews, and from the sulken gem
Its lucid leaves unfolds . for him the hand
Of autumn tinges every fertile branch
With blooming gold and blushes like the
morn.

Each passing hour sheds tribute from her
wings ;

And still new beauties meet his lonely walk,
And loves unfelt attract him. Not a breeze
Flies o'er the meadow, not a cloud imbibes
The setting sun's effulgence, not a strain
From all the tenants of the warbling shade
Ascends, but whence his bosom can partake
Fresh pleasure, unproved. Nor thence par-
takes

Fresh pleasure only . for the attentive mind,
By this harmonious action on her powers,
Becomes herself harmonious . wont so oft
In outward things to meditate the charm
Of sacred order, soon she seeks at home
To find a kindred order, to exert
Within herself this elegance of love,
Thus fair inspired delight . her tempered
powers

Refine at length, and every passion wears
A chaster, milder, more attractive men.
But if to ampler prospects, if to gaze
On nature's form, where, negligent of all
These lesser graces, she assumes the port
Of that eternal majesty that weighed
The world's foundations ; if to these the
mind

Exalts her daring eye ; then mightier far
Will be the change, and nobler. Would the
forms

Of servile custom cramp her generous power ;
Would sordid policies, the barbarous growth
Of ignorance and rapine, bow her down
To tame pursuits, to indolence and fear ?
Lo ! she appeals to nature, to the winds
And rolling waves, the sun's unwearied
course,

The elements and seasons : all declare
For what the eternal Maker has ordained
The powers of man : we feel within ourselves
His energy divine : he tells the heart,
He meant, he made us to behold and love
What he beholds and loves, the general orb
Of life and being ; to be great like him,
Beneficent and active. Thus the men
Whom nature's works can charm, with God
himself

Hold converse ; grow familiar, day by day,
With his conceptions, act upon his plan,
And form to his, the relish of their souls.

Akenside.—Born 1721, Died 1770.

903.—AN EPISTLE TO CURIO.

Thrice has the spring beheld thy faded fame,
And the fourth winter rises on thy shame,
Since I exulting grasp'd the votive shell,
In sounds of triumph all thy praise to tell ;

Bless'd could my skill through ages make thee
shine,

And proud to mix my memory with thine
But now the cause that waked my song
before,

With praise, with triumph, crowns the toil
no more

If to the glorious man whose faithful cares,
Nor quell'd by malice, nor relax'd by years,
Had awed Ambition's wild audacious hate,
And dragg'd at length Corruption to her
fate,

If every tongue its large applauses owed,
And well-earn'd laurels every Muse bestow'd ;
If public Justice urged the high reward,
And Freedom smiled on the devoted bard ;
Say then, to him whose levity or lust
Laid all a people's generous hopes in dust ;
Who taught Ambition firmer heights of
power,

And saved Corruption at her hopeless hour ;
Does not each tongue its execrations owe ?
Shall not each Muse a wreath of shame
bestow,

And public Justice sanctify th' award,
And Freedom's hand protect the impartial
bard ?

Yet long reluctant I forbore thy name,
Long watch'd thy virtue like a dying flame,
Hung o'er each glimmering spark with anxious
eyes,

And wish'd and hoped the light again would
rise.

But since thy guilt still more entire appears,
Since no art hides, no supposition clears ;
Since vengeful Slander now too sinks her
blast,

And the first rage of party hate is past ;
Calm as the judge of truth, at length I come
To weigh thy merits, and pronounce thy
doom :

So may my trust from all reproach be free ;
And Earth and Time confirm the fair decree.

There are who say they view'd without
amaze

The sad reverse of all thy former praise :
That through the pageants of a patriot's name,
They pierced the foulness of thy secret aim ;
Or deem'd thy arm exalted but to throw
The public thunder on a private foe

But I, whose soul consented to thy cause,
Who felt thy genius stamp its own applause,
Who saw the spirits of each glorious age
Move in thy bosom, and direct thy rage,
I scorn'd the ungenerous gloss of slavish
minds,

The owl-eyed race, whom Virtue's lustre
blinds.

Spite of the learned in the ways of vice,
And all who prove that each man has his
price,

I still believed thy end was just and free ;
And yet, even yet, believe it—spite of thee.
Even though thy mouth impure has dared
disclaim,

Urged by the wretched impotence of shame,

Whatever filial cares thy zeal had paid
To laws infirm, and liberty decay'd,
Has begg'd Ambition to forgive the show,
Has told Corruption thou wert ne'er her foe,
Has boasted in thy country's awful ear,
Her gross delusion when she held thee dear,
How tame she follow'd thy tempestuous
call,

And heard thy pompous tales, and trusted
all—

Rise from your sad abodes, ye cursed of old
For laws subverted, and for cities sold!
Paint all the noblest trophies of your guilt,
The oaths you perjured, and the blood you
spilt;

Yet must you one untempted vileness own,
One dreadful palm reserved for him alone;
With studied arts his country's praise to
spurn,

To beg the infamy he did not earn,
To challenge hate when honour was his due,
And plead his crimes where all his virtue
knew.

Do robes of state the guarded heart enclose
From each fair feeling human nature knows?
Can pompous titles stun the enchanter'd ear
To all that reason, all that sense would
hear?

Else couldst thou e'er desert thy sacred post,
In such unthankful baseness to be lost?
Else couldst thou wed the emptiness of vice,
And yield thy glories at an idiot's price?

When they who, loud for liberty and laws,
In doubtful times had fought their country's
cause,

When now of conquest and dominion sure,
They sought alone to hold their fruits
secure;

When taught by these, Oppression hid the
face,

To leave Corruption stronger in her place,
By silent spells to work the public fate,
And taint the vitals of the passive state,
Till healing Wisdom should avail no more,
And Freedom loathe to tread the poison'd
shore.

Then, like some guardian god that flies to
save

The weary pilgrim from an instant grave,
Whom, sleeping and secure, the guileful
snake

Steals near and nearer through the peaceful
brake,

Then Curio rose to ward the public woe,
To wake the heedless, and incite the slow,
Against Corruption Liberty to arm,
And quell the enchantress by a mightier
charm.

Swift o'er the land the fair contagion flew,
And with thy country's hopes thy honours
grew.

Thee, patriot, the patrician roof confess'd;
Thy powerful voice the rescued merchant
bless'd;

Of thee with awe the rural hearth resounds;
The bowl to thee the grateful sailor crowns;

Touch'd in the sighing shade with manlier
fires,

To trace thy steps the love-sick youth
aspires,

The learn'd recluse, who oft amazed had
read

Of Grecian heroes, Roman patriots dead,
With new amazement hears a living name
Pretend to share in such forgotten fame;
And he who, scorning courts and courtly
ways,

Left the tame track of these dejected days,
The life of nobler ages to renew
In virtues sacred from a monarch's view,
Roused by thy labours from the bless'd
retreat,

Where social ease and public passions meet,
Again ascending treads the civil scene,
To act and be a man, as thou hadst been

Thus by degrees thy cause superior grew,
And the great end appear'd at last in view:
We heard the people in thy hopes rejoice,
We saw the senate bending to thy voice;
The friends of freedom hail'd the approaching
reign

Of laws for which our fathers bled in vain,
While venal Faction, struck with new dis-
may,

Shrunk at their frown, and self-abandon'd
lay.

Waked in the shock the public Genius rose,
Abash'd and keener from his long repose;
Sublime in ancient pride, he raised the spear
Which slaves and tyrants long were wont to
fear;

The city felt his call: from man to man,
From street to street, the glomous horror
ran,

Each crowded haunt was stirr'd beneath his
power,

And, murmuring, challenged the deciding
hour

Lo! the deciding hour at last appears;
The hour of every freeman's hopes and
fears!

Thou, Genius! guardian of the Roman name,
O ever prompt tyrannic rage to tame!
Instruct the mighty moments as they roll,
And guide each movement steady to the
goal.

Ye spirits by whose providential art
Succeeding motives turn the changeful heart,
Keep, keep the best in view to Curio's mind,
And watch his fancy, and his passions bind!
Ye shades immortal, who by Freedom led,
Or in the field or on the scaffold bled,
Bend from your radiant seats a joyful eye,
And view the crown of all your labours nigh.
See Freedom mounting her eternal throne!
The sword submitted, and the laws her
own

See! public Power chastised beneath her
stands,

With eyes intent, and uncorrupted hands!
See private Life by wisest arts reclaim'd!
See ardent youth to noblest manners framed!

See us acquire whate'er was sought by you,
If Curio, only Curio will be true

'Twas then—O shame! O trust how ill
repaid!

O Latium, oft by faithless sons betray'd!—
'Twas then—What frenzy on thy reason
stole?

What spells unsnew'd thy determined
soul?—

Is this the man in Freedom's cause approved,
The man so great, so honour'd, so beloved,
This patient slave by tinsel chains allured,
Thus wretched sutor for a boon abjured,
Thus Curio, hated and despised by all,
Who fell himself to work his country's fall?

O lost, alike to action and repose!

Unknown, unput in the worst of woes!
With all that conscious, undissembled pride,
Sold to the insults of a foe defied!
With all that habit of familiar fame,
Doom'd to exhaust the dregs of life in
shame!

The sole sad refuge of thy baffled art
To act a statesman's dull, exploded part,
Renounce the praise no longer in thy power,
Display thy virtue, though without a dower,
Contemn the giddy crowd, the vulgar wind,
And shut thy eyes that others may be
blind—

Forgive me, Romans, that I bear to smile,
When shameless mouths your majesty defile,
Paint you a thoughtless, frantic, headlong
crew,

And cast their own impieties on you.
For witness, Freedom, to whose sacred
power

My soul was vow'd from reason's earliest
hour,

How have I stood exulting, to survey
My country's virtues, opening in thy ray!
How with the sons of every foreign shore
The more I match'd them, honour'd hers the
more!

O race erect! whose native strength of soul,
Which kings, nor priests, nor sordid laws
control,

Bursts the tame round of animal affairs,
And seeks a nobler centre for its cares;
Intent the laws of life to comprehend,
And fix dominion's limits by its end
Who, bold and equal in their love or hate,
By conscious reason judging every state,
The man forget not, though in rags he lies,
And know the mortal through a crown's
disguise:

Thence prompt alike with witty scorn to
view

Fastidious Grandeur lift his solemn brow,
Or, all awake at pity's soft command,
Bend the mild ear, and stretch the gracious
hand.

Thence large of heart, from envy far re-
moved,

When public toils to virtue stand approved,
Not the young lover fonder to admire,
Not more indulgent the delighted sire;

Yet high and jealous of their free-born
name,

Fierce as the flight of Jove's destroying
flame,

Where'er Oppression works her wanton
sway,

Proud to confront, and dreadful to repay.

But if to purchase Curio's sage applause,
My country must with him renounce her
cause,

Quit with a slave the path a patriot trod,
Bow the meek knee, and kiss the regal rod;
Then still, ye powers, instruct his tongue to
real,

Nor let his zeal, nor let his subject fail:
Else, ere he change the style, bear me away
To where the Gracchi, where the Brutii
stay!

O long revered, and late resign'd to shame!
If this uncourtly page thy notice claim
When the loud cares of business are with-
drawn,

Nor well-dress'd beggars round thy footsteps
fawn,

In that still, thoughtful, solitary hour,
When Truth exerts her unresisted power,
Breaks the false optics tinged with fortune's
glare,

Unlocks the breast, and lays the passions
bare,

Then turn thy eyes on that important scene,
And ask thyself—if all be well within.

Where is the heart-felt worth and weight of
soul,

Which labour could not stop, nor fear con-
trol?

Where the known dignity, the stamp of
awe,

Which, half-abash'd, the proud and venal
saw?

Where the calm triumphs of an honest cause?

Where the delightful taste of just applause?

Where the strong reason, the commanding
tongue,

On which the senate fired or trembling hung?
All vanish'd, all are sold—and in their room,

Couch'd in thy bosom's deep, distracted
gloom,

See the pale form of barbarous Grandeur
dwell,

Like some grim idol in a sorcerer's cell!

To her in chains thy dignity was led,
At her polluted shrine thy honour bled;

With blasted weeds thy awful brow she
crown'd,

Thy powerful tongue with poison'd philters
bound,

That baffled Reason straight indignant flew,
And fair Persuasion from her seat withdrew:

For now no longer Truth supports thy cause,
No longer Glory prompts thee to applause;

No longer Virtue breathing in thy breast,
With all her conscious majesty confess'd,

Still bright and brighter wakes the almighty
flame,

To rouse the feeble, and the wilful tame,

And where she sees the catching glimpses
roll,
Spreads the strong blaze, and all involves the
soul,
But cold restraints thy conscious fancy chill,
And formal passions mock thy struggling
will;
Or, if thy Genius e'er forget his chain,
And reach impatient at a nobler strain,
Soon the sad bodings of contemptuous mirth
Shoot through thy breast, and stab the ge-
nerous birth,
Till, blind with smart, from truth to frenzy
toss'd,
And all the tenor of thy reason lost,
Perhaps thy anguish drains a real tear,
While some with pity, some with laughter
hear.—
Can art, alas ! or genius, guide the head,
Where truth and freedom from the heart are
fled ?
Can lesser wheels repeat their native stroke,
When the prime function of the soul is
broke ?
But come, unhappy man ! thy fates im-
pend ;
Come, quit thy friends, if yet thou hast a
friend ;
Turn from the poor rewards of guilt like
thine,
Renounce thy titles, and thy robes resign ;
For see the hand of Destiny display'd
To shut thee from the joys thou hast be-
tray'd !
See the dire fame of Infamy arise !
Dark as the grave, and spacious as the
skies ;
Where, from the first of time, thy kindred
train,
The chiefs and princes of the unjust remain.
Eternal barriers guard the pathless road
To warn the wanderer of the cursed abode ;
But prone as whirlwinds scour the assive p
sky,
The heights surmounted, down the steep they
fly.
There, black with frowns, relentless Time
awaits,
And goads their footsteps to the guilty
gates ;
And still he asks them of their unknown
aims,
Evolves their secrets, and their guilt pro-
claims ;
And still his hands despoil them on the road
Of each vain wreath, by lying bards bestow'd,
Break their proud marbles, crush their festal
cars,
And rend the lawless trophies of their wars.
At last the gates his potent voice obey ;
Fierce to their dark abode he drives his
prey ;
Where, ever arm'd with adamant chains,
The watchful demon o'er her vassals reigns,
O'er mighty names and giant-powers of lust,
The great, the sage, the happy, and august

No gleam of hope their baleful mansion
cheers,
No sound of honour hails their unblest'd
ears ;
But dire reproaches from the friend be-
tray'd,
The childless sire and violated maid ;
But vengeful vows for guardian laws effaced,
From towns enslaved, and continents laid
waste ;
But long posterity's united groan,
And the sad charge of horrors not their own,
For ever through the trembling space resound,
And sink each impious forehead to the
ground.
Ye mighty foes of liberty and rest,
Gave way, do homage to a mightier guest !
Ye daring spirits of the Roman race,
See Curio's toil your proudest claims efface !—
Awed at the name, fierce Appian rising
bends,
And hardy Cinna from his throne attends :
"He comes," they cry, "to whom the fates
assign'd
With surer arts to work what we design'd,
From year to year the stubborn hard to sway,
Mouth all their wrongs, and all their rage
obey ;
Till own'd their guide, and trusted with their
power,
He mock'd their hopes in one decisive hour ;
Then, tired and yielding, led them to the
chain,
And quench'd the spirit we provoked in
vain."
But thou, Supreme, by whose eternal hands
Fair Liberty's heroic empire stands ;
Whose thunders the rebellious deep control,
And quell the triumphs of the traitor's soul,
Oh ! turn this dreadful omen far away
On Freedom's foes their own attempts repay :
Relume her sacred fire so near suppress'd,
And fix her shrine in every Roman breast :
Though bold Corruption boast around the
land,
"Let virtue, if she can, my baits withstand !"
Though bolder now she urge the accursed
claim,
Gay with her trophies raised on Curio's
shame ;
Yet some there are who scorn her impious
murth,
Who know what conscience and a heart are
worth.—
O friend and father of the human mind,
Whose art for noblest ends our frame
design'd !
If I, though fated to the studious shade
Which party-strife, nor anxious power invade,
If I aspire in public virtue's cause,
To guide the Muses by sublimer laws,
Do thou her own authority impart,
And give my numbers entrance to the heart.
Perhaps the verse might rouse her smother'd
flame,
And snatch the fainting patriot back to fame ;

Perhaps by worthy thoughts of human kind,
To worthy deeds exalt the conscious mind ;
Or dash Corruption in her proud career,
And teach her slaves that Vice was born to fear.

Alenside.—Born 1721, Died 1770.

904.—THE PROGRESS OF LOVE.

Pope, to whose reed beneath the beachen
shade
The nymphs of Thames a pleased attention
paid ;
While yet thy Muse, content with humbler
praise,
Warbled in Windsor's grove her sylvan lays ;
Though now, sublimely borne on Homer's
wing,
Of glorious wars and godlike chiefs she sung .
Wilt thou with me revisit once again
The crystal fountain, and the flowery plain ?
Wilt thou, indulgent, hear my verse relate
The various changes of a lover's state ;
And, while each turn of passion I pursue,
Ask thy own heart if what I tell be true ?
To the green margin of a lonely wood,
Whose pendent shades o'erlook'd a silver
flood,
Young Damon came, unknowing where he
stray'd,
Full of the image of his beauteous maid .
His flock, far off, unfed, untended, lay,
To every savage a defenceless prey ;
No sense of interest could their master move,
And every care seem'd trifling now but love.
Awhile in pensive silence he remain'd,
But, though his voice was mute, his looks
complain'd ;
At length the thoughts, within his bosom
pent,
Forced his unwilling tongue to give them
vent.
"Ye nymphs," he cried, "ye Dryads, who
so long
Have favour'd Damon, and inspired his
song ;
For whom, retired, I shun the gay resorts
Of sportful cities, and of pompous courts ;
In vain I bid the restless world adieu,
To seek tranquillity and peace with you.
Though wild Ambition and destructive Rage
No factions here can form, no wars can
wage .
Though Envy frowns not on your humble
shades,
Nor Calumny your innocence invades .
Yet cruel Love, that troubler of the breast,
Too often violates your boasted rest ;
With unbred storms disturbs your calm
retreat,
And taints with bitterness each rural sweet.

"Ah, luckless day ! when first with fond
surprise
On Delia's face I fix'd my eager eyes !
Then in wild tumults all my soul was tost,
Then reason, liberty, at once were lost :
And every wish, and thought, and care, was
gone,
But what my heart employ'd on her alone.
Then too she smiled : can smiles our peace
destroy,
Those lovely children of Content and Joy ?
How can soft pleasure and tormenting woe
From the same spring at the same moment
flow ?
Unhappy boy ! these vain inquiries cease,
Thought could not guard, nor will restore, thy
peace :
Indulge the frenzy that thou must endure,
And soothe the pain thou know'st not how to
cure.
Come, flattering Memory ! and tell my heart
How kind she was, and with what pleasing
art
She strove its fondest wishes to obtain,
Confirm her power, and faster bind my chain.
If on the green we danced, a mirthful band,
To me alone she gave her willing hand ;
Her partial taste, if e'er I touch'd the lyre,
Still in my song found something to admire,
By none but her my crook with flowers was
crown'd,
By none but her my brows with ivy bound :
The world, that Damon was her choice, be-
lieved,
The world, alas ! like Damon, was deceived.
When last I saw her, and declared my fire
In words as soft as passion could inspire,
Coldly she heard, and full of scorn withdrew,
Without one pitying glance, one sweet adieu.
The frightened hind, who sees his ripen'd corn
Up from the roots by sudden tempests torn,
Whose fairest hopes destroy'd and blasted
lie,
Feels not so keen a pang of grief as I.
Ah, how have I deserved, inhuman maid,
To have my faithful service thus repaid ?
Were all the marks of kindness I received
But dreams of joy, that charm'd me and
deceived ?
Or did you only nurse my growing love,
That with more pain I might your hatred
prove ?
Sure guilty treachery no place could find
In such a gentle, such a generous mind :
A maid brought up the woods and wilds
among
Could ne'er have learnt the art of courts so
young :
No ; let me rather think her anger feign'd,
Still let me hope my Delia may be gain'd ;
'Twas only modesty that seem'd disdain,
And her heart suffer'd when she gave me
pain."
Pleased with this flattering thought, the
love-sick boy
Felt the faint dawning of a doubtful joy ,

Back to his flock more cheerful he return'd,
When now the setting Sun more fiercely
burn'd,
Blue vapours rose along the mazy rills,
And light's last blushes tinged the distant
hills.

Lord Lyttelton.—Born 1709, Died 1773.

905.—TO THE REVEREND
DR. AYSCOUGH.

Say, dearest friend, how roll thy hours away ?
What pleasing study cheats the tedious day ?
Dost thou the sacred volumes oft explore
Of wise Antiquity's immortal lore,
Where virtue, by the charms of wit refined,
At once exalts and polishes the mind ?
How different from our modern guilty art,
Which pleases only to corrupt the heart,
Whose curst refinements odious vice adorn,
And teach to honour what we ought to scorn !
Dost thou in sage historians joy to see
How Roman greatness rose with liberty :
How the same hands that tyrants durst
control
Their empire stretch'd from Atlas to the
Pole ;
Till wealth and conquest into slaves refined
The proud luxurious masters of mankind ?
Dost thou in letter'd Greece each charm
admire,
Each grace, each virtue, Freedom could
inspire ;
Yet in her troubled state see all the woes,
And all the crimes, that giddy Faction
knows ;
Till, rent by parties, by corruption sold,
Or weakly careless, or too rashly bold,
She sunk beneath a mitigated doom,
The slave and tutoress of protecting Rome ?
Does calm Philosophy her aid impart,
To guide the passions, and to mend the
heart ?
Taught by her precepts, hast thou learnt the
end
To which alone the wise their studies bend ;
For which alone by Nature were design'd
The powers of thought—to benefit mankind ?
Not, like a cloister'd drone, to read and doze,
In undeserving, undeserved repose ;
But reason's influence to diffuse, to clear
Th' enlighten'd world of every gloomy fear,
Dispel the mists of error, and unbind
Those pedant chains that clog the free-born
mind
Happy who thus his leisure can employ !
He knows the purest hours of tranquil joy ;
Nor vex with pangs that busier bosoms tear,
Nor lost to social virtue's pleasing care,
Safe in the port, yet labouring to sustain
Those who still float on the tempestuous
main.

So Lookè the days of studious quiet spent ;
So Boyle in wisdom found divine content ;
So Cambray, worthy of a happier doom,
The virtuous slave of Louis and of Rome.

Good Wor'ster thus supports his drooping
age,
Far from court-flattery, far from party-rage ;
He, who in youth a tyrant's frown defied,
Firm and intrepid on his country's side,
Her boldest champion then, and now her
mildest guide !

O generous warmth ! O sanctity divine !
To emulate his worth, my friend, be thine—
Learn from his life the duties of the gown ;
Learn, not to flatter, nor insult the crown ;
Nor, basely servile, court the guilty great,
Nor raise the church a rival to the state .
To error mild, to vice alone severe,
Seek not to spread the *law of love* by fear.
The priest who plagues the world can never
mend .

No foe to man was e'er to God a friend.
Let reason and let virtue faith maintain .
All force but theirs is impious, weak, and
vain.

Me other cares in other climes engage,
Cares that become my birth, and suit my
age ;

In various knowledge to improve my youth,
And conquer prejudice, worst foe to truth ;
By foreign arts domestic faults to mend,
Enlarge my notions, and my views extend ;
The useful science of the world to know,
Which books can never teach, or pedants
show.

A nation here I pity and admire,
Whom noblest sentiments of glory fire,
Yet taught, by custom's force and bigot fear,
To serve with pride, and boast the yoke they
bear

Whose nobles, born to cringe and to com-
mand

(In courts a mean, in camps a generous
band),

From each low tool of power content receive
Those laws, their dreaded arms to Europe
give.

Whose people (vain in want, in bondage
blest ;

Though plunder'd, gay ; industrious, though
oppress'd)

With happy follies rise above their fate,
The jest and envy of each wiser state.

Yet here the Muses deign'd awhile to sport
In the short sunshine of a favouring court
Here Boileau, strong in sense and sharp in
wit,

Who, from the ancients, like the ancients
writ,

Permission gain'd inferior vice to blame,
By flattering incense to his master's fame.

Here Molière, first of comic wits, excell'd
Whate'er Athenian theatres beheld ;

By keen, yet decent, satire skill'd to please,
With morals mirth uniting, strength with
ease.

Now, charm'd, I hear the bold Corneille inspire
 Heroic thoughts, with Shakspeare's force and fire!
 Now sweet Racine, with milder influence,
 move
 The soften'd heart to pity and to love
 With mingled pain and pleasure, I survey
 The pompous works of arbitrary sway;
 Proud palaces, that drain'd the subjects' stores,
 Raised on the ruins of th' oppress and poor,
 Where e'en mute walls are taught to flatter state,
 And painted triumphs style Ambition
 GREAT
 With more delight those pleasing shades I view,
 Where Condé from an envious court withdrew,
 Where, sick of glory, faction, power, and pride,
 (Sure judge how empty all, who all had tried!)
 Beneath his palms the weary chief reposed,
 And life's great scene in quiet virtue closed.
 With shame that other fam'd retreat I see,
 Adorn'd by art, disgraced by luxury.
 Where Orleans wasted every vacant hour,
 In the wild riot of unbounded power;
 Where feverish debauch and impious love
 Stain'd the mad table and the guilty grove
 With these amusements is thy friend detam'd,
 Pleased and instructed in a foreign land;
 Yet oft a tender wish recalls my mind
 From present joys to dearer left behind
 O native isle, fair Freedom's happiest seat!
 At thought of thee, my bounding pulses beat,
 At thought of thee, my heart impatient burns,
 And all my country on my soul returns
 When shall I see thy fields, whose plenteous grain
 No power can ravish from th' industrious swain?
 When kiss, with pious love, the sacred earth
 That gave a Burchard or a Russell birth?
 When, in the shade of laws, that long have stood,
 Propt by their care, or strengthen'd by their blood,
 Of fearless independence wisely vain,
 The proudest slave of Bourbon's race disdain?
 Yet, oh! what doubt, what sad presaging voice,
 Whispers within, and bids me not rejoice,
 Bids me contemplate every state around,
 From sultry Spain to Norway's icy bound,
 Bids their lost rights, their ruin'd glory see
 And tells me, "These, like England, once were free!"

Lord Lyttelton.—Born 1709, Died 1778.

906.—TO THE MEMORY OF THE FIRST LADY LYTTTELTON.

At length escaped from every human eye,
 From every duty, every care,
 That in my mournful thoughts might claim a share,
 Or force my tears their flowing stream to dry;
 Beneath the gloom of this embowering shade,
 This lone retreat, for tender sorrow made,
 I now may give my burden'd heart relief,
 And pour forth all my stores of grief;
 Of grief surpassing every other woe,
 Far as the purest bliss, the happiest love
 Can on th' ennobled mind bestow,
 Exceeds the vulgar joys that move
 Our gross desires, inelegant and low

Ye tufted groves, ye gently-falling rills,
 Ye high o'ershadowing hills,
 Ye lawns gay-smiling with eternal green,
 Oft have you my Lucy seen!
 But never shall you now behold her more:
 Nor will she now with fond delight
 And taste refined your rural charms explore.
 Closed are those beauteous eyes in endless night,
 Those beauteous eyes where beaming used to shine
 Reason's pure light and Virtue's spark divine.

Oft would the Dryads of these woods rejoice
 To hear her heavenly voice,
 For her despaing, when she deign'd to sing,
 The sweetest songsters of the spring:
 The woodlark and the linnnet pleased no more;
 The nightingale was mute,
 And every shepherd's flute
 Was cast in silent scorn away,
 While all attended to her sweeter lay.
 Ye larks and linnnets, now resume your song,
 And thou, melodious Philomel,
 Again thy plaintive story tell,
 For Death has stopt that tuneful tongue,
 Whose music could alone your warbling notes excel

In vain I look around
 O'er all the well-known ground,
 My Lucy's wonted footsteps to descry;
 Where oft we used to walk,
 Where oft in tender talk
 We saw the summer Sun go down the sky;
 Nor by yon fountain's side,
 Nor where its waters glide
 Along the valley, can she now be found:
 In all the wide-stretch'd prospect's ample bound

No more my mournful eye
Can aught of her espy,
But the sad sacred earth where her dear
relics lie

O shades of Hagley, where is now your
boast ?

Your bright inhabitant is lost
You she prefer'd to all the gay resorts
Where female vanity might wish to shine,
The pomp of cities, and the pride of courts.
Her modest beauties shunn'd the public eye :
To your sequester'd dales
And flower-embroider'd vales
From an admiring world she chose to fly .
With Nature there retired, and Nature's
God,

The silent paths of wisdom trod,
And banish'd every passion from her breast,
But those, the gentlest and the best,
Whose holy flames with energy divine
The virtuous heart enliven and improve,
The conjugal and the maternal love

Sweet babes, who, like the little playful
fawns,
Were wont to trip along these verdant
lawns

By your delighted mother's side,
Who now your infant steps shall guide ?
Ah ! where is now the hand whose tender
care

To every virtue would have form'd your
youth,
And strew'd with flowers the thorny ways
of truth ?

O loss beyond repair !
O wretched father ! left alone,
To weep their dire misfortune, and thy
own !

How shall thy weaken'd mind, oppress'd
with woe,

And drooping o'er thy Lucy's grave,
Perform the duties that you doubly owe !

Now she, alas ! is gone,
From folly and from vice their helpless age
to save ?

Where were ye, Muses, when relentless
Fate

From these fond arms your fair disciple
tore ;

From these fond arms, that vainly
strove

With hapless ineffectual love
To guard her bosom from the mortal
blow ?

Could not your favouring power,
Æonian maids,

Could not, alas ! your power prolong her
date,

For whom so oft in these inspiring
shades,

Or under Camden's moss-clad mountains
hoar,

You open'd all your sacred store,

Whate'er your ancient sages taught,
Your ancient bards sublimely thought,
And bade her raptur'd breast with all your
spirit glow ?

Nor then did Pindus or Castalia's plain,
Or Aganippe's fount your steps detain,
Nor in the Thespian valleys did you
play ;

Nor then on Minio's bank
Beset with osiers dank,
Nor where Cithumnus rolls his gentle
stream,

Nor where through hanging woods
Steep Anio pours his floods,
Nor yet where Melos or Iliuss stray.

Ill does it now beseech,
That, of your guardian care bereft,
To dire disease and death your darling should
be left.

Now what avails it that in early bloom,
When light fantastic toys
Are all her sex's joys,
With you she search'd the wit of Greece
and Rome ;

And all that in her latter days
To emulate her ancient praise
Italia's happy genius could produce ;

Or what the Gallic fire
Bright sparkling could inspire,
By all the Graces temper'd and refined ;

Or what in Britain's isle,
Most favour'd with your smile,
The powers of Reason and of Fancy join'd
To full perfection have conspired to raise ?

Ah ! what is now the use
Of all these treasures that enrich'd her
mind,
To black Oblivion's gloom for ever now
consign'd.

At least, ye Nine, her spotless name

'T is yours from death to save,

And in the temple of immortal Fame
With golden characters her worth engrave.

Come then, ye virgin-sisters, come,
And strew with choicest flowers her
hallow'd tomb :

But foremost thou, in sable vestment clad,

With accents sweet and sad,
Thou, plaintive Muse, whom o'er his Laura's
urn

Unhappy Petrarch call'd to mourn ;
O come, and to this fairer Laura pay
A more impassion'd tear, a more pathetic
lay.

Tell how each beauty of her mind and face
Was brighten'd by some sweet peculiar
grace !

How eloquent in every look
Through her expressive eyes her soul distinctly
spoke !

Tell how her manners, by the world refined,
Left all the taint of modish vice behind,

And made each charm of polish'd courts agree
 With candid Truth's simplicity,
 And uncorrupted Innocence !
 Tell how to more than manly sense
 She join'd the softening influence
 Of more than female tenderness
 How, in the thoughtless days of wealth and joy,
 Which oft the care of others' good destroy,
 Her kindly-melting heart,
 To every want and every woe,
 To guilt itself when in distress,
 The balm of pity would impart,
 And all relief that bounty could bestow !
 Ev'n for the kid or lamb that pour'd its life
 Beneath the bloody knife,
 Her gentle tears would fall,
 Tears from sweet Virtue's source, benevolent to all

Not only good and kind,
 But strong and elevated was her mind.
 A spirit that with noble pride
 Could look superior down
 On Fortune's smile or frown,
 That could without regret or pain
 To Virtue's lowest duty sacrifice
 Or Interest or Ambition's highest prize ;
 That, injured or offended, never tried
 Its dignity by vengeance to maintain,
 But by magnanimous disdain
 A wit that, temperately bright,
 With inoffensive light
 All pleasing shone, nor ever past
 The decent bounds that Wisdom's sober hand,
 And sweet Benevolence's mild command,
 And bashful Modesty, before it cast
 A prudence undecieving, undecieved,
 That nor too little nor too much believed,
 That scorn'd unjust Suspicion's cowardly fear,
 And without weakness knew to be sincere.
 Such Lucy was, when, in her fairest days,
 Amidst th' accliam of universal praise,
 In life's and glory's freshest bloom,
 Death came remorseless on, and sunk her to the tomb

So, where the silent streams of Liris glide,
 In the soft bosom of Campana's vale,
 When now the wintry tempests all are fled,
 And genial Summer breathes her gentle gale,
 The verdant orange lifts its beauteous head.
 From every branch the balmy flowerets rise,
 On every bough the golden fruits are seen ;
 With odours sweet it fills the smiling skies,
 The wood-nymphs tend, and th' Idalian queen.

But, in the midst of all its blooming pride,
 A sudden blast from Apenninus blows,
 Cold with perpetual snows :
 The tender blighted plant shrinks up its leaves,
 and dies.

Arise, O Petrarch, from th' Elysian bowers,
 With never-fading myrtles twined,
 And fragrant with ambrosial flowers,
 Where to thy Laura thou again art join'd ;
 Arise, and hither bring the silver lyre,
 Tuned, by thy skilful hand,
 To the soft notes of elegant desire,
 With which o'er many a land
 Was spread the fame of thy disastrous love ;
 To me resign the vocal shell,
 And teach my sorrows to relate
 Their melancholy tale so well,
 As may ev'n things inanimate,
 Rough mountain oaks, and desert rocks, to pity move.

What were, alas ! thy woes compared to mine ?
 To thee thy mistress in the blissful band
 Of Hymen never gave her hand,
 The joys of wedded love were never thine
 In thy domestic care
 She never bore a share,
 Nor with endearing art
 Would heal thy wounded heart
 Of every secret grief that fester'd there
 Nor did her fond affection on the bed
 Of sickness watch thee, and thy languid head
 Whole nights on her unwearied arm sustain,
 And charm away the sense of pain :
 Nor did she crown your mutual flame
 With pledges dear, and with a father's tender name.

O best of wives ! O dearer far to me
 Than when thy virgin charms
 Were yielded to my arms,
 How can my soul endure the loss of thee ?
 How in the world, to me a desert grown,
 Abandon'd and alone,
 Without my sweet companion can I live ?
 Without thy lovely smile,
 The dear reward of every virtuous toil,
 What pleasures now can pall'd Ambition give ?
 Ev'n the delightful sense of well-earn'd praise,
 Unshared by thee, no more my lifeless thoughts
 could raise.

For my distracted mind
 What succour can I find ?

On whom for consolation shall I call?
 Support me, every friend;
 Your kind assistance lend,
 To bear the weight of this oppressive
 woe
 Alas! each friend of mine,
 My dear departed love, so much was
 thine,
 That none has any comfort to bestow.
 My books, the best relief
 In every other grief,
 Are now with your idea sadden'd all:
 Each favourite author we together read
 My tortured memory wounds, and speaks of
 Lucy dead.

We were the happiest pair of human
 kind.
 The rolling year its varying course per-
 form'd,
 And back return'd again;
 Another and another smiling came,
 And saw our happiness unchanged remain:
 Still in her golden chain
 Harmonious Concord did our wishes
 bind
 Our studies, pleasures, taste, the same.
 O fatal, fatal stroke,
 That all this pleasing fabric Love had
 raised
 Of rare felicity,
 On which ev'n wanton Vice with envy
 gazed,
 And every scheme of bliss our hearts had
 form'd,
 With soothing hope, for many a future
 day,
 In one sad moment broke!—
 Yet, O my soul, thy rising murmurs
 stay;
 Nor dare the all-wise Disposer to arraign,
 Or against his supreme decree
 With impious grief complain.
 That all thy full-blown joys at once
 should fade,
 Was his most righteous will—and he that
 will obey'd.

Would thy fond love his grace to her
 control,
 And in these low abodes of sin and pain
 Her pure exalted soul
 Unjustly for thy partial good detain?
 No—rather strive thy grovelling mind to
 raise
 Up to that unclouded blaze,
 That heavenly radiance of eternal light,
 In which enthroned she now with pity
 sees
 How frail, how insecure, how slight,
 Is every mortal bliss;
 Ev'n love itself, if rising by degrees
 Beyond the bounds of this imperfect
 state,
 Whose fleeting joys so soon must end,
 It does not to its sovereign good ascend.

Rise then, my soul, with hope elate,
 And seek those regions of serene delight,
 Whose peaceful path and ever-open gate
 No feet but those of harden'd Guilt shall
 miss
 There death himself thy Lucy shall restore,
 There yield up all his power ne'er to divide
 you more.

Lord Lyttelton.—Born 1709, Died 1773.

907 —ODE ON A DISTANT PROSPECT OF ETON COLLEGE.

Ye distant spires, ye antique towers,
 That crown the watery glade,
 Where grateful science still adores
 Her Henry's holy shade;
 And ye, that from the stately brow
 Of Windsor's heights the expanse below
 Of grove, of lawn, of mead survey;
 Whose turf, whose shade, whose flowers
 among
 Wanders the hoary Thames along
 His silver-winding way!

Ah, happy hills! ah, pleasing shade!
 Ah, fields beloved in vain!
 Where once my careless childhood stray'd,
 A stranger yet to pain—
 I feel the gales that from ye blow
 A momentary bliss bestow,
 As, waving fresh their gladsome wing,
 My weary soul they seem to soothe,
 And, redolent of joy and youth,
 To breathe a second spring

Say, Father Thames, for thou hast seen
 Full many a sprightly race,
 Disporting on thy margin green,
 The paths of pleasure trace,
 Who foremost now delight to cleave
 With pliant arm thy glassy wave?
 The captive linnet which intral?
 What idle progeny succeed
 To chase the rolling circle's speed,
 Or urge the flying ball?

While some on earnest business bent
 Their murmuring labours ply
 'Gainst graver hours, that bring constraint
 To sweeten liberty,
 Some bold adventurers disdain
 The limits of their little reign,
 And unknown regions dare descry
 Still as they run, they look behind;
 They hear a voice in every wind,
 And snatch a fearful joy.

Gay hope is theirs, by fancy fed,
 Less pleasing when possess'd;
 The tear forgot as soon as shed,
 The sunshine of the breast
 Theirs buxom health of rosy hue,
 Wild wit, invention ever new,

And lively cheer of vigour born ;
The thoughtless day, the easy night,
The spirits pure, the slumbers light,
That fly the approach of morn.

Alas ! regardless of their doom,
The little victims play ;
No sense have they of ills to come,
Nor care beyond to-day ;
Yet see how all around 'em wait
The ministers of human fate,
And black Misfortune's baleful train.

Ah ! show them where in ambush stand,
To seize their prey, the murth'rous band ;
Ah, tell them they are men !

These shall the fury passions tear,
The vultures of the mind,
Disdainful Anger, pallid Fear,
And Shame that skulks behind,
Or pining Love shall waste their youth,
Or Jealousy with rankling tooth,
That only gnaws the secret heart,
And Envy wan, and faded Care,
Grim-visaged comfortless Despair,
And Sorrow's piercing dart

Ambition thus shall tempt to rise,
Then whirl the wretch from high,
To bitter Scorn a sacrifice,
And grinning Infamy
The stings of Falsehood those shall try,
And hard Unkindness' alter'd eye,
That mocks the tear it forced to flow,
And keen Remorse with blood defiled,
And moody Madness laughing wild
Amid severest woe.

Lo ! in the vale of years beneath
A grisly troop are seen,
The painful family of Death,
More hideous than their queen
This racks the joints, this fires the veins,
That every labouring sinew strains,
Those in the deeper vitals rage
Lo ! Poverty, to fill the band,
That numbs the soul with icy hand,
And slow-consuming Age

To each his sufferings : all are men, ✓
Condemn'd alike to groan ;
The tender for another's pain,
The unfeeling for his own.
Yet, ah ! why should they know their fate,
Since sorrow never comes too late,
And happiness too swiftly flies ?
Thought would destroy their paradise
No more, where ignorance is bliss,
'Tis folly to be wise.

Gray — Born 1716, Died 1771

908.—HYMN TO ADVERSITY.

Daughter of Jove, relentless power,
Thou tamer of the human breast,
Whose iron scourge, and torturing hour,
The bad affright, afflict the best !

Bound in thy adamant chain,
The proud are taught to taste of pain,
And purple tyrants vainly groan
With pangs unfelt before, unpitied and alone.

When first thy sire to send on earth
Virtue, his darling child, design'd,
To thee he gave the heavenly birth,
And bade to form her infant mind.
Stern rugged nurse, thy rigid lore
With patience many a year she bore :
What sorrow was, thou bad'st her know,
And from her own she learn'd to melt at others' woe.

Scared at thy frown terrific, fly
Self-pleasing Folly's idle brood,
Wild Laughter, Noise, and thoughtless Joy,
And leave us leisure to be good.
Light they disperse, and with them go
The summer friend, the flattering foe ;
By vain Prosperity received,
To her they vow their truth, and are again believed.

Wisdom, in sable garb array'd,
Immersed in rapturous thought profound,
And Melancholy, silent maid,
With leaden eye, that loves the ground,
Still on thy solemn steps attend :
Warm Charity, the general friend,
With Justice, to herself severe,
And Pity, dropping soft the sadly-pleasing tear.

Oh, gently on thy suppliant's head,
Dread goddess, lay thy chastening hand !
Not in thy gorgon terrors clad,
Nor circled with the vengeful band
(As by the impious thou art seen),
With thundering voice, and threatening mien,
With screaming Horror's funeral cry,
Despair, and fell Disease, and ghastly Poverty.

Thy form benign, oh goddess ! wear,
Thy milder influence impart,
Thy philosophic train be there,
To soften, not to wound, my heart.
The generous spark extinct revive ;
Teach me to love and to forgive,
Exact my own defects to scan,
What others are, to feel, and know myself a man.

Gray — Born 1716, Died 1771.

909.—THE BARD

"Ruin seize thee, ruthless king,
Confusion on thy banners wait,
Though fann'd by conquest's crimson wing,
They mock the air with idle state
Helm, nor hauberk's twisted mail,
Nor e'en thy virtues, tyrant, shall avail

To save thy secret soul from nightly fears,
From Cambria's curse, from Cambria's
tears!"

Such were the sounds, that o'er the crested
pride

Of the first Edward scatter'd wild dismay,
As down the steep of Snowdon's shaggy side
He wound with toilsome march his long
array.

Stout Glo'ster stood aghast in speechless
trance,

"To arms!" cried Mortimer, and couch'd
his quivering lance

On a rock, whose haughty brow

Frowns o'er old Conway's foaming flood,
Robed in the sable garb of woe,

With haggard eyes the poet stood
(Loose his beard, and hoary hair
Streamed, like a meteor, to the troubled air),
And with a master's hand, and prophet's fire,
Struck the deep sorrows of his lyre.

"Hark, how each giant oak, and desert cave,
Sighs to the torrent's awful voice beneath!
O'er thee, oh king! their hundred arms they
wave,

Revenge on thee in hoarser murmurs
breathe,

Vocal no more, since Cambria's fatal day,
To high-born Hoel's harp, or soft Llewellyn's
lay.

Cold is Cadwallo's tongue,

That hushed the stormy main
Brave Urien sleeps upon his craggy bed.

Mountains, ye mourn in vain
Modred, whose magic song
Made huge Plinlimmon bow his cloud-topped
head.

On dreary Arvon's shore they lie,
Smear'd with gore, and ghastly pale.
Far, far aloof the affrighted ravens sail,
The famish'd eagle screams, and passes by.
Dear lost companions of my tuneful art,
Dear as the light that visits these sad
eyes,

Dear as the ruddy drops that warm my
heart,

Ye died amidst your dying country's cries—
No more I weep. They do not sleep.

On yonder cliffs, a grisly band,
I see them sit; they linger yet,
Avengers of their native land
With me in dreadful harmony they join,
And weave with bloody hands the tissue of
thy line."

"Weave the warp, and weave the woof,

The winding-sheet of Edward's race
Give ample room, and verge enough

The characters of hell to trace
Mark the year, and mark the night,
When Severn shall re-echo with affright,
The shrieks of death through Berkeley's roof
that ring,

Shrieks of an agonizing king!

She-wolf of France, with unrelenting fangs,
That tear'd the bowels of thy mangled
mate,

From thee be born, who o'er thy country
hangs

The scourge of heaven! What terrors
round him wait!

Amazement in his van, with Flight combined,
And Sorrow's faded form, and Solitude be-
hind

Mighty victor, mighty lord,

Low on his funeral couch he lies!

No pitying heart, no eye afford

A tear to grace his obsequies.

Is the sable warrior dead?

Thy son is gone. He rests among the dead.

The swarm, that in thy noontide beam were
born?

Gone to salute the rising morn.

Fair laughs the morn, and soft the zephyr
blows,

While proudly riding o'er the azure realm,
In gallant trim the gilded vessel goes,

Youth on the prow, and Pleasure at the
helm;

Regardless of the sweeping whirlwind's sway,
That, hush'd in grim repose, expects his
evening prey

Fill high the sparkling bowl,

The rich repast prepare,
Reft of a crown, he yet may share the feast.

Close by the regal chair

Fell Thirst and Famine scowl

A baleful smile upon their baffled guest.

Heard ye the din of battle bray,

Lance to lance, and horse to horse?

Long years of havoc urge their destined
course,

And through the kindred squadrons mow their
way

Ye Towers of Julius, London's lasting shame,
With many a foul and midnight murder
fed,

Revere his consort's faith, his father's fame,

And spare the meek usurper's holy head!

Above, below, the rose of snow,

Twined with her blushing foe, we spread

The bristled boar in infant gore

Wallows beneath the thorny shade.

Now, brothers, bending o'er the accursed
loom,

Stamp we our vengeance deep, and ratify his
doom.

'Edward, lo! to sudden fate

(Weave we the woof. The thread is spun).

Half of thy heart we consecrate

(The web is wove. The work is done).'

Stay, oh stay! nor thus forlorn

Leave me unblest'd, unpitied, here to mourn;

In yon bright tract, that fires the western
skies,

They melt, they vanish from my eyes.

But oh! what solemn scenes, on Snowden's
height
Descending slow, their glittering skirts
unroll?
Visions of glory, spare my aching sight;
Ye unborn ages, crowd not on my soul!
No more our long-lost Arthur we bewail.
All hail, ye genuine kings! Britannia's issue
hail!

Girt with many a baron bold,
Sublime their starry fronts they rear;
And gorgeous dames, and statesmen old,
In bearded majesty appear
In the midst a form divine!
Her eye proclaims her of the Briton-line;
Her hon-port, her awe-commanding face,
Attemper'd sweet to virgin-grace
What strings symphonious tremble in the air,
What strains of vocal transport round her
play!
Hear from the grave, great Tamesin, hear!
They breathe a soul to animate thy clay
Bright rapture calls, and soaring as she
sings,
Waves in the eye of Heaven her many-
coloured wings.

The verse adorn again
Fierce War, and faithful Love,
And Truth severe, by fairy Fiction dressed
In buskin'd measures move
Pale Grief, and pleasing Pain,
With Horror, tyrant of the throbbing breast.
A voice as of the cherub-choir,
Gales from blooming Eden bear;
And distant warblings lessen on my ear,
That, lost in long futurity, expire.
Fond, impious man, think'st thou yon san-
guine cloud,
Raised by thy breath, has quench'd the orb
of day?
To-morrow he repairs the golden flood,
And warms the nations with redoubled ray.
Enough for me: with joy I see
The different doom our Fates assign.
Be thine Despair, and sceptred Care,
To triumph, and to die, are mine!"
He spoke, and headlong from the mountain's
height,
Deep in the roaring tide he plunged to endless
night.

Gray — Born 1716, Died 1771.

910.—ELEGY WRITTEN IN A COUNTRY
CHURCHYARD.

The curfew tolls the knell of parting day,
The lowing herds wind slowly o'er the lea,
The ploughman homeward plods his weary
way,
And leaves the world to darkness and to
me

Now fades the glimmering landscape on the
sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning
flight,
And drowsy tinklings lull the distant
folds:

Save that from yonder ivy-mantled tower,
The moping owl does to the moon com-
plain
Of such as, wandering near her secret bower,
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's
shade,
Where heaves the turf in many a moulder-
ing heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing morn,
The swallow twitting from the straw-
built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly
bed.

For them no more the blazing hearth shall
burn,
Or busy housewife ply her evening care:
No children run to hup their aere's return,
Or clumb his knees the envied kiss to
share

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has
broke,
How jocund did they drive their team a-field!
How bow'd the woods beneath their sturdy
stroke!

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er
gave,
Awaft alike the inevitable hour —
The paths of glory lead but to the grave

Nor you, ye proud, impute to these the
fault,
If Memory o'er their tomb no trophies
raise,
Where through the long-drawn aisle and
fretted vault
The pealing anthem swells the note of
praise.

Can storied urn or animated bust
Back to its mansion call the fleeting
breath?
Can Honour's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of
Death?

Perhaps in this neglected spot is laid
 Some heart once pregnant with celestial
 fire ;
 Hands that the rod of empire might have
 sway'd,
 Or wak'd to ecstacy the living lyre .

But knowledge to their eyes her ample page
 Rich with the spoils of time did ne'er
 unroll ;
 Oh! Penury repress'd their noble rage,
 And froze the genial current of the soul.

Full many a gem, of purest ray serene,
 The dark unfathom'd caves of ocean bear .
 Full many a flower is born to blush unseen,
 And waste its sweetness on the desert air.

Some village-Hampden, that with dauntless
 breast
 The little tyrant of his fields withstood ;
 Some mute inglorious Milton here may rest,
 Some Cromwell guiltless of his country's
 blood.

The applause of listening senates to com-
 mand,
 The threats of pain and ruin to despise,
 To scatter plenty o'er a smiling land,
 And read their history in a nation's eyes,

Their lot forbade : nor circumscrib'd alone
 Their growing virtues, but their crimes
 confin'd,
 Forbade to wade through slaughter to a
 throne,
 And shut the gates of mercy on mankind .

The struggling pangs of conscious truth to
 hide,
 To quench the blushes of ingenuous shame,
 Or heap the shrine of Luxury and Pride
 With incense kindled at the Muse's flame.

Far from the madding crowd's ignoble strife
 Their sober wishes never learn'd to stray ,
 Along the cool sequester'd vale of life
 They kept the noiseless tenor of their
 way.

Yet even these bones from insult to protect,
 Some frail memorial still erected nigh,
 With uncouth rhymes and shapeless sculpture
 deck'd,
 Implores the passing tribute of a sigh.

Their name, their years, spelt by the un-
 letter'd muse,
 The place of fame and elegy supply :
 And many a holy text around she strews,
 That teach the rustic moralist to die.

For who, to dumb Forgetfulness a prey,
 This pleasing anxious being e'er resign'd,
 Left the warm precincts of the cheerful day,
 Nor cast one longing, lingering look behind?

On some fond breast the parting soul relies,
 Some pious drops the closing eye requires ;
 Even from the tomb the voice of nature
 cries,
 Even in our ashes live their wonted fires

For thee, who, mindful of the unhonour'd
 dead,
 Dost in these lines their artless tale
 relate ,
 If chance, by lonely Contemplation led,
 Some kindred spirit shall inquire thy fate ;

Haply some hoary-headed swain may say,
 " Oft have we seen him at the peep of
 dawn
 Brushing with hasty steps the dews away,
 To meet the sun upon the upland lawn.

There at the foot of yonder nodding beech,
 That wreathes its old fantastic roots so
 high,
 His listless length at noontide would he
 stretch,
 And pore upon the brook that babbles by.

Hard by yon wood, now smiling as in scorn,
 Muttering his wayward fancies he would
 rove ;
 Now drooping, woful, wan, like one forlorn,
 Or crazed with care, or cross'd in hopeless
 love

One morn I miss'd him on the 'custom'd hill,
 Along the heath and near his favourite
 tree ;
 Another came ; nor yet beside the rill,
 Nor up the lawn, nor at the wood was he.

The next, with durgs due in sad array,
 Slow through the churchway path we saw
 him borne ;
 Approach and read (for thou canst read) the
 lay
 Graved on the stone beneath yon aged
 thorn."

THE EPITAPH.

Here rests his head upon the lap of Earth,
 A Youth, to Fortune and to Fame un-
 known ,
 Fair Science frown'd not on his humble
 birth,
 And Melancholy mark'd him for her own.

Large was his bounty, and his soul sincere,
 Heaven did a recompense as largely send
 He gave to Misery all he had, a tear,
 He gain'd from Heaven ('twas all he wish'd)
 a friend.

No farther seek his merits to disclose,
 Or draw his frailties from their dread
 abode
 (There they alike in trembling hope repose),
 The bosom of his Father and his God

Gray — Born 1716, Died 1771.

911 —ODE ON THE SPRING.

Lo ! where the rosy-bosom'd Hours,
 Fear Venus' train appear,
 Disclose the long-expecting flowers,
 And wake the purple year !
 The attic warbler pours her throat,
 Responsive to the cuckoo's note,
 The untaught harmony of Spring ·
 While, whispering pleasure as they fly,
 Cool Zephyrs through the clear blue sky
 Their gather'd fragrance fling.

Where'er the oak's thick branches stretch
 A broader, browner shade ;
 Where'er the rude and moss-grown beach
 O'er-canopies the glade,
 Beside some water's rushy brink
 With me the Muse shall sit, and think
 (At ease reclined in rustic state)
 How vain the ardour of the crowd,
 How low, how little are the proud,
 How indigent the great !

Still is the toiling hand of Care :
 The panting herds repose ·
 Yet hark, how through the peopled air
 The busy murmur glows !
 The insect youth are on the wing,
 Eager to taste the honey'd spring,
 And float amid the liquid noon .
 Some lightly o'er the current skim,
 Some show their gaily-gilded trim
 Quick glancing to the Sun.

To Contemplation's sober eye
 Such is the race of man
 And they that creep, and they that fly,
 Shall end where they began.
 Alike the busy and the gay
 But flutter through life's little day,
 In Fortune's varying colours drest ·
 Brush'd by the hand of rough Mischance ;
 Or chill'd by age, their airy dance
 They leave in dust to rest.

Methinks I hear in accents low
 The sportive kind reply ;
 " Poor moralist ! and what art thou ?
 A solitary fly !
 Thy joys no glittering female meets,
 No hive hast thou of hoarded sweets,
 No painted plumage to display :
 On hasty wings thy youth is flown :
 Thy sun is set, thy spring is gone—
 We frolic while 't is May "

Gray —Born 1716, Died 1771.

912.—ON VICISSITUDE

Now the golden morn aloft
 Waves her dew-bespangled wing,
 With vermil cheek, and whisper soft,
 She woos the tardy spring :

Till April starts and calls around
 The sleeping fragrance from the ground ;
 And lightly o'er the living scene
 Scatters his freshest, tenderest green

New-born flocks, in rustic dance,
 Frisking ply their feeble feet ;
 Forgetful of their win'try trance
 The birds his presence greet ·
 But chief the sky-lark warbles high
 His trembling thrilling ecstasy,
 And, lessening from the dazzled sight,
 Melts into air and liquid light

Yesterday the sullen year
 Saw the snowy whirlwind fly ;
 Mute was the music of the air,
 The herd stood drooping by
 Their raptures now that wildly flow,
 No yesterday, nor morrow know ,
 'Tis man alone that joy deserves
 With forward and reverted eyes.

Smiles on past misfortune's brow,
 Soft reflection's hand can trace :
 And o'er the cheek of sorrow throw
 A melancholy grace ·
 While hope prolongs our happier hour ;
 Or deepest shades that dimly lower
 And blacken round our weary way,
 Gilds with a gleam of distant day

Still, where rosy pleasure leads,
 See a kindred grief pursue ,
 Behind the steps that misery treads
 Approaching comfort view ·
 The hues of bliss more brightly glow,
 Chastised by sabler tints of woe ,
 And blended form, with artful strife,
 The strength and harmony of life

See the wretch, that long has tost
 On the thorny bed of pain,
 At length repair his vigour lost,
 And breathe, and walk again
 The meanest floweret of the vale,
 The simplest note that swells the gale,
 The common sun, the air, the skies,
 To him are opening Paradise

Humble Quiet builds her cell
 Near the course where pleasure flows ;
 She eyes the clear crystalline well,
 And tastes it as it goes.

* * *

Gray —Born 1716, Died 1771.

913 —AN ODE FROM CARACTACUS.

Mona on Snowdon calls .
 Hear, thou king of mountains, hear ;
 Hark, she speaks from all her strings :
 Hark, her loudest echo rings ,
 King of mountains, bend thine ear :

Send thy spirits, send them soon,
 Now, when midnight and the moon
 Meet upon thy front of snow ;
 See their gold and ebony rod,
 Where the sober sisters nod,
 And greet in whispers sage and slow.
 Snowdon, mark 't 'tis magic's hour,
 Now the mutter'd spell hath power ;
 Power to rend thy ribs of rock,
 And burst thy base with thunder's shock :
 But to thee no ruder spell
 Shall Mona use, than those that dwell
 In music's secret cells, and he
 Steep'd in the stream of harmony.
 Snowdon has heard the strain :
 Hark, amid the wondering grove
 Other harpings answer clear,
 Other voices meet our ear,
 Pimons flutter, shadows move,
 Busy murmurs hum around,
 Rustling vestments brush the ground,
 Round and round, and round they go,
 Through the twilight, through the shade,
 Mount the oak's majestic head,
 And gild the tufted mistletoe.
 Cease, ye glittering race of light,
 Close your wings, and check your flight ;
 Here, arranged in order due,
 Spread your robes of saffron hue ;
 For lo ! with more than mortal fire,
 Mighty Mador smites the lyre :
 Hark, he sweeps the master-strings ;
 Listen all——

Mason.—Born 1725, Died 1797.

914—ODE TO MEMORY.

Mother of Wisdom ! thou, whose sway
 The throng'd ideal hosts obey ;
 Who bidd'st their ranks, now vanish, now
 appear,
 Flame in the van, or darken in the rear ;
 Accept this votive verse. Thy reign
 Nor place can fix, nor power restrain.
 All, all is thine. For thee the ear, and eye,
 Rove through the realms of grace, and
 harmony
 The senses thee spontaneous serve,
 That wake, and thrill through ev'ry
 Else vainly soft, loved Philomel ! would
 flow
 The soothing sadness of thy warbled woe.
 Else vainly sweet yon woodbine shade
 With clouds of fragrance fill the glade,
 Vainly, the cygnet spread her downy plume,
 The vine gush nectar, and the virgin bloom
 But swift to thee, alive and warm,
 Devolves each tributary charm :
 See modest Nature bring her ample stores,
 Luxuriant Art exhaust her plastic powers ;

While every flower in Fancy's clime,
 Each gem of old heroic time,
 Cull'd by the hand of the industrious Muse,
 Around thy shrine their blended beams
 diffuse.

Hail, Mem'ry ! hail. Behold, I lead
 To that high shine the sacred maid :
 Thy daughter she, the empress of the lyre,
 The first, the fairest, of Aonia's quire.
 She comes, and lo, thy realms expand !
 She takes her delegated stand
 Full in the midst, and o'er thy num'rous
 train
 Displays the awful wonders of her reign
 There throned supreme in native state,
 If Sirius flame with fainting heat,
 She calls ; ideal groves their shade extend,
 The cool gale breathes, the silent showers
 descend.
 Or, if bleak Winter, frowning round,
 Disrobe the trees, and chill the ground,
 She, mild magician, waves her potent wand,
 And ready summers wake at her command.
 See, visionary suns arise
 Through silver clouds and azure skies ;
 See, sportive zephyrs fan the crisped streams ;
 Through shadowy brakes light glance the
 sparkling beams :
 While, near the secret moss-grown cave,
 That stands beside the crystal wave,
 Sweet Echo, rising from her rocky bed,
 Mimics the feather'd chorus o'er her head.

Rise, hallow'd Milton ! rise, and say,
 How, at thy gloomy close of day,
 How, when "deprest by age, beset with
 wrongs "
 When "fall'n on evil days and evil tongues,"
 When darkness, brooding on thy sight,
 Exil'd the sov'reign lamp of light,
 Say, what could then one cheering hope
 diffuse ?
 What friends were thine, save Mem'ry and
 the Muse ?
 Hence the rich spoils, thy studious youth
 Caught from the stores of ancient truth.
 Hence all thy classic wand'rings could ex-
 plore,
 When rapture led thee to the Latian shore ;
 Each scene, that Tiber's banks supplied ;
 Each grace, that played on Arno's side,
 The tepid gales, through Tuscan glades that
 fly
 The blue serene, that spreads Hesperia's sky,
 Were still thine own ; thy ample mind
 Each charm received, retain'd, combin'd
 And thence "the nightly visitant," that
 came
 To touch thy bosom with her sacred flame,
 Recall'd the long-lost beams of grace,
 That whilom shot from Nature's face,
 When God, in Eden, o'er her youthful breast
 Spread with his own right hand Perfection's
 gorgeous vest.

Mason.—Born 1725, Died 1797.

915.—EPITAPH ON MRS. MASON, IN
THE CATHEDRAL OF BRISTOL.

Take, holy earth! all that my soul holds dear
 Take that best gift which heaven so lately gave.
 To Bristol's fount I bore with trembling care
 Her faded form; she bow'd to taste the wave,
 And died! Does youth, does beauty, read the line?
 Does sympathetic fear their breasts alarm?
 Speak, dead Maria! breathe a strain divine;
 Even from the grave thou shalt have power to charm.
 Bid them be chaste, be innocent, like thee;
 Bid them in duty's sphere as meekly move;
 And if so fair, from vanity as free;
 As firm in friendship, and as fond in love.
 Tell them, though 'tis an awful thing to die,
 ('Twas even to thee) yet the dread path once trod,
 Heaven lifts its everlasting portals high,
 And bids "the pure in heart behold their God."

Mason.—Born 1725, Died 1797.

916 —EDWIN AND ANGELINA.

"Turn, gentle hermit of the dale,
 And guide my lonely way,
 To where yon taper cheers the vale
 With hospitable ray.

For here forlorn and lost I tread,
 With fainting steps and slow;
 Where wilds immeasurably spread,
 Seem lengthening as I go."

"Forbear, my son," the hermit cries,
 "To tempt the dangerous gloom;
 For yonder phantom only flies
 To lure thee to thy doom.

Here, to the houseless child of want,
 My door is open still.
 And though my portion is but scant,
 I give it with good will.

Then turn to-night, and freely share
 What'er my cell bestows;
 My ruddy couch and frugal fare,
 My blessing and repose.

No flocks that range the valley free,
 To slaughter I condemn;
 Taught by that power that pities me,
 I learn to pity them.

But from the mountain's grassy side,
 A guiltless feast I bring;
 A scap, with herbs and fruits supplied,
 And water from the spring.

Then, Pilgrim, turn, thy cares forego;
 All earth-born cares are wrong
 Man wants but little here below,
 Nor wants that little long."

Soft as the dew from heaven descends,
 His gentle accents fell;
 The modest stranger lowly bends,
 And follows to the cell.

Far in a wilderness obscure,
 The lonely mansion lay;
 A refuge to the neighbouring poor,
 And strangers led astray.

No stores beneath its humble thatch
 Required a master's care,
 The wicket, opening with a latch,
 Received the harmless pair.

And now, when busy crowds retire,
 To take their evening rest,
 The hermit trimm'd his little fire,
 And cheer'd his pensive guest.

And spread his vegetable store,
 And gaily press'd and smiled;
 And, skill'd in legendary lore,
 The lingering hours beguiled.

Around, in sympathetic mirth,
 Its tricks the kitten tries;
 The cricket chirrups in the hearth,
 The crackling faggot flies

But nothing could a charm impart,
 To soothe the stranger's woe
 For grief was heavy at his heart,
 And tears began to flow.

His rising cares the hermit spied,
 With answering care oppress:
 "And whence, unhappy youth," he cried,
 "The sorrows of thy breast?"

From better habitations spurn'd,
 Reluctant dost thou rove?
 Or grieve for friendship unreturn'd,
 Or unregarded love?

Alas! the joys that fortune brings
 Are trifling and decay;
 And those who prize the paltry things
 More trifling still than they.

And what is friendship but a name:
 A charm that lulls to sleep!
 A shade that follows wealth or fame,
 And leaves the wretch to weep!

And love is still an emptier sound,
 The modern fair-one's jest,
 On earth unseen, or only found
 To warm the turtle's nest

For shame, fond youth, thy sorrows hush,
 And spurn the sex," he said.
 But while he spoke, a rising blush
 His love-lorn guest betray'd.

Surprised, he sees new beauties rise,
Swift mantling to the view,
Like colours o'er the morning skies,
As bright, as transient too.

The bashful look, the rising breast,
Alternate spread alarms;
The lovely stranger stands confess'd
A maid in all her charms.

"And ah! forgive a stranger rude,
A wretch forlorn," she cried,
"Whose feet unhallow'd thus intrude
Where heaven and you reside

But let a maid thy pity share,
Whom love has taught to stray
Who seeks for rest, but finds despair
Companion of her way.

My father lived beside the Tyne,
A wealthy lord was he,
And all his wealth was mark'd as mine;
He had but only me.

To win me from his tender arms,
Unnumber'd suitors came,
Who praised me for imputed charms,
And felt, or feign'd, a flame.

Each hour a mercenary crowd
With richest proffers strove;
Amongst the rest young Edwin bow'd,
But never talk'd of love

In humblest, simplest habit clad,
No wealth nor power had he.
Wisdom and worth were all he had;
But these were all to me.

The blossom opening to the day,
The dew of heaven refined,
Could naught of purity display,
To emulate his mind.

The dew, the blossoms of the tree,
With charms inconstant shine.
Their charms were his, but, woe to me,
Their constancy was mine.

For still I tried each fickle art,
Importunate and vain,
And while his passion touch'd my heart,
I triumph'd in his pain

Till quite dejected with my scorn,
He left me to my pride,
And sought a solitude forlorn,
In secret, where he died

But mine the sorrow, mine the fault,
And well my life shall pay
I'll seek the solitude he sought,
And stretch me where he lay.

And there, forlorn; despairing, hid,
I'll lay me down and die
'Twas so for me that Edwin did,
And so for him will I"

"Forbid it, Heaven!" the hermit cried,
And clasp'd her to his breast
The wondering fair one turn'd to chide
'Twas Edwin's self that piest!

"Turn, Angelina, ever dear,
My charmer, turn to see
Thy own, thy long-lost Edwin here,
Restored to love and thee.

Thus let me hold thee to my heart,
And every care resign,
And shall we never, never part,
My life—my all that's mine?

No, never from this hour to part,
We'll live and love so true;
The sigh that rends thy constant heart,
Shall break thy Edwin's too."

Goldsmith.—Born 1728, Died 1774.

917.—RETALIATION.

Of old, when Scarron his companions invited,
Each guest brought his dish, and the feast
was united

If our landlord supplies us with beef and with
fish,

Let each guest bring himself, and he brings
the best dish

Our dean shall be ven'son, just fresh from the
plains,

Our Burke shall be tongue, with the garnish
of brains,

Our Will shall be wild fowl, of excellent
flavour

And Dick with his popper shall heighten the
savour

Our Cumberland's sweet-bread its place shall
obtain,

And Douglas is pudding, substantial and
plain

Our Garrick's a salad, for in him we see
Oil, vinegar, sugar, and saltiness agree

To make out the dinner, full certain I am

That Ridge is anchovy, and Reynolds is
lamb,

That Hickey's a capon, and, by the same
rule,

Magnanimous Goldsmith, a gooseberry fool

At a dinner so various, at such a repast,

Who'd not be a glutton, and stick to the
last?

Here, waiter, more wine, let me sit while I'm
able,

Till all my companions sink under the table,

Then, with chaos and blunders encircling my
head,

Let me ponder, and tell what I think of the
dead

Here lies the good dean, re-united to earth,
Who mix'd reason with pleasure, and wisdom
with mirth;

If he had any faults, he has left us in doubt,
At least in six weeks I could not find them
out,

Yet some have declared, and it can't be de-
nied 'em,

That sly-boots was cursedly cunning to hide
'em

Here lies our good Edmund, whose genius
was such,

We scarcely can praise it, or blame it too
much,

Who, born for the universe, narrow'd his
mind,

And to party gave up what was meant for
mankind,

Though fraught with all learning, yet strain-
ing his throat

To persuade Tommy Townshend to lend him
a vote;

Who, too deep for his hearers, still went on
refining,

And thought of convincing, while they thought
of dining,

Though equal to all things, for all things
unfit;

Too nice for a statesman, too proud for a wit,
For a patriot too cool, for a drudge dis-

obedient,

And too fond of the right to pursue the
expedient

In short, 't was his fate, unemploy'd, or in
place, sir,

To eat mutton cold, and cut blocks with a
razor.

Here lies honest Wilham, whose heart was
a mint,

While the owner ne'er knew half the good
that was in 't,

The pupil of impulse, it forced him along,
His conduct still right, with his argument

wrong;

Still aiming at honour, yet fearing to roam,
The coachman was tipsy, the chariot drove

home;

Would you ask for his merits? alas! he had
none;

What was good was spontaneous, his faults
were his own

Here lies honest Richard, whose fate I must
sigh at,

Alas! that such frolic should now be so
quiet.

What spirits were his! what wit and what
whim,

Now breaking a jest, and now breaking a
limb!

Now wrangling and grumbling to keep up the
ball!

Now teasing and vexing, yet laughing at
all!

In short, so provoking a devil was Dick,
That we wish'd him full ten times a day at

old Nick,
But, missing his mirth and agreeable vein,
As often we wish'd to have Dick back

again.

Here Cumberland lies, having acted his
parts,

The Terence of England, the mender of
hearts

A flatt'ring painter, who made it his care
To draw men as they ought to be, not as they

are.

His gallants are all faultless, his women
divine,

And Comedy wonders at being so fine.
Like a tragedy queen he has dizen'd her out.

Or rather like Tragedy giving a rout
His fools have their follies so lost in a crowd

Of virtues and feelings, that folly grows
proud;

And coxcombs, alike in their failings, alone,
Adopting his portraits, are pleased with their

own.

Say, where has our poet this malady caught?
Or wherefore his characters thus without

fault?

Say, was it that vainly directing his view
To find out men's virtues, and finding them

few,

Quite sick of pursuing each troublesome elf,
He grew lazy at last, and drew from himself?

Here Douglas retires from his toils to
relax,

The scourge of impostors, the terror of
quacks

Come, all ye quack bards, and ye quacking
divines,

Come, and dance on the spot where your
tyrant reclines

When satire and censure encircled his throne;
I fear'd for your safety, I fear'd for my own:

But now he is gone, and we want a detector,
Our Dodds shall be pious, our Kennicks shall

lecture;

Macpherson write bombast, and call it a
style;

Our Townshend make speeches, and I shall
compile,

New Landers and Bowers the Tweed shall
cross over,

No countryman living their tricks to dis-
cover,

Detection her taper shall quench to a spark,
And Scotchman meet Scotchman, and cheat

in the dark.

Here lies David Garrick, describe him who
can,

An abridgement of all that was pleasant in
man

As an actor, confess'd without rival to shame,
As a wit, if not first, in the very first line!

Yet, with talents like these, and an excellent
heart,

The man had his failings—a dupe to his wit
Like an ill-judging beauty, his colours he

spread,
And beplaster'd with rouge his own natural
red.

On the stage he was natural, simple, affecting,
'T was only that when he was off he was

acting.

With no reason on earth to go out of his way,
 He turn'd and he varied full ten times a day -
 Though secure of our hearts, yet confoundedly sick
 If they were not his own by finessing and trick.
 He cast off his friends, as a huntsman his pack,
 For he knew when he pleased he could whistle them back.
 Of praise a mere glutton, he swallow'd what came,
 And the puff of a dunce he mistook it for fame;
 Till his relish grown callous, almost to disease,
 Who pepper'd the highest was surest to please.
 But let us be candid, and speak out our mind,
 If dunces applauded, he paid them in kind
 Ye Kennicks, ye Kallys, and Woodfalls so grave,
 What a commerce was yours, while you got and you gave!
 How did Grub Street re-echo the shouts that you raised,
 While he was be-Roscius'd, and you were be-praised!
 But peace to his spirit, wherever it flies,
 To act as an angel and mix with the skies.
 Those poets who owe their best fame to his skill
 Shall still be his flatterers, go where he will -
 Old Shakspeare receive him with praise and with love,
 And Beaumonts and Bens be his Kellys above.
 Here Hickey reclines, a most blunt pleasant creature,
 And slander itself must allow him good-nature.
 He cherish'd his friend, and he relish'd a bumper
 Yet one fault he had, and that one was a thumper.
 Perhaps you may ask if the man was a miser?
 I answer, no, no, for he always was wiser -
 Too courteous, perhaps, or obligingly flat?
 His very worst foe can't accuse him of that
 Perhaps he confided in men as they go,
 And so was too foolishly honest? Ah, no!
 Then what was his failing? come, tell it, and burn ye, —
 He was, could he help it? a special attorney.
 Here Reynolds is laid, and, to tell you my mind,
 He has not left a wiser or better behind:
 His pencil was striking, resistless, and grand,
 His manners were gentle, complying, and bland;
 Still born to improve us in every part,
 His pencil our faces, his manners our heart;

To coxcombs averse, yet most civilly steering,
 When they judg'd without skill he was still hard of hearing;
 When they talk'd of their Raphaels, Correggios, and stuff,
 He shifted his trumpet, and only took snuff.

Goldsmith.—Born 1728, Died 1774.

918—THE TRAVELLER.

Remote, unfriended, melancholy, slow,
 Or by the lazy Scheld, or wandering Po!
 Or onward, where the rude Carinthian boor
 Against the houseless stranger shuts the door;
 Or where Campana's plain forsaken lies,
 A weary waste expanding to the skies;
 Where'er I roam, whatever realms to see,
 My heart, untravell'd, fondly turns to thee.
 Still to my brother turns with ceaseless pain,
 And drags at each remove a length'ning chain.
 Eternal blessings crown my earliest friend,
 And round his dwelling guardian saints attend;
 Blest be that spot, where cheerful guests retire
 To pause from toil, and trim their ev'ning fire,
 Blest that abode, where want and pain repair,
 And ev'ry stranger finds a ready chair;
 Blest be those feasts with simple plenty crown'd,
 Where all the ruddy family around
 Laugh at the jests or pranks that never fail,
 Or sigh with pity at some mournful tale;
 Or press the bashful stranger to his food,
 And learn the luxury of doing good.
 But me, not destined such delights to share,
 My prime of life in wand'ring spent and care,
 Impell'd with steps unceasing to pursue
 Some fleeting good, that mocks me with the view,
 That, like the circle bounding earth and skies,
 Allures from far, yet, as I follow, flies,
 My fortune leads to traverse realms alone,
 And find no spot of all the world my own.
 Ev'n now, where Alpine solitudes ascend,
 I sit me down a pensive hour to spend;
 And placed on high above the storm's career,
 Look downward where a hundred realms appear;
 Lakes, forests, cities, plains extending wide,
 The pomp of kings, the shepherd's humbler pride.

When thus creation's charms around combine,
Amidst the store, should thankless pride
repine?

Say, should the philosophic mind disdain
That good which makes each humbler bosom
vain?

Let school-taught pride dissemble all it can,
These little things are great to little man,
And wiser he, whose sympathetic mind
Exults in all the good of all mankind
Ye glitt'ring towns, with wealth and splen-
dour crown'd,

Ye fields, where summer spreads profusion
round,

Ye lakes, whose vessels catch the busy gale,
Ye bending swans, that dress the flow'ry
vale,

For me your tributary stores combine,
Creation's hou, the world, the world is
mine

As some lone miser, visiting his store,
Bonds at his treasure, counts, recounts it
o'er,

Hoard after hoard his rising raptures fill,
Yet still he sighs, for hoards are wanting
still;

Thus to my breast alternate passions rise,
Pleased with each good that Heav'n to man
supplies;

Yet oft a sigh prevails, and sorrows fall,
To see the hoard of human bliss so small;
And oft I wish, amidst the scene to find
Some spot to real happiness consign'd,
Where my worn soul, each wand'ring hope at
rest,

May gather bliss, to see my fellows blest.

But where to find that happiest spot
below,

Who can direct, when all pretend to know?
The shudd'ring tenant of the frigid zone
Boldly proclaims that happiest spot his
own;

Extols the treasures of his stormy seas,
And his long nights of rovalry and ease.
The naked Negro, panting at the Lane,
Boasts of his golden sands, and palmy
wine,

Basks in the glare or stems the tepid wave,
And thanks his gods for all the good they
give.

Such is the patriot's boast, where'er we
roam,

His first, best country, ever is at home.

And yet, perhaps, if countries we compare,
And estimate the blessings which they share,
Though patriots flatter, still shall wisdom
find

An equal portion dealt to all mankind.

As diff'rent good, by Art or Nature giv'n
To diff'rent nations, makes their blessings
ev'n.

Nature, a mother kind alike to all,
Still grants her bliss at labour's earnest call;
With food as well the peasant is supplied
On Idra's cliff as Arno's shelvy side,

And though the rocky-crested summits
frown,
These rocks, by custom, turn to beds of
down

From art more various are the blessings
sent,

Wealth, commerce, honour, liberty, content
Yet these each other's pow'r so strong
contest,

That either seems destructive of the rest
Where wealth and freedom reign, content-
ment fails,

And honour sinks where commerce long
prevails.

Hence every state, to one loved blessing
prone,

Conforms and models life to that alone.
Each to the favourite happiness attends,
And spurns the plan that aims at other ends;
Till, carried to excess in each domain,
Thus fav'rite good begets peculiar pain.

But let us try these truths with closer
eyes,

And trace them through the prospect as it
lies

Here for awhile, my proper cares resign'd,
Here let me sit in sorrow for mankind;
Like yon neglected shrub, at random cast,
That shades the steep, and sighs at ev'ry
blast

Far to the right, where Apennine ascends,
Bright as the summer, Italy extends
Its uplands sloping deck the mountain's
side,

Woods over woods in gay theatrie pride,
While oft some temple's mould'ring tops
between

With venerable grandeur mark the scene.

Could Nature's bounty satisfy the breast,
The sons of Italy were surely blest.
Whatever fruits in diff'rent climes are found,
That proudly rise or humbly court the
ground;

Whatever blooms in torrid tracts appear,
Whose bright succession decks the varied
year,

Whatever sweets salute the northern sky
With vernal lyes, that blossom but to die;
These here disporting own the kindred soil,
Nor ask luxuriance from the planter's toil,
While sea-born gales their gelid wings expand
To winnow fragrance round the smiling
land

But small the bliss that sense alone
bestows,

And sensual bliss is all the nation knows.
In florid beauty groves and fields appear,
Man seems the only growth that dwindles
here.

Contrasted faults through all his manners
reign,

Though poor, luxurious; though submissive,
vain,

Though grave, yet trifling; zealous, yet un-
true;

And ev'n in penance planning sins anew.

All evils here contaminate the mind,
 That opulence departed leaves behind,
 For wealth was theirs, not far removed the
 date,
 When commerce proudly flourish'd thro' the
 state,
 At her command the palace learnt to rise,
 Again the long-fall'n column sought the
 skies,
 The canvass glow'd, beyond e'en Nature
 warm,
 The pregnant quarry teem'd with human
 form
 Till, more unsteady than the southern gale,
 Commerce on other shores display'd her
 sail.
 While nought remain'd of all that riches
 gave,
 But towns unmann'd, and lords without a
 slave
 And late the nation found, with fruitless
 skill,
 Its former strength was but plethoric ill.
 Yet still the loss of wealth is here sup-
 plied
 By arts, the splendid wrecks of former
 pride,
 From these the feeble heart and long-fall'n
 mind
 An easy compensation seem to find
 Here may be seen, in bloodless pomp array'd,
 The pasteboard triumph and the cavalcade
 Processions form'd for piety and love,
 A mistress or a saint in ev'ry grove
 By sports like these are all their cares be-
 guiled,
 The sports of children satisfy the child -
 Each nobler aim, repress'd by long control,
 Now sinks at last, or feebly maims the soul,
 While low delights, succeeding fast behind,
 In happier meanness occupy the mind
 As in those domes, where Cæsars once bore
 sway,
 Defaced by time, and tott'ring in decay,
 There in the ruin, heedless of the dead,
 The shelter-seeking peasant builds his shed,
 And, wond'ring man could want the larger
 pile,
 Exults, and owns his cottage with a smile.
 My soul, turn from them, turn we to
 survey
 Where rougher climes a nobler race display,
 Where the bleak Swiss their stormy mansions
 tread,
 And force a churlish soil for scanty bread
 No product here the barren hills afford
 But man and steel, the soldier and his
 sword
 No vernal blooms their torpid rocks array,
 But winter ling'ring chills the lap of May -
 No zephyr fondly sues the mountain's breast,
 But meteors glare, and stormy glooms
 invest
 Yet still, e'en here content can spread a
 charm,
 Redress the clime, and all its rage disarm

Though poor the peasant's hut, his feasts tho'
 small,
 He sees his little lot the lot of all.
 Sees no contiguous palace rear its head,
 To shame the meanness of his humble shed,
 No costly lord the sumptuous banquet
 deal,
 To make him loathe his vegetable meal,
 But calm, and bred in ignorance and toil,
 Each wish contracting, fits him to the soil
 Cheerful at morn, he wakes from short
 repose,
 Breathes the keen air, and carols as he
 goes;
 With patient angle trolls the finny deep,
 Or drives his vent'rous ploughshare to the
 steep,
 Or seeks the den where snow-tracks mark
 the way,
 And drags the struggling savage into day
 At night returning, ev'ry labour sped,
 He sits him down the monarch of a shed,
 Smiles by his cheerful fire, and round
 surveys
 His children's looks, that brighten at the
 blaze,
 While his loved partner, boastful of her
 hoard,
 Displays her cleanly platter on the board
 And haps too some pilgrim, thither led,
 With many a tale repays the nightly bed
 Thus ev'ry good his native wilds impart
 Imprints the patriot passion on his heart,
 And e'en those hills, that round his mansion
 rise,
 Enhance the bliss his scanty fund supplie-
 Dear is that shed to which his soul conforms,
 And dear that hill which lifts him to the
 storms,
 And as a child, when scaring sounds molest,
 Clings close and closer to the mother's
 breast,
 So the loud torrent, and the whirlwind's
 roar,
 But bind him to his native mountains more
 Such are the charms to barren states
 assign'd
 Their wants but few, their wishes all confined
 Yet let them only share the praises due,
 If few their wants, then pleasures are but
 few,
 For ev'ry want that stimulates the breast
 Becomes a source of pleasure when redrest
 Whence from such lands each pleasing science
 flies,
 That first excites desire, and then supplies;
 Unknown to them, when sensual pleasures
 cloy,
 To fill the languid pause with finer joy,
 Unknown those pow'rs that raise the soul to
 flame,
 Catch ev'ry nerve, and vibrate through the
 frame
 Their level life is but a mould'ring fire,
 Unquench'd by want, unann'd by strong
 desire,

Unfit for raptures, or, if raptures cheer
On some high festival of once a year,
In wild excess the vulgar breast takes fire,
Till, burn'd in debauch, the bliss expires

But not their joys alone thus coarsely
flow,

Their morals, like their pleasures, are but
low,

For, as refinement stops, from sire to son
Unalter'd, unimproved, the manners run;
And love's and friendship's finely pointed
dart

Falls blunted from each indurated heart
Some sterner virtues o'er the mountain's
breast

May sit, like falcons cowering on the nest
But all the gentler morals, such as play
Thro' life's more cultured walks, and charm
the way,

These, far dispersed, on tum'rous pinions
fly,

To sport and flutter in a kinder sky.
To kinder skies, where gentler manners
reign,

I turn, and France displays her bright
domain

Gay sprightly land of mirth and social ease,
Pleased with thyself, whom all the world can
please,

How often have I led thy sportive choir,
With tuneless pipe, beside the murm'ring
Loire!

Where shading olms along the margin
grow,

And freshen'd from the wave the zephyr
flew

And haply, though my harsh touch, falt'ring
still,

But mock'd all tunc, and marr'd the dancer's
skill,

Yet would the village praise my wond'rous
pow'r,

And dance, forgetful of the noontide hour
Alike all ages. Dames of ancient days
Have led their children thro' the mirthful
maze,

And the gay grandsire, skill'd in gestive
lore,

Has frisk'd beneath the burthen of three-
score

So blest a life these thoughtless realms
display,

Thus idly busy rolls their world away
There are those arts that mind to mind
onward,

For honour forms the social temper here
Honour, that praise which real merit gains,
Or e'en imaginary worth obtains,

Here passes current, paid from hand to hand,
It shifts, in splendid traffic, round the land
From courts, to camps, to cottages it strays,

And all are taught an avarice of praise,
They please, are pleas'd, they give to get
esteem,

Till, seeming blest, they grow to what they
seem

But while this softer art their bliss supplies,
It gives their follies also room to rise,
For praise too dearly loved, or warmly
sought,

Enfeebles all internal strength of thought;
And the weak soul, within itself unblest,
Leans for all pleasure on another's breast
Hence ostentation here, with tawdry art,
Pants for the vulgar praise which fools
impart,

Here vanity assumes her pert grimace,
And trims her robes of frieze with copper
lace;

Here beggar pride defrauds her daily cheer,
To boast one splendid banquet once a
year

The mind still turns where shifting fashion
draws,

Nor weighs the solid worth of self-applause.

To men of other minds my fancy flies,
Embosom'd in the deep where Holland lies.
Methinks her patient sons before me stand,
Where the broad ocean leans against the
land,

And, sedulous to stop the coming tide,
Lifts the tall rampire's artificial pride.
Onward, methinks, and diligently slow,
The firm connected bulwark seems to grow;
Spreads its long arms amidst the wat'ry
roar,

Scoops out an empire, and usurps the shore:
While the pent ocean, rising o'er the pile,
Sees an amphibious world beneath him
smile

The slow canal, the yellow-blossom'd vale,
The willow-tufted bank, the gliding sail,
The crowded mart, the cultivated plain,
A new creation rescued from his reign,

Thus, while around the wave-subjected
soil

Impels the native to repeated toil,
Industrious habits in each bosom reign,
And industry begets a love of gain.

Hence all the good from opulence that
springs,

With all those ills superfluous treasure
brings,

Are here display'd Their much-loved wealth
imparts

Convenience, plenty, elegance, and arts;
But view them closer, craft and fraud
appear,

E'en liberty itself is baited here.

At gold's superior charms all freedom flies,
The needy sell it, and the rich man buys,
A land of tyrants, and a den of slaves,
Here wretches seek dishonourable graves,
And, calmly bent, to servitude conform,
Dull as their lakes that slumber in the
storm

Heav'ns! how unlike their Belgic sires of
old!

Rough, poor, content, ungovernably bold;
War in each breast, and freedom on each
brow,

How much unlike the sons of Britain now!

Fired at the sound, my genius spreads her wing,
 And flies where Britain courts the western spring;
 Where lawns extend that scorn Arcadian pride,
 And brighter streams than famed Hydaspis glide,
 There all around the gentlest breezes stray,
 There gentle music melts on every spray,
 Creation's mildest charms are there combined,
 Extremes are only in the master's mind,
 Stern o'er each bosom reason holds her state,
 With daring aims irregularly great,
 Pride in their port, defiance in their eye,
 I see the lords of human kind pass by;
 Intent on high designs, a thoughtful band,
 By forms unfashion'd, fresh from Nature's hand,
 Fierce in their native hardness of soul,
 True to imagined right, above control,
 While e'en the peasant boasts these rights to scan,
 And learns to venerate himself as man.

Thine, Freedom, thine the blessings pictured here,
 Thine are those charms that dazzle and endear,
 Too blest indeed were such without alloy,
 But foster'd e'en by freedom, ills annoy;
 That independence Britons prize too high,
 Keeps man from man, and breaks the social tie,
 The self-dependent lordlings stand alone,
 All claims that bind and sweeten life unknown,
 Here, by the bonds of nature feebly held,
 Minds combat minds, repelling and repell'd,
 Ferments arise, imprison'd factions roar,
 Represt ambition struggles round her shore,
 Till over-wrought, the general system feels
 Its motions stop, or phrenzy fire the wheels.
 Nor thus the worst. As nature's ties decay,
 As duty, love, and honour, fail to sway,
 Fictitious bonds, the bonds of wealth and law,
 Still gather strength, and force unwilling awe
 Hence all obedience bows to these alone,
 And talent sinks, and merit weeps unknown;
 Till time may come, when, stript of all her charms,
 The land of scholars, and the nurse of arms,
 Where noble stems transmit the patriot flame,
 Where kings have toil'd, and poets wrote for fame,
 One sink of level avarice shall lie,
 And scholars, soldiers, kings, unhonour'd die.
 Yet think not, thus when freedom's ills I state,
 I mean to flatter kings, or court the great.

Ye pow'rs of truth, that bid my soul aspire,
 Far from my bosom drive the low desire!
 And thou, fair Freedom, taught alike to feel
 The rabble's rage, and tyrant's angry steel,
 Thou transitory flow'r, alike undone
 By proud contempt, or favour's frowning sun,
 Still may thy blooms the changeful climate endure!
 I only would repress them to secure,
 For just experience tells, in ev'ry soil,
 That those who think must govern those that toil,
 And all that freedom's highest aims can reach
 Is but to lay proportion'd loads on each.
 Hence, should one order disproportion'd grow,
 Its double weight must ruin all below.
 Oh then how blind to all that truth requires,
 Who think it freedom when a part aspires!
 Calm is my soul, nor apt to rise in arms,
 Except when fast approaching danger warms.
 But when contending chiefs blockade the throne,
 Contracting regal pow'r to stretch their own;
 When I behold a factious band agree
 To call it freedom when themselves are free;
 Each wanton judge new penal statutes draw,
 Laws grind the poor, and rich men rule the law;
 The wealth of climes, where savage nations roam,
 Pillaged from slaves to purchase slaves at home,
 Fear, pity, justice, indignation, start,
 Tear off reserve, and bare my swelling heart;
 Till half a patriot, half a coward grown,
 I fly from petty tyrants to the throne
 Yes, brother, curse with me that baleful hour,
 When first ambition struck at regal pow'r;
 And thus, polluting honour in its source,
 Gave wealth to sway the mind with double force
 Have we not seen, round Britain's peopled shore,
 Her useful sons exchanged for useless ore?
 Seen all her triumphs but destruction haste,
 Like flaming tapers bright'ning as they waste?
 Seen Opulence, her grandeur to maintain,
 Lead stern Depopulation in her train,
 And over fields where scatter'd hamlets rose,
 In barren solitary pomp repose?
 Have we not seen, at Pleasure's lordly call,
 The smiling long-frequented village fall?
 Beheld the dutious son, the sure decay'd,
 The modest matron, and the blushing maid,

Forced from their homes, a melancholy train,
 To traverse climes beyond the western main
 Where wild Oswego spreads her swamps around,
 And Niagara stuns with thund'ring sound ?
 E'en now, perhaps, as there some pilgrim strays
 Thro' tangled forests, and thro' dangerous ways ;
 Where beasts with man divided empire claim,
 And the brown Indian marks with murd'rous aim ,
 There, while above the giddy tempest flies,
 And all around distressful yells arise,
 The pensive exile, bending with his woe,
 To stop too fearful, and too faint to go,
 Casts a long look where England's glories shine,
 And bids his bosom sympathize with mine
 Vain, very vain, my weary search to find
 That bliss which only centres in the mind.
 Why have I stray'd from pleasure and repose,
 To seek a good each government bestows ?
 In ev'ry government, though terrors reign,
 Though tyrant kings or tyrant laws restrain,
 How small, of all that human hearts endure,
 That part which laws or kings can cause or cure !
 Still to ourselves in every place consign'd,
 Our own felicity we make or find
 With secret couise, which no loud storms annoy,
 Glides the smooth current of domestic joy
 The lifted axe, the agonizing wheel,
 Luke's iron crown, and Damien's bed of steel,
 To men remote from pow'r but rarely known,
 Leave reason, faith, and conscience, all our own.

Goldsmith.—Born 1728, Died 1774.

919 —THE DESERTED VILLAGE.

Sweet Auburn ! loveliest village of the plain,
 Where health and plenty cheer'd the lab'ring swain,
 Where smiling Spring its earliest visit paid,
 And parting Summer's ling'ring blooms delay'd
 Dear lovely bow'rs of innocence and ease,
 Seats of my youth, when ev'ry sport could please
 How often have I loiter'd o'er thy green,
 Where humble happiness endear'd each scene !
 How often have I paused on every charm,
 The shelter'd cot, the cultivated farm,
 The never-failing brook, the busy mill,
 The decent church that topt the neighb'ring hill,

The hawthorn bush, with seats beneath the shade,
 For talking age and whispering lovers made !
 How often have I bless'd the coming day,
 When toil remitting lent its turn to play,
 And all the village train, from labour free,
 Led up their sports beneath the spreading tree
 While many a pastime circled in the shade,
 The young contending as the old survey'd,
 And many a gambol frolick'd o'er the ground,
 And sleights of art and feats of strength went round,
 And still, as each repeated pleasure tired,
 Succeeding sports the mirthful band inspired
 The dancing pair that simply sought renown,
 By holding out to tire each other down,
 The swain mistrustless of his smutted face,
 While secret laughter tatter'd round the place ;
 The bashful virgin's side-long looks of love,
 The matron's glance that would those looks reprove
 These were thy charms, sweet village ! sports like these,
 In sweet succession, taught e'en toil to please,
 These round thy bow'rs their cheerful influence shed,
 These were thy charms—but all these charms are fled
 Sweet smiling village, loveliest of the lawn,
 Thy sports are fled, and all thy charms withdrawn,
 Amidst thy bow'rs the tyrant's hand is seen,
 And desolation saddens all thy green .
 One only master grasps the whole domain,
 And half a tillage stunts thy smiling plain .
 No more thy glassy brook reflects the day,
 But choked with sedges works its weary way,
 Along thy glades, a solitary guest,
 The hollow-sounding bittern guards its nest ;
 Amidst thy desert walks the lapwing flies,
 And tires their echoes with unvary'd cries.
 Sunk are thy bow'rs in shapeless ruin all,
 And the long grass o'ertops the mould'ring wall ;
 And, trembling, shrinking from the spoiler's hand,
 Far, far away thy children leave the land
 Ill fares the land, to hast'ning ills a prey,
 Where wealth accumulates, and men decay ;
 Princes and lords may flourish or may fade :
 A breath can make them, as a breath has made
 But a bold peasantry, their country's pride,
 When once destroy'd can never be supplied.
 A time there was, ere England's griefs began,
 When every rood of ground maintain'd its man,
 For him light labour spread her wholesome store,
 Just gave what life required, but gave no more :

His best companions, innocence and health,
And his best riches, ignorance of wealth

But times are alter'd, trade's unfeeling
train

Usurp the land, and dispossess the swain,
Along the lawn, where scatter'd hamlets rose,
Unwieldy wealth and cumb'rous pomp repose,
And every want to luxury allied,
And every pang that folly pays to pride.

Those gentle hours that plenty bade to bloom,
Those calm desires that ask'd but little room,
Those healthful sports that graced the peaceful
scene,

Lived in each look, and brighten'd all the
green;

These, far departing, seek a kinder shore,
And rural mirth and manners are no more

Sweet Auburn! parent of the blissful hour,
Thy glades forlorn confess the tyrant's pow'r
Here, as I take my solitary rounds,
Amidst thy tangling walks and ruin'd
grounds,

And, many a year elapsed, return to view
Where once the cottage stood, the hawthorn
grew,

Romembrance wakes with all her busy train,
Swells at my breast, and turns the past to
pain

In all my wand'rings round this world of
care,

In all my griefs—and God has given my
share—

I still had hopes my latest hours to crown,
Amidst these humble bow'rs to lay me down,
To husband out life's taper at the close,
And keep the flame from wasting, by repose
I still had hopes, for pride attends us still,
Amidst the swams to show my book-learn'd
skill,

Around my fire an ev'ning group to draw,
And tell of all I felt, and all I saw,
And, as a hare, whom hounds and horns
pursue,

Pants to the place from whence at first she
flew,

I still had hopes, my long vexations past,
Here to return—and die at home at last

O blest retirement, friend to life's decline,
Retreats from care, that never must be mine,
How blest is he who crowns, in shades like
these,

A youth of labour with an age of ease,
Who quits a world where strong temptations
try,

And, since 't is hard to combat, learns to fly!
For him no wretches, born to work and weep,
Explore the mine, or tempt the dang'rous
deep,

No surly porter stands, in guilty state,
To spurn imploring famine from the gate,
But on he moves to meet his latter end,
Angels around befriending virtue's friend,
Sinks to the grave with unperceived decay,
While resignation gently slopes the way,
And, all his prospects bright'ning to the last,
His heav'n commences ere the world be past

Sweet was the sound, when oft at ev'ning's
close,

Up yonder hill the village murmur rose,
There, as I pass'd with careless steps and slow,
The mingling notes came soften'd from
below,

The swain responsive as the milk-maid sung,
The sober herd that low'd to meet their
young;

The noisy goose that gabbled o'er the pool,
The playful children just let loose from
school

The watch-dog's voice that bay'd the
whisp'ring wind,

And the loud laugh that spoke the vacant
mind,

These all in sweet confusion sought the shade,
And fill'd each pause the nightingale had
made

But now the sounds of population fail,
No cheerful murmurs fluctuate in the gale,
No busy steps the grass-grown footway tread,
But all the blooming flush of life is fled
All but yon widow'd, solitary thing,
That feebly bends beside the plashy spring,
She, wretched matron, forced in ago, for
bread,

To strip the brook with mantling cresses
spread,

To pick her wintry faggot from the thorn,
To seek her nightly shed, and weep till
morn

She only left of all the harmless train,
The sad historian of the pensive plain

Near yonder copse, where once the garden
smiled,

And still where many a garden flow'r grows
wild,

There, where a few torn shrubs the place dis-
close,

The village preacher's modest mansion rose.

A man he was to all the country dear,
And passing rich with forty pounds a year,
Remote from towns he ran his godly race,
Nor e'er had changed, nor wish'd to change
his place;

Unskilful he to fawn, or seek for pow'r,
By doctrines fashion'd to the varying hour,
Far other aims his heart had learn'd to prize,
More bent to raise the wretched than to rise.
His house was known to all the vagrant
train,

He chid their wand'rings, but reliev'd their
pain,

The long remember'd beggar was his guest,
Whose beard descending swept his aged
breast;

The run'd spendthrift, now no longer proud,
Claim'd kindred there, and had his claims
allow'd,

The broken soldier, kindly bade to stay,
Sat by his fire, and talk'd the night away;
Wept o'er his wounds, or, tales of sorrow
done,

Shoulder'd his crutch, and show'd how fields
were won

Pleased with his guests, the good man learn'd to glow,
And quite forgot their vices in their woe,
Careless their merits or their faults to scan,
His pity gave ere charity began

Thus to relieve the wretched was his pride,
And ev'n his failings lean'd to virtue's side,
But in his duty prompt, at ev'ry call,
He watch'd and wept, he pray'd and felt, for all,

And, as a bird each fond endearment tries
To tempt its new-fledged offspring to the skies,

He tried each art, reproved each dull delay,
Allured to brighter worlds, and led the way.

Beside the bed where parting life was laid,
And sorrow, guilt, and pain, by turns dismay'd,

The rev'rend champion stood At his control,
Despair and anguish fled the struggling soul,
Comfort came down the trembling wretch to raise,

And his last falt'ring accents whisper'd praise

At church, with meek and unaffected grace,
His looks adorn'd the venerable place,
Truth from his lips prevail'd with double sway,

And fools, who came to scoff, remain'd to pray.

The service past, around the pious man,
With steady zeal, each honest rustic ran
Ev'n children follow'd, with endearing wile,
And pluck'd his gown, to share the good man's smile,

His ready smile a parent's warmth express'd,
Their welfare pleas'd him, and their cares distract

To them his heart, his love, his griefs, were giv'n,

But all his serious thoughts had rest in Heav'n.

As some tall cliff, that lifts its awful form,
Swells from the vale, and midway leaves the storm,

Tho' round its breast the rolling clouds are spread,

Eternal sunshine settles on its head

Beside yon straggling fence that skirts the way,

With blossom'd furze unprofitably gay,
There, in his noisy mansion, skill'd to rule,
The village master taught his little school:

A man severe he was, and stern to view,
I knew him well, and every truant knew;
Well had the boding tremblers learn'd to trace

The day's disasters in his morning face;
Full well they laugh'd with counterfeited glee

At all his jokes, for many a joke had he,
Full well the busy whisper, circling round,

Convey'd the dismal tidings when he frown'd,
Yet he was kind, or if severe in aught,

The love he bore to learning was in fault,
The village all declared how much he knew,

'Twas certain he could write and cypher too,

Lands he could measure, terms and tides presage,

And ev'n the story ran that he could gauge.
In arguing, too, the parson own'd his skill,
For ev'n though vanquish'd he could argue still,

While words of learned length, and thund'ring sound,

Amazed the gazing rustics ranged around;
And still they gazed, and still the wonder grew

That one small head should carry all he knew

But past is all his fame The very spot
Where many a time he triumph'd, is forgot

Near yonder thorn, that lifts its head on high,

Where once the sign-post caught the passing eye,

Low lies that house where nut-brown draughts inspired,

Where grey-beard mirth and smiling toil retired,

Where village statesmen talk'd with looks profound,

And news much older than their ale went round

Imagination fondly stoops to trace
The parlour splendours of that festive place,

The white-wash'd wall, the nicely sanded floor,

The varnish'd clock that click'd behind the door,

The chest contriv'd a double debt to pay,
A bed by night, a chest of drawers by day,

The pictures placed for ornament and use,
The twelve good rules, the royal game of

goose,
The hearth, except when winter chill'd the

day,
With aspen boughs, and flowers, and fennel,

gay;

While broken tea-cups, wisely kept for show,
Ranged o'er the chimney, glisten'd in a row

Vain transitory splendours ' could not all
Reprove the tott'ring mansion from its fall'

Obscure it sinks, nor shall it more impart
An hour's importance to the poor man's

heart,
Thither no more the peasant shall repair

To sweet oblivion of his daily care,
No more the farmer's news, the barber's

tale,
No more the woodman's ballad shall prevail,

No more the smith his dusky brow shall clear,

Relax his pond'rous strength, and lean to hear,

The host himself no longer shall be found
Careful to see the mantling bliss go round,

Nor the ocy maid, half willing to be priest,
Shall kiss the cup to pass it to the rest

Yes! let the rich deride, the proud disdain,
These simple blessings of the lowly train,

To me more dear, congenial to my heart
One native charm, than all the gloss of art;

Spontaneous joys, where nature has its play,
The soul adopts, and owns their first-born sway,

Lightly they frolic o'er the vacant mind,
Unenvied, unmolested, unconfined.
But the long pomp, the midnight masquerade,
With all the freaks of wanton wealth array'd,
In these, ere triflers half their wish obtain,
The toiling pleasure sickens into pain,
And, e'en while fashion's brightest arts decoy,
The heart distrusting asks, if this be joy?

Ye friends to truth, ye statesmen, who survey
The rich man's joys increase, the poor's decay,
'Tis yours to judge how wide the limits stand

Between a splendid and a happy land
Proud swells the tide with loads of freighted ore,

And shouting Folly hails them from her shore;
Hoards e'en beyond the miser's wish abound,

And rich men flock from all the world around
Yet count our gains This wealth is but a name

That leaves our useful product still the same.
Not so the loss. The man of wealth and pride
Takes up a space that many poor supplied;
Space for his lake, his park's extended bounds,

Space for his horses, equipage, and hounds;
The robe that wraps his limbs in silken sloth
Has robb'd the neighb'ring fields of half their growth;

His seat, where solitary sports are seen,
Indignant spurns the cottage from the green,
Around the world each needful product flies
For all the luxuries the world supplies.

While thus the land, adorn'd for pleasure all,
In barren splendour feebly waits the fall
As some fair female, unadorn'd and plain,
Secure to please while youth confirms her reign,

Slights ev'ry borrow'd charm that dress supplies,
Nor shares with art the triumph of her eyes;

But when those charms are past, for charms are frail,
When time advances, and when lovers fail,
She then shines forth, solicitous to bless,
In all the glaring impotence of dress

Thus fares the land, by luxury betray'd,
In nature's simplest charms at first array'd,
But verging to decline, its splendours rise,
Its vistas strike, its palaces surprise;

While, scourged by famine, from the smiling land
The mournful peasant leads his humble band,
And while he sinks, without one arm to save,

The country blooms—a garden and a grave!
The country blooms—a garden and a grave!

Where, then, ah! where shall poverty reside,

To 'scape the pressure of contiguous pride?
If to some common's fenceless limits stray'd,
He drives his flock to pick the scanty blade,
Those fenceless fields the sons of wealth divide,

And e'en the bare-worn common is denied.

If to the city sped—What waits him there?

To see profusion that he must not share;
To see ten thousand baneful arts combined
To pamper luxury, and thin mankind,
To see each joy the sons of pleasure know,
Extorted from his fellow-creature's woe,
Here, while the courtier glitters in brocade,
There the pale artist plies the sickly trade,
Here, while the proud their long-drawn pomp display,

There the black gibbet glooms beside the way;

The dome where pleasure holds her midnight reign,

Here, richly deck'd, admits the gorgeous train,

Tumultuous grandeur crowds the blazing square,

The rattling chariots clash, the torches glare.
Sure scenes like these no troubles o'er annoy!

Sure these denote one universal joy!
Are these thy serious thoughts?—Ah, turn thine eyes

Where the poor houseless shiv'ring female lies

She once, perhaps, in village plenty blest,
Has wept at tales of innocence distressed;

Her modest looks the cottage might adorn,
Sweet as the primrose peeps beneath the thorn,

Now lost to all, her friends, her virtue, fled,
Near her betrayer's door she lays her head,

And, pinch'd with cold, and shrinking from the show'r,

With heavy heart deplores that luckless hour,

When idly first, ambitious of the town,
She left her wheel and robes of country brown

Do thine, sweet Auburn, thine, the loveliest train,

Do thy fair tribes participate her pain?

E'en now, perhaps, by cold and hunger led
At proud men's doors they ask a little bread!

Ah, no. To distant climes, a dreary scene,
Where half the convex world intrudes between,

Through torrid tracts with fainting steps they go,

Where wild Altama murmurs to their woe
Far different there from all that charm'd before,

The various terrors of that horrid shore,
Those blazing suns that dart a downward ray,

And fiercely shed intolerable day;

Those matted woods where birds forget to sing,
But silent bats in drowsy clusters cling;
Those pois'nous fields with rank luxuriance crown'd,

Where the dark scorpion gathers death around:

Where at each step the stranger fears to wake

The rattling terrors of the vengeful snake;
Where crouching tigers wait their hapless prey,

And savage men more murd'rous still than they;

While oft in whirls the mad tornado flies,
Mingling the ravaged landscape with the skies,

Far different these from ev'ry former scene,
The cooling brook, the grassy-vested green,
The breezy covert of the warbling grove,
That only shelter'd thefts of harmless love.

Good Heav'n! what sorrows gloom'd that parting day,
That call'd them from their native walks away;

When the poor exiles, ev'ry pleasure past,
Hung round the bow'rs, and fondly look'd their last,

And took a long farewell, and wish'd in vain

For seats like these beyond the western main,

And shudd'ring still to face the distant deep,
Return'd and wept, and still return'd to weep.

The good old sire the first prepared to go
To new-found worlds, and wept for others' woe;

But for himself, in conscious virtue brave,
He only wish'd for worlds beyond the grave.

His lovely daughter lovelier in her tears,
The fond companion of his helpless years,
Silent went next, neglectful of her charms,
And left a lover's for her father's arms.

With louder plants the mother spoke her woes,

And bless'd the cot where ev'ry pleasure rose;

And kiss'd her thoughtless babes with many a tear,

And clasp'd them close, in sorrow doubly dear;

Whilst her fond husband strove to lend relief

In all the silent manliness of grief.

O Luxury! thou cursed by Heav'n's decree,
How ill exchanged are things like these for thee!

How do thy potions, with insidious joy,
Diffuse their pleasures only to destroy!
Kingdoms by thee, to sickly greatness grown,

Boast of a florid vigour not their own
At ev'ry draught more large and large they grow,

A bloated mass of rank unwieldy woe,

Till sapp'd their strength, and ev'ry part unsoond,

Down, down they sink, and spread a ruin round.

E'en now the devastation is begun,
And half the bus'ness of destruction done;
E'en now, methinks, as pond'ring here I stand,

I see the rural virtues leave the land.

Down where yon anch'ring vessel spreads the sail,

That idly waiting flaps with ev'ry gale,
Downward they move, a melancholy band,
Pass from the shore, and darken all the strand

Contented toil, and hospitable care,
And kind connubial tenderness, are there;
And piety with wishes placed above,
And steady loyalty, and faithful love.

And thou, sweet Poetry, thou loveliest maid,
Still first to fly where sensual joys invade!
Unfit, in these degen'rate times of shame,
To catch the heart, or strike for honest fame,

Dear charming nymph, neglected and decried,
My shame in crowds, my solitary pride;
Thou source of all my bliss, and all my woe,
That found'st me poor at first, and keep'st me so;

Thou guide, by which the nobler arts excel,
Thou nurse of ev'ry virtue, fare thee well,
Farewell! and O! where'er thy voice be tried,

On Torno's cliffs, or Pambamarca's side,
Whether where equinoctial fervours glow,
Or winter wraps the polar world in snow,
Still let thy voice, prevailing over time,
Redress the rigours of th' inclement clime;
And slighted truth with thy persuasive strain,
Teach erring man to spurn the rage of gain;
Teach him that staves, of native strength possess,

Though very poor, may still be very blest;
That trade's proud empire hastes to swift decay,

As ocean sweeps the labour'd mole away;
While self-dependent pow'r can time defy,
As rocks resist the billows and the sky.

Goldsmith.—Born 1728, Died 1774

920 —THE HAUNCH OF VENISON.

Thanks, my Lord, for your venison, for finer or fatter

Never ranged in a forest, or smoked on a platter;

The haunch was a picture for painters to study,

The fat was so white, and the lean was so ruddy

Though my stomach was sharp, I could scarce
 help regretting
 To spoil such a delicate picture by eating;
 I had thoughts, in my chambers to place it
 in view,
 To be shown to my friends as a piece of
 vertu
 As in some Irish houses, where things are
 so-so,
 One gammon of bacon hangs up for a
 show
 But, for eating a rasher of what they take
 pride in,
 They'd as soon think of eating the pan it is
 fried in
 But hold—let me pause—don't I hear you
 pronounce,
 This tale of the bacon a damnable bounce,
 Well! suppose it a bounce—sure a poet may
 try,
 By a bounce now and then, to get courage to
 fly.

But, my lord, it's no bounce I protest in
 my turn,
 It's a truth—and your lordship may ask Mr
 Burn
 To go on with my tale—as I gazed on the
 haunch,
 I thought of a friend that was trusty and
 staunch,
 So I cut it, and sent it to Reynolds undrest,
 To paint it, or eat it, just as he liked best
 Of the neck and the breast I had next to dis-
 pose;
 Twas a neck and a breast that might rival
 Monroe's
 But in parting with these I was puzzled
 again,
 With the how, and the who, and the where,
 and the when
 There's H—d, and C—y, and H—rth, and
 H—ff,
 I think they love venison—I know they love
 beef
 There's my countryman Higgins—Oh! let
 him alone
 For making a blunder, or picking a bone
 But hang it—to poets who seldom can eat,
 Your very good mutton's a very good treat;
 Such dainties to them their health it might
 hurt,
 It's like sending them ruffles, when wanting a
 shirt
 While thus I debated, in reverie center'd,
 An acquaintance, a friend, as he call'd him-
 self, enter'd,
 An under-bred, fine-spoken fellow was he,
 And he smiled as he look'd at the venison and
 me
 "What have we got here?—why, this is good
 eating!"
 Your own, I suppose—or is it in waiting?"
 "Why, whose should it be?" cried I with a
 flourish,
 "I get these things often;" but that was a
 bounce,

"Some lords, my acquaintance, that settle
 the nation,
 Are pleased to be kind; but I hate ostenta-
 tion"

"If that be the case then," cried he, very
 gay,

"I'm glad I have taken this house in my
 way

To-morrow you take a poor dinner with me;
 No words—I insist on't—precisely at three
 We'll have Johnson, and Burke, all the wits
 will be there;

My acquaintance is slight or I'd ask my Lord
 Clare

And, now that I think on't, as I am a sinner,
 We wanted this venison to make out a
 dinner!

What say you—a pasty, it shall and it must,
 And my wife, little Kitty, is famous for crust.
 Here, porter—this venison with me to Mil-
 end;

No starrng, I beg, my dear friend, my dear
 friend!"

Thus snatching his hat, he brush'd off like
 the wind,

And the porter and eatables follow'd behind.

Left alone to reflect, having emptied my
 shelf,

And "nobody with me at sea but myself,"

Though I could not help thinking my gentle-
 man hasty,

Yet Johnson, and Burke, and a good venison
 pasty,

Were things that I never disliked in my life,
 Though clogg'd with a coxcomb, and Kitty
 his wife.

So next day in due splendour to make my
 approach,

I drove to his door in my own hackney-coach
 When come to the place where we all were
 to dine,

(A chair-lumber'd closet just twelve feet by
 nine),

My friend bade me welcome, but struck me
 quite dumb,

With tidings that Johnson and Burke would
 not come,

"For I knew it," he cried, "both eternally
 fail,

The one with his speeches, and t'other with
 Thrals,

But no matter, I'll warrant we'll make up the
 party,

With two full as clever, and ten times as
 hearty

The one is a Scotchman, the other a Jew,
 They're both of them merry, and authors like
 you,

The one writes the Snarler, the other the
 Scourge;

Some think he writes Cinna—he owns to
 Panurge"

While thus he described them by trade and
 by name,

They enter'd, and dinner was served as they
 came.

At the top a fried liver and bacon were
seen,
At the bottom was tripe in a swinging
tureen,
At the sides there were spinage and pudding
made hot;
In the middle a place where the pasty—was
not
Now, my lord, as for tripe it's my utter
aversion,
And your bacon I hate like a Turk or a
Persian;
So there I sat stuck, like a horse in a pound,
While the bacon and liver went merrily
round—
But what vex'd me most, was that d——'d
Scottish rogue,
With his long-winded speeches, his smiles,
and his brogue
And, "Madam," quoth he, ' may this bit be
my poison,
A prettier dinner I never set eyes on ;
Pray a shoe of your liver, though may I be
curst,
But I've eat of your tripe till I'm ready to
burst "
"The tripe," quoth the Jew, with his cho-
colate cheek,
"I could dine on this tripe seven days in a
week
I like these here dinners so pretty and small,
But your friend there, the doctor, eats
nothing at all "
"O—ho '" quoth my friend, "he'll come on
in a trice,
He's keeping a corner for something that's
nice—
There's a pasty"—"A pasty!" repeated the
Jew,
"I don't care if I keep a corner for't too "
"What the de'il, mon, a pasty!" re-echoed
the Scot;
"Though splitting, I'll still keep a corner for
that "
"We'll all keep a corner," the lady cried out,
"We'll all keep a corner," was echoed about,
While thus we resolved, and the pasty
delay'd,
With looks that quite petrified enter'd the
maid.
A visage so sad and so pale with affright,
Waked Prim in drawing his curtains by
night.
But we quickly found out, for who could
mistake her?
That she came with some terrible news from
the baker
And so it fell out, for that negligent sloven
Had shut out the pasty on shutting his oven
Sad Philomel thus—but let smiles drop—
And now that I think on't, the story may
stop
To be plain, my good lord, it's but labour
misplaced,
To send such good verses to one of your
taste;

You've got an odd something—a kind of dis-
cerning—
A relish—a taste—sicken'd over by learning;
At least, it's your temper, as very well
known,
That you think very slightly of all that's your
own:
So, perhaps, in your habits of thinking amiss,
You may make a mistake, and think slightly
of this.

Goldsmith —Born 1728, Died 1774

921 —ODE TO INDEPENDENCE.

STROPHE.

Thy spirit, Independence, let me share,
Lord of the lion-heart and eagle-eye;
Thy steps I follow, with my bosom bare,
Nor heed the storm that howls along the
sky.
Deep in the frozen regions of the north,
A goddess violated brought thee forth,
Immortal Liberty, whose look sublime
Hath bleach'd the tyrant's cheek in every
varying clime,
What time the iron-hearted Gaul,
With frantic superstition for his guide,
Arm'd with the dagger and the pail,
The sons of Woden to the field defied
The ruthless hag, by Weser's flood,
In Heaven's name urged the infernal blow,
And red the stream began to flow
The vanquish'd were baptiz'd with blood!

ANTISTROPHE.

The Saxon prince in horror fled,
From altars stain'd with human gore,
And Liberty his routed legions led
In safety to the bleak Norwegian shore
There in a cave asleep she lay,
Lull'd by the hoarse-resounding main,
When a bold savage pass'd that way,
Impell'd by destiny, his name Disdain.
Of ample front the portly chief appear'd—
The hunted bear supplied a shaggy vest,
The drifted snow hung on his yellow beard,
And his broad shoulders braved the furious
blast
He stopt, he gazed, his bosom glow'd,
And deeply felt the impression of her charms:
He seized the advantage Fate allow'd,
And straight compress'd her in his vigorous
arms.

STROPHE

The curlew scream'd, the tritons blew
Their shells to celebrate the ravish'd rite;
Old Time exulted as he flew
And Independence saw the light

The light he saw in Albion's happy plains,
Where under cover of a flowering thorn,
While Phylomel renew'd her warbled strains,
The auspicious fruit of stolen embrace was born—

The mountain Dryads seized with joy,
The smiling infant to their charge consign'd,

The Doric muse caress'd the favourite boy.
The hermit Wisdom stored his opening mind

As rolling years matured his age,
He flourish'd bold and sinewy as his sire;
While the mild passions in his breast assuage
The fiercer flames of his maternal fire.

ANTISTROPHE.

Accomplish'd thus, he wing'd his way,
And zealous roved from pole to pole,
The rolls of right eternal to display,
And warm with patriot thought the aspiring soul

On desert isles 'twas he that raised
Those spires that gild the Adriatic wave,
Where Tyranny beheld amazed
Fear Freedom's temple, where he mark'd her grave.

He steel'd the blunt Batavian's arms
To burst the Iberian's double chain;
And cities rear'd, and planted farms,
Won from the skirts of Neptune's wide domain

He, with the generous rustics, sate
On Uri's rocks in close divan;
And wing'd that arrow sure as fate,
Which ascertain'd the sacred rights of man.

STROPHE

Arabia's scorching sands he cross'd,
Where blasted nature pants supine,
Conductor of her tribes adust,
To Freedom's adamant shrine;
And many a Tartar horde forlorn, aghast
He snatch'd from under fell Oppression's wing,

And taught amidst the dreary waste,
The all-cheering hymns of liberty to sing.
He virtue finds, like precious ore,
Diffused through every baser mould;
Even now he stands on Calvi's rocky shore,
And turns the dross of Corsica to gold:
He, guardian genius, taught my youth
Pomp's tinsel livery to despise:
My lips by him chastised to truth,
Ne'er paid that homage which my heart denies.

ANTISTROPHE.

Those sculptured halls my feet shall never tread,
Where varnish'd vice and vanity combined
To dazzle and seduce, their banners spread,
And forge vile shackles for the free-born mind.

While Insolence his wrinkled front uprears,
And all the flowers of spurious fancy blow;
And Title his ill-woven chaplet wears,
Full often wreathed around the miscreant's brow.

Where ever-dimpling falsehood, port and vain,
Presents her cup of stale profession's froth;
And pale disease, with all his bloated train,
Torments the sons of gluttony and sloth.

STROPHE.

In Fortune's car behold that minion ride,
With either India's glittering spoils oppress'd,
So moves the sumpter-mule in harness'd pride,

That bears the treasure which he cannot taste.

For him let venal bards disgrace the bay,
And hireling minstrels wake the tinkling string;

Her sensual snares let faithless pleasure lay,

And jingling bells fantastic folly ring.
Disquiet, doubt, and dread, shall intervene;
And Nature, still to all her feelings just,
In vengeance hang a damp on every scene,
Shook from the baleful pinions of disgust.

ANTISTROPHE

Nature I'll court in her sequester'd haunts,
By mountain, meadow, streamlet, grove, or cell;

Where the poised lark his evening ditty chaunts,

And health, and peace, and contemplation dwell.

There, study shall with solitude recline,
And friendship pledge me to his fellow-swains,

And toil and temperance sedately twine
The slender cord that fluttering life sustains:
And fearless poverty shall guard the door,
And taste unspoil'd the frugal table spread,
And industry supply the humble store,
And sleep unbribed his dews refreshing shed;
White-mantled Innocence, ethereal sprite,
Shall chase far off the goblins of the night;
And Independence o'er the day preside,
Propitious power! my patron and my pride.

Smollett.—Born 1721, Died 1771.

922.—ODE TO LEVEN-WATER.

On Leven's banks, while free to rove,
And tune the rural pipe to love,
I envied not the happiest swain
That ever trod the Aradian plain.

Pure stream! in whose transparent wave
My youthful limbs I wont to lave;

No torrents stain thy limpid source,
 No rocks impede thy dimpling course,
 That sweetly warbles o'er its bed,
 With white, round, polish'd pebbles spread ;
 While, lightly poised, the scaly brood
 In myriads cleave thy crystal flood,
 The springing trout in speckled pride,
 The salmon, monarch of the tide,
 The ruthless pike, intent on war,
 The silver eel, and mottled par.
 Devolving from thy parent lake,
 A charming maze thy waters make,
 By bowers of birch, and groves of pine,
 And edges flower'd with eglantine
 Still on thy banks so gaily green,
 May numerous herds and flocks be seen -
 And lasses chanting o'er the pail,
 And shepherds piping in the dale,
 And ancient faith that knows no guile,
 And industry embrown'd with toil ;
 And hearts resolved, and hands prepared,
 The blessings they enjoy to guard !

Smollett—Born 1721, Died 1771

923.—THE TEARS OF SCOTLAND.

Mourn, hapless Caledonia, mourn
 Thy banish'd peace, thy laurels torn !
 Thy sons, for valour long renown'd,
 Lie slaughter'd on their native ground ;
 Thy hospitable roofs no more
 Invite the stranger to the door ;
 In smoky ruins sunk they lie,
 The monuments of cruelty.

The wretched owner sees afar
 His all become the prey of war ;
 Bethinks him of his babes and wife,
 Then smites his breast, and curses life
 Thy swains are famish'd on the rocks
 Where once they fed their wanton flocks ;
 Thy ravish'd virgins shriek in vain,
 Thy infants perish on the plain.

What boots it, then, in every clime,
 Through the wide-spreading waste of time,
 Thy martial glory, crown'd with praise,
 Still shone with undiminish'd blaze ?
 Thy towering spirit now is broke,
 Thy neck is bended to the yoke.
 What foreign arms could never quell,
 By civil rage and rancour fell.

The rural pipe and merry lay
 No more shall cheer the happy day :
 No social scenes of gay delight
 Beguile the dreary winter night .
 No strains but those of sorrow flow,
 And nought be heard but sounds of woe,
 While the pale phantoms of the slain
 Glide nightly o'er the silent plain.

Oh ! baneful cause, oh ! fatal morn,
 Accurs'd to ages yet unborn !

The sons against their fathers stood,
 The parent shed his children's blood.
 Yet, when the rage of battle ceased,
 The victor's soul was not appeased .
 The naked and forlorn must feel
 Devouring flames and murdering steel !

The pious mother, doom'd to death,
 Forsaken wanders o'er the heath,
 The bleak wind whistles round her head,
 Her helpless orphans cry for bread,
 Bereft of shelter, food, and friend,
 She views the shades of night descend
 And stretch'd beneath the inclement skies,
 Weeps o'er her tender babes, and dies.

While the warm blood bedews my veins,
 And unimpar'd remembrance reigns,
 Resentment of my country's fate
 Within my flial breast shall beat ;
 And, spite of her insulting foe,
 My sympathizing verse shall flow :
 " Mourn, hapless Caledonia, mourn
 Thy banish'd peace, thy laurels torn."

Smollett—Born 1721, Died 1771.

924.—CHOICE OF A RURAL SITUATION AND DESCRIPTION OF THE AGUE

Ye who amid this feverish world would wear
 A body free of pain, of cares a mind,
 Fly the rank city, shun its turbid air ;
 Breathe not the chaos of eternal smoke
 And volatile corruption, from the dead,
 The dying, sick'ning, and the living world
 Exhaled, to sully heaven's transparent dome
 With dum mortality. It is not air
 That from a thousand lungs reeks back to
 thine,

Sated with exhalations rank and fell,
 The spoil of dunghills, and the putrid thaw
 Of nature, when from shape and texture she
 Relapses into fighting elements :

It is not air, but floats a nauseous mass
 Of all obscene, corrupt, offensive things
 Much moisture hurts, but here a sordid bath,
 With oily rancour fraught, relaxes more
 The solid frame than simple moisture can
 Besides, immured in many a sullen bay
 That never felt the freshness of the breeze,
 Thus slumbering deep remains, and ranker
 grows

With sickly rest. and (though the lungs
 abhor

To drink the dum fuliginous abyss)
 Did not the acid vigour of the mine,
 Roll'd from so many thundering chimneys,
 tame

The putrid steams that overswarm the sky ;
 Thus caustic venom would perhaps corrode
 Those tender cells that draw the vital air,
 In vain with all the unctuous rills bedew'd ,

The light he saw in Albion's happy plains,
Where under cover of a flowering thorn,
While Philomel renew'd her warbled strains,
The auspicious fruit of stolen embrace was born—

The mountain Dryads seized with joy,
The smiling infant to their charge consign'd,

The Doric muse caress'd the favourite boy
The hermit Wisdom stored his opening mind

As rolling years matured his age,
He flourish'd bold and sunewy as his sire;
While the mild passions in his breast assuage
The fiercer flames of his maternal fire.

ANTISTROPHE.

Accomplish'd thus, he wing'd his way,
And zealous roved from pole to pole,
The rolls of right eternal to display,
And warm with patriot thought the aspiring soul

On desert isles 'twas he that raised
Those spires that gild the Adriatic wave,
Where Tyranny beheld amazed
Fair Freedom's temple, where he mark'd her grave

He steel'd the blunt Batavian's arms
To burst the Iberian's double chain;
And cities rear'd, and planted farms,
Won from the skirts of Neptune's wide domain

He, with the generous rustics, sate
On Uri's rocks in close duran,
And wing'd that arrow sure as fate,
Which ascertain'd the sacred rights of man.

STROPHE

Arabia's scorching sands he cross'd,
Where blasted nature pants supine,
Conductor of her tribes adust,
To Freedom's adamant shrine;
And many a Tartar horde forlorn, aghast!
He snatch'd from under fell Oppression's wing,

And taught amidst the dreary waste,
The all-cheering hymns of liberty to sing.
He virtue finds, like precious ore,
Diffused through every baser mould;
Even now he stands on Calvi's rocky shore,
And turns the dross of Corsica to gold:
He, guardian genius, taught my youth
Pomp's tinsel livery to despise:
My lips by him chastised to truth,
Ne'er paid that homage which my heart denies.

ANTISTROPHE.

Those sculptured halls my feet shall never tread,
Where varnish'd vice and vanity combined
To dazzle and seduce, their banners spread,
And forge vile shackles for the free-born mind.

While Insolence his wrinkled front uprears,
And all the flowers of spurious fancy blow;
And Tittle his ill-woven chaplet wears,
Full often wreathed around the miscreant's brow:

Where ever-dimpling falsehood, pert and vain,
Presents her cup of stale profession's froth;
And pale disease, with all his bloated train,
Torments the sons of gluttony and sloth.

STROPHE.

In Fortune's car behold that minion ride,
With ether India's glittering spoils oppress'd,
So moves the sumpter-mule in harness'd pride,

That bears the treasure which he cannot taste.

For him let venal bards disgrace the bay,
And hureling minstrels wake the tankling string,

Her sensual snares let faithless pleasure lay,

And jangling bells fantastic folly ring:
Disquiet, doubt, and dread, shall intervene;
And Nature, still to all her feelings just,
In vengeance hang a damp on every scene,
Shook from the baleful pinnons of disgust.

ANTISTROPHE.

Nature I'll court in her sequester'd haunts,
By mountain, meadow, streamlet, grove, or cell;

Where the poised lark his evening ditty chaunts,
And health, and peace, and contemplation dwell.

There, study shall with solitude recline,
And friendship pledge me to his fellow-swains,

And toil and temperance sedately twine
The slender cord that fluttering life sustains:
And fearless poverty shall guard the door,
And taste unspoil'd the frugal table spread,
And industry supply the humble store,
And sleep unbribed his dews refreshing shed;
White-mantled Innocence, ethereal sprite,
Shall chase far off the goblins of the night;
And Independence o'er the day preside,
Propitious power! my patron and my pride.

Smollett.—Born 1721, Died 1771.

922.—ODE TO LEVEN-WATER.

On Leven's banks, while free to rove,
And tune the rural pipe to love,
I envied not the happiest swain
That ever trod the Arcadian plain.

Pure stream! in whose transparent wave
My youthful limbs I wont to lave;

No torrents stain thy limpid source,
 No rocks impede thy dimpling course,
 That sweetly warbles o'er its bed,
 With white, round, polish'd pebbles spread,
 While, lightly poised, the scaly brood
 In myriads cleave thy crystal flood,
 The springing trout in speckled pride,
 The salmon, monarch of the tide,
 The ruthless pike, intent on war,
 The silver eel, and mottled par
 Devolving from thy parent lake,
 A charming maze thy waters make,
 By bowers of birch, and groves of pine,
 And edges flower'd with eglantine.

Still on thy banks so gaily green,
 May numerous herds and flocks be seen
 And lasses chanting o'er the pail,
 And shepherds piping in the dale,
 And ancient faith that knows no guile,
 And industry embrown'd with toil;
 And hearts resolved, and hands prepared,
 The blessings they enjoy to guard!

Smollett.—Born 1721, Died 1771

923—THE TEARS OF SCOTLAND.

Mourn, hapless Caledonia, mourn
 Thy banish'd peace, thy laurels torn!
 Thy sons, for valour long renown'd,
 Lie slaughter'd on their native ground;
 Thy hospitable roofs no more
 Invite the stranger to the door,
 In smoky ruins sunk thy lie,
 The monuments of cruelty.

The wretched owner sees afar
 His all become the prey of war,
 Bethinks him of his babes and wife,
 Then smites his breast, and curses life.
 Thy swains are famish'd on the rocks
 Where once they fed their wanton flocks;
 Thy ravish'd virgins shriek in vain;
 Thy infants perish on the plain

What boots it, then, in every clime,
 Through the wide-spreading waste of time,
 Thy martial glory, crown'd with praise,
 Still shone with undiminish'd blaze?
 Thy towering spurt now is broke,
 Thy neck is bended to the yoke.
 What foreign arms could never quell,
 By civil rage and rancour fell

The rural pipe and merry lay
 No more shall cheer the happy day:
 No social scenes of gay delight
 Beguile the dreary winter night.
 No strains but those of sorrow flow,
 And nought be heard but sounds of woe,
 While the pale phantoms of the slain
 Glide nightly o'er the silent plain

Oh! baneful cause, oh! fatal morn,
 Accursed to ages yet unborn!

The sons against their fathers stood,
 The parent shed his children's blood.
 Yet, when the rage of battle ceased,
 The victor's soul was not appeased.
 The naked and forlorn must feel
 Devouring flames and murdering steel!

The pious mother, doom'd to death,
 Forsaken wanders o'er the heath,
 The bleak wind whistles round her head,
 Her helpless orphans cry for bread,
 Bereft of shelter, food, and friend,
 She views the shades of night descend:
 And stretch'd beneath the inclement skies,
 Weeps o'er her tender babes, and dies

While the warm blood bedews my veins,
 And unimpair'd remembrance reigns,
 Resentment of my country's fate
 Within my filial breast shall beat;
 And, spite of her insulting foe,
 My sympathizing verse shall flow:
 "Mourn, hapless Caledonia, mourn
 Thy banish'd peace, thy laurels torn."

Smollett.—Born 1721, Died 1771.

924—CHOICE OF A RURAL SITUATION AND DESCRIPTION OF THE AGUE

Ye who amid this feverish world would wear
 A body free of pain, of cares a mind;
 Fly the rank city, shun its turbid air,
 Breathe not the chaos of eternal smoke
 And volatile corruption, from the dead,
 The dying, sick'ning, and the living world
 Exhaled, to sully heaven's transparent dome
 With dum mortality. It is not air
 That from a thousand lungs reeks back to
 thine,

Sated with exhalations rank and fell,
 The spoil of dunghills, and the putrid thaw
 Of nature, when from shape and texture she
 Relapses into fighting elements
 It is not air, but floats a nauseous mass
 Of all obscene, corrupt, offensive things.
 Much moisture hurts; but here a sordid bath,
 With oily rancour fraught, relaxes more
 The solid frame than simple moisture can
 Besides, immured in many a sullen bay
 That never felt the freshness of the breeze,
 Thus slumbering deep remains, and ranker
 grows

With sickly rest and (though the lungs
 abhor

To drink the dun fuliginous abyss)
 Did not the acid vigour of the mine,
 Roll'd from so many thundering chimneys,
 tame

The putrid steams that overswarm the sky;
 Thus caustic venom would perhaps corrode
 Those tender cells that draw the vital air,
 In van with all the unctuous mlls bedew'd,

Or by the drunken venous tubes, that yawn
In countless pores o'er all the pervious skin
Imbued, would poison the balsamic blood,
And rouse the heart to every fever's rage.

While yet you breathe, away; the rural
wilder

Invite, the mountains call you, and the vales,
The woods, the streams, and each ambrosial
breeze

That fans the ever-undulating sky,
A kindly sky ' whose fostering power regales
Man, beast, and all the vegetable reign
Find then some woodland scene where nature
smiles

Bemg'n, where all her honest children thrive.
To us there wants not many a happy seat '
Look round the smiling land, such numbers
rise

We hardly fix, bewilder'd in our choice.
See where enthroned in adamantum state,
Proud of her bards, imperial Windsor sits;
Where choose thy seat in some aspiring grove
Fast by the slowly-winding Thames, or where
Broader she laves fair Richmond's green re-
treats,

(Richmond that sees a hundred villas rise
Rural or gay). O' from the summer's rage
O' wrap me in the friendly gloom that hides
Umbrageous Ham!—But if the busy town
Attract thee still to toil for power or gold,
Sweetly thou mayst thy vacant hours possess
In Hampstead, courted by the western wind,
Or Greenwich, waving o'er the winding flood,
Or lose the world amid the sylvan wilds
Of Dulwich, yet by barbarous arts unspoil'd.
Green rise the Kentish hills in cheerful air,
But on the marshy plains that Lincoln spreads
Build not, nor rest too long thy wandering
feet

For on a rustic throne of dewy turf,
With baneful fogs her aching temples bound,
Quartana there presides, a meagre fiend
Begot by Eurus, when his brutal force
Compress'd the slothful Naiad of the Fens
From such a mixture sprung, this fitful pest
With feverish blasts subdues the sick'ning
land

Cold tremors come, with mighty love of rest,
Convulsive yawnings, lassitude, and pains
That sting the burden'd brows, fatigue the
loins,

And rack the joints, and every torpid limb,
Then parching heat succeeds, till copious
sweats

O'erflow a short relief from former ills
Beneath repeated shocks the wretches pine,
The vigour sinks, the habit melts away:
The cheerful, pure, and animated bloom
Dies from the face, with squalid atrophy
Devour'd, in sallow melancholy clad
And off the sorceress, in her sated wrath,
Resigns them to the furies of her train
The bloated Hydrops, and the yellow fiend
Tinged with her own accumulated gall

John Armstrong —Born 1709, Died 1779

925 —RECOMMENDATION OF A HIGH SITUATION ON THE SEA-COAST.

Meantime, the moist malignity to shun
Of burthen'd skies; mark where the dry
champaign

Swells into cheerful hills. where marjoram
And thyme, the love of bees, perfume the
air,

And where the cynorrhodon with the rose
For fragrance vies; for in the thirsty soil
Most fragrant breathe the aromatic tribes
There bid thy roofs high on the basking
steep

Ascend, there light thy hospitable fires.
And let them see the winter morn arise,
The summer evening blushing in the west.
While with umbrageous oaks the ridge
behind

O'erhung, defends you from the blust'ring
north,

And bleak affliction of the peevish east
Oh! when the growling winds contend, and
all

The sounding forest fluctuates in the storm;
To sink in warm repose, and hear the din
Howl o'er the steady battlements, delights
Above the luxury of vulgar sleep
The murmuring rivulet, and the hoarser
strain

Of waters rushing o'er the slippery rocks,
Will nightly lull you to ambrosial rest
To please the fancy is no trifling good,
Where health is studied, for whatever moves
The mind with calm delight, promotes the
just

And natural movements of th' harmonious
frame

Besides, the sportive brook for ever shakes
The trembling air, that floats from hill to
hill,

From vale to mountain, with incessant
change

Of purest element, refreshing still
Your airy seat, and uninfected gods
Chiefly for this I praise the man who builds
High on the breezy ridge, whose lofty sides
Th' ethereal deep with endless billows chafes.
His purer mansion nor contagious years
Shall reach, nor deadly putrid airs annoy

John Armstrong —Born 1709, Died 1779

926.—ANGLING.

But if the breathless chase o'er hill and dale
Exceed your strength, a sport of less fatigue,
Not less delightful, the prolific stream
Affords The crystal rivulet, that o'er
A stony channel rolls its rapid maze,
Swarms with the silver fry: such through the
bounds

Of pastoral Stafford runs the brawling
Trent,
Such Eden, sprung from Cumbrian mountains,
such
The Esk, o'erhung with woods; and such the
stream
On whose Arcadian banks I first drew air,
Laddell, till now, except in Doric lays,
Tuned to her murmurs by her love-sick
swains
Unknown in song, though not a purer stream,
Through meads more flowery, or more ro-
mantic groves,
Rolls towards the western main Hail, sacred
flood!
May still thy hospitable swains be blest
In rural innocence, thy mountains still
Teem with the fleecy race, thy tuneful woods
For ever flourish, and thy vales look gay
With painted meadows and the golden grain,
Oft with thy blooming sons, when life was
new,
Sportive and petulant, and charm'd with
toys,
In thy transparent eddies have I laved,
Oft traced with patient steps thy fairy banks,
With the well-imitated fly to hook
The eager trout, and with the slender line
And yielding rod solicit to the shore
The struggling panting prey, while vernal
clouds
And tepid gales obscured the ruffled pool,
And from the deeps called forth the wanton
swarms
Form'd on the Samian school, or those of
Ind,
There are who think these pastimes scarce
humane,
Yet in my mind (and not relentless I)
His life is pure that wears no fouler stains.

John Armstrong.—Born 1709, Died 1779

927 —PESTILENCE OF THE FIFTEENTH CENTURY.

Ere yet the fell Plantagenets had spent
Their ancient rage at Bosworth's purple
field;
While, for which tyrant England should
receive,
Her legions in incestuous murders mix'd,
And daily horrors, till the fates were drunk
With kindred blood by kindred hands pro-
fused
Another plague of more gigantic arm
Arose, a monster never known before
Rear'd from Cocytus its portentous head;
This rapid fury not, like other pests,
Pursued a gradual course, but in a day
Rush'd as a storm o'er half the atomish'd
isle,
And strew'd with sudden carcases the land.

First through the shoulders, or whatever
part
Was seized the first, a fervid vapour sprung,
With rash combustion thence, the quivering
spark
Shot to the heart, and kindled all within,
And soon the surface caught the spreading
fires.
Through all the yielding pores the melted
blood
Gush'd out in smoky sweats, but nought
assuaged
The torrid heat within, nor aught relieved
The stomach's anguish With incessant
toil,
Desperate of ease, impatient of their pain,
They toss'd from side to side In vain the
stream
Ran full and clear, they burnt, and thirsted
still
The restless arteries with rapid blood
Beat strong and frequent Thick and pan-
tingly
The breath was fetch'd, and with huge labour-
ings heaved
At last a heavy pain oppress'd the head,
A wild delirium came their weeping friends
Were strangers now, and this no home of
theirs.
Harass'd with toil on toil, the sinking powers
Lay prostrate and o'erthrown, a ponderous
sleep
Wrapt all the senses up they slept and
died
In some a gentle horror crept at first
O'er all the limbs, the sluices of the skin
Withheld their moisture, till by art provoked
The sweats o'erflow'd, but in a clammy
tide,
Now free and copious, now restrain'd and
slow,
Of tinctures various, as the temperature
Had mix'd the blood, and rank with fetid
streams.
As if the pent-up humours by delay
Were grown more fall, more putrid, and
malign.
Here lay their hopes (though little hope re-
main'd),
With full effusion of perpetual sweats
To drive the venom out And here the fates
Were kind, that long they linger'd not in
pain.
For, who survived the sun's diurnal race,
Rose from the dreary gates of hell redeem'd;
Some the sixth hour oppress'd, and some the
third.
Of many thousands, few untainted 'scaped;
Of those infected, fewer 'scaped alive,
Of those who lived, some felt a second blow,
And whom the second spared, a third
destroy'd
Frantic with fear, they sought by flight to
shun
The fierce contagion O'er the mournful
land

The infected city pour'd her hurrying
 swarms -
 Boused by the flames that fired her seats
 around,
 The infected country rush'd into the town.
 Some sad at home, and in the desert some
 Abjured the fatal commerce of mankind
 In vain, where'er they fled, the fates
 pursued
 Others, with hopes more specious, cross'd the
 main,
 To seek protection in far distant skies;
 But none they found. It seem'd the general
 air,
 From pole to pole, from Atlas to the east,
 Was then at enmity with English blood,
 For but the race of England all were safe
 In foreign climes; nor did this fury taste
 The foreign blood which England then con-
 tain'd.
 Where should they fly? The circumambient
 heaven
 Involved them still, and every breeze was
 bane
 Where find relief? The salutary art
 Was mute, and, startled at the new disease,
 In fearful whispers hopeless omens gave
 To heaven, with suppliant rites, they sent
 their prayers,
 Heaven heard them not. Of every hope
 deprived,
 Fatigued with vain resources, and subdued
 With woes resistless, and enfeebling fear,
 Passive they sank beneath the weighty blow
 Nothing but lamentable sounds were heard,
 Nor aught was seen but ghastly views of
 death
 Infectious horror ran from face to face,
 And pale despair 'Twas all the business
 then
 To tend the sick, and in their turns to die.
 In heaps they fell, and oft the bed, they
 say,
 The sickening, dying, and the dead contain'd

John Armstrong.—Born 1709, Died 1779

928.—CUMNOR HALL.

The dews of summer night did fall,
 The moon (sweet regent of the sky)
 Silver'd the walls of Cumnor Hall,
 And many an oak that grew thereby.
 Now nought was heard beneath the skies
 (The sounds of busy life were still),
 Save an unhappy lady's sighs,
 That issued from that lonely pile.
 "Leicester," she cried, "is this thy love
 That thou so oft hast sworn to me,
 To leave me in this lonely grove,
 Immured in shameful privacy?"

No more thou com'st, with lover's speed,
 Thy once beloved bride to see;
 But be she alive, or be she dead,
 I fear, stern Earl's the same to thee.

Not so the usage I received
 When happy in my father's hall;
 No faithless husband then me griev'd,
 No chilling fears did me appal

I rose up with the cheerful morn,
 No lark so blithe, no flower more gay,
 And, like the bird that haunts the thorn,
 So merrily sung the live-long day.

If that my beauty is but small,
 Among court ladies all despised,
 Why didst thou rend it from that hall
 Where, scornful Earl, it well was prized?

And when you first to me made suit,
 How far I was, you oft would say!
 And, proud of conquest, pluck'd the fruit,
 Then left the blossom to decay.

Yes! now neglected and despised,
 The rose is pale, the lily's dead;
 But be that once their charms so prized,
 Is sure the cause those charms are fled.

For know, when sickening grief doth prey,
 And tender love's repaid with scorn,
 The sweetest beauty will decay
 What floweret can endure the storm?

At court, I'm told, is Beauty's throne,
 Where every lady's passing rare,
 That eastern flowers, that shame the sun,
 Are not so glowing, not so fair

Then, Earl, why didst thou leave the beds
 Where roses and where lilies vie,
 To seek a primrose, whose pale shades
 Must sicken when those gauds are by?

'Mong rural beauties I was one,
 Among the fields wild flowers are fair;
 Some country swain might me have won,
 And thought my passing beauty rare.

But, Leicester (or I much am wrong),
 It is not beauty lures thy vows,
 Rather ambition's gilded crown
 Makes thee forget thy humble spouse.

Then, Leicester, why, again I plead
 (The injured surely may repune),
 Why didst thou wed a country maid,
 When some fair princess might be thine?

Why didst thou praise my humble charms,
 And, oh! then leave them to decay?
 Why didst thou win me to thy arms,
 Then leave me to mourn the live-long day?

The village maidens of the plain
 Salute me lowly as they go -
 Envious they mark my silken train,
 Nor think a countess can have woe.

The simple nymphs ' they little know
How far more happy 's their estate,
To smile for joy, than sigh for woe,
To be content, than to be great.

How far less bless'd am I than them,
Daily to pine and waste with care '
Like the poor plant, that, from its stem
Divided, feels the chilling air

Nor, cruel Earl ' can I enjoy
The humble charms of solitude ;
Your mmons proud my peace destroy,
By sullen frowns, or pratangs rude.

Last night, as sad I chanced to stray,
The village death-bell smote my ear ;
They wink'd aside, and seem'd to say,
' Countess, prepare—thy end is near '

And now, while happy peasants sleep,
Here I sit lonely and forlorn ,
No one to soothe me as I weep,
Save Philomel on yonder thorn.

My spirits flag, my hopes decay ,
Still that dread death-bell smites my ear ;
And many a body seems to say,
' Countess, prepare—thy end is near ' "

Thus sore and sad that lady grieved
In Cumnor Hall, so lone and dear,
And many a heartfelt sigh she heaved,
And let fall many a bitter tear

And ere the dawn of day appear'd,
In Cumnor Hall, so lone and dear,
Full many a piercing scream was heard,
And many a cry of mortal fear.

The death-bell thrice was heard to ring,
An aeral voice was heard to call,
And thrice the raven flapp'd his wing
Around the towers of Cumnor Hall

The mastiff howl'd at village door,
The oaks were shatter'd on the green ;
Woe was the hour, for never more
That hapless Countess e'er was seen.

And in that manor, now no more
Is cheerful feast or sprightly ball,
For ever since that dreary hour
Have spirits haunted Cumnor Hall.

The village maids, with fearful glance,
Avoid the ancient moss-grown wall ;
Nor ever lead the merry dance
Among the groves of Cumnor Hall.

Full many a traveller has sigh'd,
And pensive wept the Countess' fall,
As wandering onwards they've espied
The haunted towers of Cumnor Hall

Mickle — Born 1784, Died 1788.

929 — THE MARINER'S WIFE.

And are ye sure the news is true ?
And are ye sure he's weel ?
Is this a time to think o' wark ?
Make haste, lay by your wheel ;
Is this a time to spin a thread,
When Colin 's at the door ?
Reach down my cloak, I'll to the quay,
And see him come ashore.
For there's nae luck about the house,
There's nae luck at a' ,
There's little pleasure in the house
When our gudeman 's awa.

And gie to me my bigonet,
My bishop's satan gown ;
For I maun tell the bailie's wife
That Colin 's in the town
My Turkey shippers maun gae on,
My stockings pearly blue ,
It's a' to pleasure our gudeman,
For he's baith leal and true.

Rise, lass, and mak a clean fireside,
Put on the muckle pot ;
Gie little Kate her button gown
And Jock his Sunday coat ;
And mak their shoon as black as slaes,
Their hose as white as snaw ;
It's a' to please my ain gudeman,
For he's been lang awa

There's twa fat hens upo' the coop,
Been fed this month and mear ,
Mak haste and thrav their necks about,
That Colin weel may fare ,
And mak our table neat and clean,
Let everything look braw,
For wha can tell how Colin fared
When he was far awa ?

Sae true his heart, sae smooth his speech ,
His breath like caller air ,
His very foot has music in't
As he comes up the stair.
And shall I see his face again ?
And shall I hear him speak ?
I'm downright dizzy wi' the thought,
In troth I'm like to greet !

The canld blasts o' the winter wind,
That thurld through my heart,
They're a' blawn by, I hae him safe,
Till death we'll never part ;
But what puts parting in my head ?
It may be far awa !
The present moment is our ain,
The neist we never saw.

Since Colin's weel, and weel content,
I hae nae mear to crave ;
And gin I live to keep him sae ,
I'm blest aboon the lave.
And will I see his face again ?
And will I hear him speak ?
I'm downright dizzy wi' the thought,
In troth I'm like to greet

For there's nae luck about the house,
There's nae luck at a',
There's little pleasure in the house
When our gudoman's awa.

Mickle — Born 1734, Died 1788

930.—COUNTRY JUSTICES AND THEIR DUTIES

The social laws from insult to protect,
To cherish peace, to cultivate respect,
The rich from wanton cruelty restrain,
To smooth the bed of penury and pain,
The hapless vagrant to his rest restore,
The maze of fraud, the haunts of theft
explore;
The thoughtless maiden, when subdued by
art,
To aid, and bring her rover to her heart,
Wild riot's voice with dignity to quell,
Forbid unpeaceful passions to rebel,
Wrest from revenge the meditated harm.
For this fair Justice raised her sacred arm;
For this the rural magistrate, of yore,
Thy honours, Edward, to his mansion bore.
Oft, where old Air in conscious glory
sails,
On silver waves that flow through smiling
vales;
In Harewood's groves, where long my youth
was laid,
Unseen beneath their ancient world of shade,
With many a group of antique columns
crown'd,
In Gothic guise such mansion have I found.
Nor lightly deem, ye apes of modern
race,
Ye orts that sore bedizen nature's face,
Of the more manly structures here ye view;
They rose for greatness that ye never knew!
Ye reptile orts, that oft have moved my
spleen
With Venus and the Graces on your green!
Let Plutus, growling o'er his ill-got wealth,
Let Mercury, the thriving god of stealth,
The shopman, Janus, with his double looks,
Rise on your mounts, and perch upon your
books!
But spare my Venus, spare each sister
Grace,
Ye orts, that sore bedizen nature's face!
Ye royal architects, whose antio taste
Would lay the realms of sense and nature
waste,
Forgot, whenever from her steps ye stray,
That folly only points each other way,
Here, though your eye no courtly creature
sees,
Snakes on the ground, or monkeys in the
trees;
Yet let not too severe a censure fall
On the plain precincts of the ancient hall

For though no sight your childish fancy
meets,
Of Thibet's dogs, or China's paroquets,
Though apes, asps, lizards, things without a
tail,
And all the tribes of foreign monsters fail;
Here shall ye sigh to see, with rust o'ergrown,
The iron griffin and the sphinx of stone,
And mourn, neglected in their waste abodes,
Fire-breathing drakes, and water-spouting
gods.

Long have these mighty monsters known
disgrace,
Yet still some trophies hold their ancient
place,
Where, round the hall, the oak's high subbase
rears
The field-day triumphs of two hundred
years
Th' enormous antlers here recall the day
That saw the forest monarch forced away,
Who, many a flood, and many a mountain
pass'd,
Not finding those, nor deeming those the
last,
O'er floods, o'er mountains yet prepared to
fly,
Long ere the death-drop fill'd his failing
eye!

Here famed for cunning, and in crimes
grown old,
Hangs his gray brush, the felon of the fold
Oft as the rent-feast swells the midnight
cheer,
The maudlin farmer kens him o'er his beer,
And tells his old, traditionary tale,
Though known to every tenant of the vale
Here, where of old the festal ox has fed,
Mark'd with his weight, the mighty horns are
spread!

Some ox, O Marshall, for a board like thine,
Where the vast master with the vast sirlom
Vied in round magnitude—Respect I bear
To thee, though oft the ruin of the chair
These, and such antique tokens that record
The manly spirit, and the bounteous board,
Me more delight than all the gewgaw train,
The whums and zigzags of a modern brain,
More than all Asia's marmosets to view,
Grin, frisk, and water in the walks of Kow
Through these fair valleys, stranger, hast
thou stray'd,

By any chance, to visit Harewood's shade,
And seen with honest, antiquated air
In the plain hall the magistral chair?
There Herbert sat—The love of human kind,
Pure light of truth, and temperance of mind,
In the free eye the featured soul display'd,
Honour's strong beam, and Mercy's melting
shade
Justice that, in the rigid paths of law,
Would still some drops from Pity's fountain
draw,
Bend o'er her urn with many a gen'rous fear,
Ere his firm seal should force one orphan's
tear,

Fair equity, and reason scorning art,
And all the sober virtues of the heart—
These sat with Herbert, these shall best avail
Where statutes order, or where statutes fail

Be this, ye rural magistrates, your plan
Firm be your justice, but be friends to man.

He whom the mighty master of this ball
We fondly deem, or farcically call,
To own the patriarch's truth, however loth,
Holds but a mansion crush'd before the moth

Frail in his genius, in his heart too frail,
Born but to err, and erring to bewail,
Shalt thou his faults with eye severe explore,
And give to life one human weakness more?

Still mark if vice or nature prompts the
deed,
Still mark the strong temptation and the
need

On pressing want, on famine's powerful call,
At least more lenient let thy justice fall

For him, who, lost to every hope of life,
Has long with fortune held unequal strife,
Known to no human love, no human care,
The friendless, homeless object of despair;
For the poor vagrant feel, while he complains,
Nor from sad freedom send to sadder chains
Ahke, if folly or misfortune brought
Those last of woes his evil days have wrought,
Believe with social mercy and with me,
Folly's misfortune in the first degree

Perhaps on some inhospitable shore
The houseless wretch a widow'd parent bore,
Who then, no more by golden prospects led,
Of the poor Indian begg'd a leafy bed
Cold on Canadian hills, or Minden's plain,
Perhaps that parent mourn'd her soldier
slain,

Bent o'er her babe, her eye dissolved in dew,
The dew drops mingling with the milk he
drew,

Gave the sad presage of his future years,
The child of misery, baptized in tears!

Dr. Langhorne — Born 1735, Died 1779

931.—GIPSIES.

The gipsy race my pity rarely move;
Yet their strong thirst of liberty I love
Not Wilkes, our Freedom's holy martyr,
more;

Nor his firm phalanx of the common shore.

For this in Norwood's patrimonial groves
The tawny father with his offspring roves,
When summer suns lead slow the sultry day,
In mossy caves, where walling waters play,
Fann'd by each gale that cools the fervid sky,
With this in ragged luxury they lie
Off at the sun the dusky elfins strain
The sable eye, then snuggling, sleep again,
Off at the dews of cooler evening fall,
For their prophetic mother's mantle call.

Far other cares that wand'ring mother
want,

The mouth, and oft the minister of fate!
From her to hear, in ev'ning's friendly shade,
Of future fortune, flies the village maid,
Draws her long-hoarded copper from its hold,
And rusty halfpence purchase hopes of gold,

But, ah! ye maids, beware the gipsy's
lures!

She opens not the womb of time, but yours
Oft has her hands the hapless Marian wrung,
Marian whom Gay in sweetest strains has
sung!

The parson's maid—sore cause had she to
rue

The gipsy's tongue, the parson's daughter
too.

Long had that anxious daughter sigh'd to
know

What Vellum's sprucey clerk the valley's
beau,

Meant by those glances which at church he
stole,

Her father nodding to the psalm's slow
drawl;

Long had she sigh'd, at length a prophet
came,

By many a sure prediction known to fame,
To Marian known, and all she told, for true:
She knew the future, for the past she knew.

Dr. Langhorne — Born 1735, Died 1779.

932.—AN APPEAL FOR THE INDUSTRIOUS POOR

But still, forgot the grandeur of thy reign,
Descend to duties meaner crowns disdain,
That worst excrescency of power forego,
That pride of kings, humanity's first foe.

Let age no longer toil with feeble strife,
Worn by long service in the war of life;
Nor leave the head, that time hath whiten'd,
bare

To the rude insults of the searching air;
Nor bid the knee, by labour harden'd, bend,
O thou, the poor man's hope, the poor man's
friend!

If, when from heaven severer seasons fall,
Fled from the frozen roof and mouldering
wall,

Each face the picture of a winter day,
More strong than Teniers' pencil could por-
tray;

If then to thee resort the shivering train,
Of cruel days, and cruel man complain,
Say to thy heart (remembering him who said),
"These people come from far, and have no
bread."

Nor leave thy venal clerk empower'd to
hear,

The voice of want is sacred to thy ear.

He where no fees his sordid pen invite,
Sports with their tears, too indolent to write,
Like the fed monkey in the fable, vain
To hear more helpless animals complain.

But chief thy notice shall one monster claim,
A monster furnish'd with a human frame,
The parish officer!—though verse disdain
Terms that deform the splendour of the strain;

It stoops to bid thee bend the brow severe
On the sly, pilfering, cruel overseer,
The shuffling farmer, faithful to no trust,
Ruthless as rocks, insatiate as the dust!

When the poor hind, with length of years
decay'd,

Leans feebly on his once-subduing spade,
Forgot the service of his abler days,
His profitable toil, and honest praise,
Shall this low wretch abridge his scanty bread,

This slave, whose board his former labours
spread?

When harvest's burning suns and sickening
air

From labour's unbraced hand the grasp'd hook
tear,

Where shall the helpless family be fed,
That vainly languish for a father's bread?
See the pale mother, sunk with grief and care,
To the proud farmer fearfully repair,
Soon to be sent with insolence away,
Referr'd to vestries, and a distant day!
Referr'd—to perish!—Is my verse severe?
Unfriendly to the human character?

Ah! to this sign of sad experience trust
The truth is rigid, but the tale is just

If in thy courts this crafty wretch appear,
Think not that patience were a virtue here.
His low-born pride with honest rage control,
Smite his hard heart, and shake his reptile
soul.

But, hapless! oft through fear of future
woe,

And certain vengeance of th' insulting foe,
Oft, ere to thee the poor prefer their prayer,
The last extremes of penury they bear

Wouldst thou then raise thy patriot office
higher,

To something more than magistrate aspire?
And, left each poorer, pettier chase behind,
Step nobly forth, the friend of human kind?
The game I start courageously pursue!
Adieu to fear! to insolence adieu!

And first we'll range this mountain's stormy
side,

Where the rude winds the shepherd's roof
deride,

As meet no more the wintry blast to bear,
And all the wild hostilities of air

—That roof have I remember'd many a year;
It once gave refuge to a hunted deer—

Here, in those days, we found an aged
pair;—

But time untenants—ha! what seest thou
there?

"Horror!—by Heaven, extended on a bed
Of naked fern, two human creatures dead!
Embracing as alive!—ah, no!—no life!
Cold, breathless!"

'Tis the shepherd and his wife.
I knew the scene, and brought thee to behold
What speaks more strongly than the story
told

They died through want—

"By every power I swear,
If the wretch treads the earth, or breathes the
air,

Through whose default of duty, or design,
These victims fell, he dies"

They fell by thine
"Infernal!—Mine!—by—"

Swear on no pretence
A swearing justice wants both grace and
sense

Dr Langhorne — Born 1735, Died 1779.

933 — MERCY SHOULD HAVE MITIGATED JUSTICE.

Unnumber'd objects ask thy honest care,
Beside the orphan's tear, the widow's prayer:
Far as thy power can save, thy bounty bless,
Unnumber'd evils call for thy redress

Seest thou afar yon solitary thorn,
Whose aged limbs the heath's wild winds have
torn?

While yet to cheer the homeward shepherd's
eye,

A few seem straggling in the evening sky!
Not many suns have hasten'd down the day,
Or blushing moons immersed in clouds their
way,

Since there, a scene that stain'd their sacred
light

With horror stopp'd a felon in his flight
A babe just born that signs of life express'd,
Lay naked o'er the mother's lifeless breast.
The pitying robber, conscious that, pursued,
He had no time to waste, yet stood and
view'd;

To the next cot the trembling infant bore,
And gave a part of what he stole before;
Nor known to him the wretches were, nor
dear,

He felt as man, and dropp'd a human tear.

Far other treatment she who breathless lay,
Found from a viler animal of prey

Worn with long toil on many a painful
road,

That toil increased by nature's growing load,
When evening brought the friendly hour of
rest,

And all the mother throng'd about her breast,
The ruffian officer opposed her stay,
And, cruel, bore her in her pangs away,

So far beyond the town's last limits drove,
That to return were hopeless, had she strove,
Abandon'd there—with famine, pain and cold,
And anguish, she expired—the rest I've told
“Now let me swear. For by my soul's last
sigh,

That thief shall live, that overseer shall die.”
Too late!—his life the generous robber
paid,

Lost by that pity which his steps delay'd
No soul-discerning Mansfield sat to hear,
No Hertford bore his prayer to mercy's ear;
No liberal justice first assign'd the gaol,
Or urged, as Camplin would have urged, his
tale.

Dr Langhorne.—Born 1735, Died 1779.

934—A FAREWELL TO THE VALLEY OF IRWAN.

Farewell the fields of Irwan's vale,
My infant years where Fancy led,
And soothed me with the western gale,
Her wild dreams waving round my head,
While the blithe blackbird told his tale
Farewell the fields of Irwan's vale!

The primrose on the valley's side,
The green thyme on the mountain's head,
The wanton rose, the daisy pied,
The wilding's blossom blushing red,
No longer I their sweets inhale
Farewell the fields of Irwan's vale!

How oft, within yon vacant shade,
Has evening closed my careless eye!
How oft along those banks I've stray'd,
And watch'd the wave that wander'd by;
Full long their loss shall I bewail.
Farewell the fields of Irwan's vale!

Yet still, within yon vacant grove,
To mark the close of parting day,
Along yon flowery banks to rove,
And watch the wave that winds away,
Fair Fancy sure shall never fail,
Though far from these and Irwan's vale.

Dr. Langhorne.—Born 1735, Died 1779.

935.—OWEN OF CARRON.

I.

On Carron's side the primrose pale,
Why does it wear a purple hue?
Ye maidens fair of Marhvale,
Why stream your eyes with pity's dew?

'Tis all with gentle Owen's blood
That purple grows the primrose pale;
That pity pours the tender flood
From each fair eye in Marhvale.

The evening star sat in his eye,
The sun his golden tresses gave,
The north's pure morn her orient dye,
To him who rests in yonder grave!

Beneath no high, historic stone,
Though nobly born, is Owen laid.
Stretch'd on the greenwood's lap alone,
He sleeps beneath the waving shade

There many a flowery race hath sprung,
And fled before the mountain gale,
Since first his simple dirge he sung.
Ye maidens fair of Marhvale!

Yet still, when May with fragrant feet
Hath wander'd o'er your meads of gold,
That dirge I hear so simply sweet
Far echo'd from each evening fold.

II

'Twas in the pride of Wilham's day,
When Scotland's honours flourish'd still,
That Moray's earl, with mighty sway,
Bare rule o'er many a Highland hill

And far for him their fruitful store
The furer plains of Carron spread,
In fortune rich, in offspring poor,
An only daughter crown'd his bed

Oh! write not poor—the wealth that flows
In waves of gold round India's throne,
All in her shining breast that glows,
To Ellen's charms, were earth and stone.

For her the youth of Scotland sigh'd,
The Frenchman gay, the Spaniard grave,
And smoother Italy applied,
And many an English baron brave.

In vain by foreign arts assail'd,
No foreign loves her breast beguile,
And England's honest valour fail'd,
Paid with a cold, but courteous smile.

Ah! woe to thee, young Nithsdale,
That o'er thy cheek those roses stray'd,
Thy breath, the violet of the vale,
Thy voice, the music of the shade!

“Ah! woe to thee, that Ellen's love
Alone to thy soft tale would yield!
For soon those gentle arms shall prove
The conflict of a ruder field.”

'Twas thus a wayward sister spoke,
And cast a rueful glance behind,
As from her dim wood-glen she broke,
And mounted on the moaning wind.

She spoke and vanish'd—more unmoved
Than Moray's rocks, when storms invest,
The valiant youth by Ellen loved,
With aught that fear or fate suggest.

For love, methinks, hath power to raise
The soul beyond a vulgar state,
Th' unconquer'd banners he displays
Control our fears and fix our fate.

III

'Twas when, on summer's softest eve,
Of clouds that wander'd west away,
Twilight with gentle hand did weave
Her fairy robe of night and day,

When all the mountain gales were still,
And the waves slept against the shore,
And the sun, sunk beneath the hill,
Left his last smile on Lammermore,

Led by those waking dreams of thought
That warm the young unpractised breast,
Her wonted bower sweet Ellen sought,
And Carron murmur'd near, and soothed her
into rest

IV

There is some kind and courtly sprite
That o'er the realm of fancy reigns,
Throws sunshine on the mask of night,
And smiles at slumber's powerless chains,

'Tis told, and I believe the tale,
At this soft hour that sprite was there,
And spread with fairer flowers the vale,
And fill'd with sweeter sounds the air.

A bower he framed (for he could frame
What long might weary mortal wight.
Swift as the lightning's rapid flame
Darts on the unsuspecting sight).

Such bower he framed with magic hand,
As well that wizard bard hath wove,
In scenes where fair Armida's wand
Waved all the witcheries of love:

Yet was it wrought in simple show,
Nor Indian munes nor orient shores
Had lent their glories here to glow,
Or yielded here their shining stores.

All round a poplar's trembling arms
The wild rose wound her damask flower,
The woodbine lent her spicy charms,
That loves to weave the lover's bower.

The ash, that courts the mountain-air,
In all her painted blooms array'd,
The wilding's blossom blushing fair,
Combined to form the flowery shade.

With thyme that loves the brown hill's breast,
The cowslip's sweet, reclining head,
The violet of sky-woven vest,
Was all the fairy ground bespread.

But who is he, whose looks so fair
Adown his manly shoulders flow?
Beside him lies the hunter's spear,
Beside him sleeps the warrior's bow.

He bends to Ellen—(gentle sprite!
Thy sweet seductive arts forbear),
He courts her arms with fond delight,
And instant vanishes in air

V.

Hast thou not found at early dawn
Some soft ideas melt away,
If o'er sweet vale, or flow'ry lawn,
The sprite of dreams hath bid thee stray?

Hast thou not some fair object seen,
And, when the fleeting form was past,
Still on thy memory found its mien,
And felt the fond idea last?

Thou hast—and oft the pictured view,
Seen in some vision counted vain,
Has struck thy wond'ring eye anew,
And brought the long-lost dream again.

With warrior-bow, with hunter's spear,
With looks adown his shoulder spread,
Young Nithsdale is ranging near—
He's ranging near yon mountain's head.

Scarce had one pale moon pass'd away,
And fill'd her silver urn again,
When in the devious chase to stray,
Afraid from all his woodland train,

To Carron's banks his fate consign'd;
And, all to shun the fervid hour,
He sought some friendly shade to find,
And found the visionary bower

VI.

Led by the golden star of love,
Sweet Ellen took her wonted way,
And in the deep defending grove
Sought refuge from the fervid day—

Oh!—who is he whose ringlets fair
Disorder'd o'er his green vest flow,
Reclined to rest—whose sunny hair
Half hides the fair cheek's ardent glow?

'Tis he, that sprite's illusive guest,
(Ah me! that sprites can fate control!)
That lives still imaged on her breast,
That lives still pictured in her soul

As when some gentle spirit fled
From earth to breathe Elysian air,
And, in the train whom we call dead,
Perceives its long-loved partner there;

Soft, sudden pleasure rushes o'er,
Resistless, o'er its airy frame,
To find its future fate restore
The object of its former flame:

So Ellen stood—less power to move
 Had he, who, bound in slumber's chain,
 Seem'd hap'ly o'er his hills to rove,
 And wind his woodland chase again.

She stood, but trembled—mingled fear,
 And fond delight, and melting love,
 Seized all her soul, she came not near,
 She came not near that fated grove.

She strives to fly—from wizard's wand
 As well might powerless captive fly—
 The new-cropt flower falls from her hand—
 Ah ! fall not with that flower to die !

VII

Hast thou not seen some azure gleam
 Smile in the morning's orient eye,
 And skurt the reddening cloud's soft beam
 What time the sun was hasting nigh ?

Thou hast—and thou canst fancy well
 As any Muse that meets thine ear,
 The soul-set eye of Nithsdale,
 When, waked, it fix'd on Ellen near

Silent they gazed—that silence broke
 "Hail, goddess of these groves (he cried),
 O let me wear thy gentle yoke !
 O let me in thy service bide !

For thee I'll climb the mountains steep,
 Unwearied chase the destined prey,
 For thee I'll pierce the wild wood deep,
 And part the sprays that vex thy way

For thee—"O stranger, cease," she said,
 And swift away, like Daphne, flew,
 But Daphne's flight was not delay'd
 By aught that to her bosom grew

VIII

'Twas Atalanta's golden fruit,
 The fond idea that confined
 Fair Ellen's steps, and bless'd his suit,
 Who was not far, not far behind

O love ! within those golden vales,
 Those genial ains where thou wast born,
 Where nature, listening thy soft tales,
 Leans on the rosy breast of morn,

Where the sweet smiles, the graces dwell,
 And tender sighs the heart remove,
 In silent eloquence to tell
 Thy tale, O soul-subduing love !

Ah ! wherefore should grim rage be nigh,
 And dark distrust, with changeful face,
 And jealousy's reverted eye
 Be near thy fair, thy favour'd place ?

IX

Earl Barnard was of high degree,
 And lord of many a lowland hund,
 And long for Ellen love had he,
 Had love, but not of gentle kind.

From Moray's halls her absent hour
 He watch'd with all a miser's care ;
 The wide domain, the princely dower
 Made Ellen more than Ellen fair

Ah wretch ! to think the liberal soul
 May thus with fair affection part !
 Though Lothian's vales thy sway control,
 Know, Lothian is not worth one heart

Studious he marks her absent hour,
 And, winding far where Carron flows,
 Sudden he sees the fated bower,
 And red rage on his dark brow glows.

For who is he ?—"Tis Nithsdale !
 And that fair form with arm reclined
 On his ?—"Tis Ellen of the vale,
 'Tis she (O powers of vengeance !) kind.

Should he that vengeance swift pursue ?
 No—that would all his hopes destroy ;
 Moray would vanish from his view,
 And rob him of a miser's joy

Unseen to Moray's halls he hies—
 He calls his slaves, his ruffian band,
 And, "Haste to yonder groves," he cries,
 "And ambush'd he by Carron's strand.

What time ye mark from bower or glen
 A gentle lady take her way,
 To distance due, and far from ken,
 Allow her length of time to stay

Then ransack straight that range of groves—
 With hunter's spear, and vest of green,
 If chance a rosy stripling roves,—
 Ye well can aim your arrows keen "

And now the ruffian slaves are nigh,
 And Ellen takes her homeward way :
 Though stay'd by many a tender sigh,
 She can no longer, longer stay.

Pensive, against yon poplar pale
 The lover leans his gentle heart,
 Revolving many a tender tale,
 And wond'ring still how they could part.

Three arrows pierced the desert air,
 Ere yet his tender dreams depart,
 And one struck deep his forehead fair,
 And one went through his gentle heart

Love's waking dream is lost in sleep—
 He lies beneath yon poplar pale,
 Ah ! could we marvel ye should weep,
 Ye maidens fair of Marhvale !

X.

When all the mountain gales were still,
 And the wave slept against the shore,
 And the sun, sunk beneath the hill,
 Left his last smile on Lammermore,

Sweet Ellen takes her wonted way
 Along the fairy-featured vale
 Bright o'er his wave does Carron play,
 And soon she'll meet her Nithsdale.

She'll meet him soon—for, at her sight,
 Swift as the mountain deer he sped ;
 The evening shades will sink in night—
 Where art thou, loitering lover, fled ?

O ! she will chide thy trifling stay,
 E'en now the soft reproach she frames :
 " Can lovers brook such long delay ?
 Lovers that boast of ardent flames ! "

He comes not—weary with the chase,
 Soft slumber o'er his eyelids throws
 Her veil—we'll steal one dear embrace,
 We'll gently steal on his repose.

This is the bower—we'll softly tread—
 He sleeps beneath yon poplar pale—
 Lover, if e'er thy heart has bled,
 Thy heart will far forego my tale !

XI.

Ellen is not in princely bower,
 She's not in Moray's splendid train ;
 Their mistress dear, at midnight hour,
 Her weeping maidens seek in vain.

Her pillow swells not deep with down ;
 For her no balms their sweets exhale .
 Her limbs are on the pale turf thrown,
 Press'd by her lovely cheek as pale.

On that fair cheek, that flowing hair,
 The broom its yellow leaf hath shed,
 And the chill mountain's early air
 Blows wildly o'er her beauteous head.

As the soft star of orient day,
 When clouds involve his rosy light,
 Darts through the gloom a transient ray,
 And leaves the world once more to night,

Returning life illumines her eye,
 And slow its languid orb unfolds,—
 What are those bloody arrows nigh ?
 Sure, bloody arrows she beholds !

What was that form so ghastly pale,
 That low beneath the poplar lay ?—
 'Twas some poor youth—" Ah, Nithsdale ! "
 She said, and silent sunk away.

XII.

The morn is on the mountains spread,
 The woodlark trails his liquid strain—
 Can morn's sweet music rouse the dead ?
 Give the set eye its soul again ?

A shepherd of that gentler mind
 Which nature not profusely yields,
 Seeks in these lonely shades to find
 Some wanderer from his little fields.

Aghast he stands—and simple fear
 O'er all his paly visage glides—
 " Ah me ! what means this misery here ?
 What fate this lady fair betides ? "

He bears her to his friendly home,
 When life, he finds, has but retired —
 With haste he frames the lover's tomb,
 For his is quite, is quite expired !

XIII

" O hide me in thy humble bower,"
 Returning late to life, she said,
 " I'll bind thy crook with many a flower,
 With many a rosy wreath thy head

Good shepherd, haste to yonder grove,
 And, if my love asleep is laid,
 Oh ! wake him not, but softly move
 Some pillow to that gentle head

Sure, thou wilt know him, shepherd swain,
 Thou know'st the sun-myc o'er the sea—
 But oh ! no lamb in all thy train
 Was e'er so mild, so mild as he "

" His head is on the wood-moss laid,
 I did not wake his slumber deep—
 Sweet sung the redbreast o'er the shade—
 Why, gentle lady, would you weep ? "

As flowers that fade in burning day,
 At evening find the dew-drop dear,
 But fiercer feel the noontide ray,
 When soften'd by the nightly tear,

Returning in the flowing tear,
 This lovely flower, more sweet than they,
 Found her fair soul, and, wand'ring near,
 The stranger, reason, cross'd her way

Found her fair soul—Ah ! so to find
 Was but more dreadful grief to know !
 Ah ! sure the privilege of mind
 Cannot be worth the wish of woe !

XIV.

On melancholy's silent urn
 A softer shade of sorrow falls,
 But Ellen can no more return,
 No more return to Moray's halls.

Beneath the low and lonely shade
 The slow-consuming hour she'll weep,
 Till nature seeks her last left aid
 In the sad sombre arms of sleep.

" These jewels all unmeet for me,
 Shalt thou," she said, " good shepherd, take ;
 These gems will purchase gold for thee,
 And these be thine for Ellen's sake.

So fail thou not, at eve or morn,
 The rosemary's pale bough to bring—
 Thou know'st where I was found forlorn—
 Where thou hast heard the redbreast sing

Heedful I'll tend thy flocks the while,
Or aid thy shepherdess's care,
For I will share her humble toil,
And I her friendly roof will share."

XV

And now two longsome years are past
In luxury of lonely pain—
The lovely mourner, foun'd at last,
To Moray's halls is borne again

Yet has she left one object dear
That wears love's sunny eye of joy—
Is Nithsdale reviving here?
Or is it but a shepherd's boy?

By Carron's side, a shepherd's boy,
He binds his vale-flowers with the reed;
He wears love's sunny eye of joy,
And birth he little seems to heed.

XVI.

But ah! no more his infant sleep
Closes beneath a mother's smile,
Who, only when it closed, would weep,
And yield to tender woe the while.

No more, with fond attention dear,
She seeks th' unspoken wish to find;
No more shall she, with pleasure's tear,
See the soul waxing into mind

XVII.

Does nature bear a tyrant's breast?
Is she the friend of stern control?
Wears she the despot's purple vest?
Or fetters she the free-born soul?

Where, worst of tyrants, is thy claim
In chains thy children's breasts to bind?
Gavest thou the Promethean flame?
The incommunicable mind?

Thy offspring are great nature's—free,
And of her fair dominion heirs;
Each privilege she gives to thee;
Know, that each privilege is theirs.

They have thy feature, wear thine eye,
Perhaps some feelings of thy heart;
And wilt thou their loved hearts deny
To act their fair, their proper part?

XVIII.

The lord of Lothian's fertile vale,
Ill-fated Ellen, claims thy hand;
Thou know'st not that thy Nithsdale
Was low laid by his ruffian band.

And Moray, with unfather'd eyes,
Fix'd on fair Lothian's fertile dale,
Attends his human sacrifice,
Without the Grecian painter's veil.

O married love! thy bard shall own,
Where two congenial souls unite,
Thy golden chain inlaid with down,
Thy lamp with heaven's own splendour bright.

But of no radiant star of love,
O Hymen! smile on thy fair mate,
Thy chain a wretched weight shall prove,
Thy lamp a sad sepulchral light.

XIX

And now has time's slow wandering wing
Borne many a year unmark'd with speed—
Where is the boy by Carron's spring,
Who bound his vale-flowers with the reed?

Ah me! those flowers he binds no more,
No early charm returns again,
The parent, nature, keeps in store
Her best joys for her little train

No longer heed the sunbeam bright
That plays on Carron's breast he can,
Reason has lent her quivering light,
And shown the chequer'd field of man.

XX

As the first human hair of earth
With pensive eye himself survey'd,
And, all unconscious of his birth,
Sat thoughtful oft in Eden's shade;

In pensive thought so Owen stray'd
Wild Carron's lonely woods among,
And once within their greenest glade,
He fondly flamed his simple song:

XXI.

"Why is this crook adorn'd with gold?
Why am I tales of ladies told?
Why does no labour me employ,
If I am but a shepherd's boy?"

A silken vest like mine so green
In shepherd's hut I have not seen—
Why should I in such vesture joy,
If I am but a shepherd's boy?

I know it is no shepherd's art
His written meaning to impart—
They teach me sure an idle toy,
If I am but a shepherd's boy,

Thus bracelet bright that binds my arm—
It could not come from shepherd's farm;
It only would that arm annoy,
If I were but a shepherd's boy.

And O thou silent picture fair,
That lovest to smile upon me there,
O say, and fill my heart with joy,
That I am not a shepherd's boy."

XXII.

Ah, lovely youth! thy tender lay
May not thy gentle life prolong:
Seest thou yon nightingale a prey?
The fierce hawk hovering o'er his song?

His little heart is large with love
He sweetly hails his evening star ;
And fate's more pointed arrows move,
Insidious, from his eye afar

XXIII.

The shepherdess, whose kindly care
Had watch'd o'er Owen's infant breath,
Must now their silent mansions share,
Whom time leads calmly down to death.

"O tell me, parent if thou art,
What is this lovely picture dear ?
Why wounds its mournful eye my heart ?
Why flows from mine th' unbidden tear ?"

"Ah, youth ! to leave thee loth am I,
Though I be not thy parent dear ;
And wouldst thou wish, or ere I die,
The story of thy birth to hear ?"

But it will make thee much bewail,
And it will make thy fair eye swell—"
She said, and told the woesome tale,
As sooth as shepherdess might tell

XXIV

The heart that sorrow doom'd to share
Has worn the frequent seal of woe,
Its sad impressions learns to bear,
And finds full oft its ruin slow

But when that zeal is first imprest,
When the young heart its pain shall try,
From the soft, yielding, trembling breast,
Oft seems the startled soul to fly

Yet fled not Owen's—wild amaze
In paleness clothed, and lifted hands,
And horror's dread unmeaning gaze,
Mark the poor statue as it stands.

The simple guardian of his life
Look'd wistful for the tear to glide,
But, when she saw his tearless strife,
Silent, she lent him one and died

XXV

"No, I am not a shepherd's boy,"
Awaking from his dream, he said :
"Ah, where is now the promised joy
Of this ?—for ever, ever fled !"

O picture dear !—for her loved sake
How fondly could my heart bewail !
My friendly shepherdess, O wake,
And tell me more of this sad tale.

O tell me more of this sad tale—
No, thou enjoy thy gentle sleep !
And I will go to Lothian's vale,
And more than all her waters weep."

XXVI.

Owen to Lothian's vale is fled—
Earl Barnard's lofty towers appear—
"O ! art thou there ?" the full heart said,
"O ! art thou there, my parent dear ?"

Yes, she is there : from idle state
Oft has she stole her hour to weep ;
Think how she "by thy cradle sat,"
And how she "fondly saw thee sleep"

Now tries his trembling hand to frame
Full many a tender line of love.
And still he blots the parent's name,
For that, he fears, might fatal prove.

XXVII

O'er a fair fountain's smiling side
Reclined a dim tower, clad with moss,
Where every bird was wont to bide,
That languish'd for its partner's loss

This scene he chose, this scene assign'd
A parent's first embrace to wait,
And many a soft fear fill'd his mind,
Anxious for his fond letter's fate

The hand that bore those lines of love,
The well-informing bracelet bore—
Ah ! may they not unprosperous prove !
Ah ! safely pass yon dangerous door !

XXVIII

"She comes not,—can she then delay ?"
Cried the fair youth, and dropt a tear—
"Whatever filial love could say,
To her I said, and call'd her dear.

She comes—Oh ! no—encircled round,
'Tis some rude chief with many a spear.
My hapless tale that earl has found—
Ah me ! my heart !—for her I fear"

His tender tale that earl had read,
Or ere it reach'd his lady's eye,
His dark brow wears a cloud of red,
In rage he deems a rival nigh

XXIX.

'Tis o'er—those looks that waved in gold,
That waved adown those cheeks so fair,
Wreathed in the gloomy tyrant's hold,
Hang from the sever'd head in air !

That streaming head he joys to bear
In horrid guise to Lothian's halls !
Bids his grim ruffians place it there,
Erect upon the frowning walls.

The fatal tokens forth he drew—
"Know'st thou these—Ellen of the vale ?"
The pictured bracelet soon she knew,
And soon her lovely cheek grew pale.

The trembling victim straight he led,
Ere yet her soul's first fear was o'er :
He pointed to the ghastly head—
She saw—and sunk to rise no more.

Dr. Langhorne —Born 1735, Died 1779.

936.—A LAWYER'S FAREWELL TO HIS
MUSE.

As, by some tyrant's stern command,
A wretch forsakes his native land,
In foreign climes condemn'd to roam
An endless exile from his home;
Pensive he treads the destined way,
And dreads to go, nor dares to stay;
Till on some neighbouring mountain's brow
He stops, and turns his eyes below;
There, melting at the well-known view,
Drops a last tear, and bids adieu.
So I, thus doom'd from thee to part,
Gay queen of fancy and of art,
Reluctant move, with doubtful mind,
Off stop, and often look behind.
Companion of my tender age,
Serenely gay, and sweetly sage,
How blithesome we were wont to rove,
By verdant hill or shady grove,
Where fervent bees, with humming voice,
Around the homed oak rejoice,
And aged elms, with awful bend,
In long cathedral walks extend!
Lull'd by the lapse of gliding floods,
Cheer'd by the warbling of the woods,
How blest my days, my thoughts how free,
In sweet society with thee!
Then all was joyous, all was young,
And years unheeded roll'd along
But now the pleasing dream is o'er,
These scenes must charm me now no more;
Lost to the fields, and torn from you—
Farewell!—a long, a last adieu.
Me wrangling courts, and stubborn law,
To smoke, and crowds, and cities draw:
There selfish faction rules the day,
And pride and avarice throng the way!
Diseases taint the murky air,
And midnight conflagrations glare;
Loose Revelry, and Riot bold,
In frighted streets their orgies hold;
Or, where in silence all is drown'd,
Fell Murder walks his lonely round;
No room for peace, no room for you;
Adieu, celestial nymph, adieu!
Shakspeare, no more thy sylvan son,
Nor all the art of Addison,
Pope's heaven-strung lyre, nor Waller's
ease,
Nor Milton's mighty self must please:
Instead of these, a formal band
In furs and coifs around me stand;
With sounds uncouth and accents dry,
That grate the soul of harmony,
Each pedant sage unlocks his store
Of mystic, dark, discordant lore,
And points with tottering hand the ways
That lead me to the thorny maze.
There, in a winding close retreat,
Is justice doom'd to fix her seat;
There, fenced by bulwarks of the law,
She keeps the wondering world in awe;
And there, from vulgar sight retired,
Like eastern queen, is more admired.

Oh let me pierce the secret shade
Where dwells the venerable maid!
There humbly mark, with reverend awe,
The guardian of Britannia's law;
Unfold with joy her sacred page,
The united boast of many an age;
Where, mix'd, yet uniform, appears
The wisdom of a thousand years.
In that pure spring the bottom view,
Clear, deep, and regularly true;
And other doctrines thence imbibe
Than lurk within the sordid scribe,
Observe how parts with parts unite
In one harmonious rule of right,
See countless wheels distinctly tend
By various laws to one great end;
While mighty Alfred's piercing soul
Pervades and regulates the whole
Then welcome business, welcome strife,
Welcome the cares, the thorns of life,
The visage wan, the pore-blind sight,
The toil by day, the lamp at night,
The tedious forms, the solemn prate,
The pert dispute, the dull debate,
The drowsy bench, the babbling hall,
For thee, fair Justice, welcome all!
Thus, though my noon of life be past,
Yet let my setting sun, at last,
Find out the still, the rural cell,
Where sage retirement loves to dwell!
There let me taste the homefelt bliss
Of innocence and inward peace,
Untainted by the guilty bribe,
Uncours'd amid the harpy tribe,
No orphan's cry to wound my ear;
My honour and my conscience clear
Thus may I calmly meet my end,
Thus to the grave in peace descend.

*Sir William Blackstone.—
Born 1728, Died 1780.*

937 —O, NANNY, WILT THOU GANG
WI' ME

O, Nanny, wilt thou gang wi' me,
Nor sigh to leave the haunting town?
Can silent glens have charms for thee,
The lowly cot and russet gown?
Nae langer drest in silken sheen,
Nae langer deck'd wi' jewels rare,
Say, canst thou quit each courtly scene,
Where thou wert fairest of the fair?

O, Nanny, when thou'rt far awa,
Wilt thou not cast a look behind?
Say, canst thou face the flaky snaw,
Nor shrink before the winter wind?
O can that soft and gentle mien
Severest hardships learn to bear,
Nor, sad, regret each courtly scene,
Where thou wert fairest of the fair?

O, Nanny, canst thou love so true,
Through perils keen w' me to gae?
Or, when thy swam mishap shall rue,
To share with him the pang of wae?
Say, should disease or pain befall,
Wilt thou assume the nurse's care,
Nor, wishful, those gay scenes recall,
Where thou wert fairest of the fair?

And when at last thy love shall die,
Wilt thou receive his parting breath?
Wilt thou repress each struggling sigh,
And cheer with smiles the bed of death?
And wilt thou o'er his much-loved clay
Strew flowers, and drop the tender tear?
Nor then regret those scenes so gay,
Where thou wert fairest of the fair?

Dr. Thomas Percy.—Born 1728, Died 1811.

938.—THE FRIAR OF ORDERS GRAY.

It was a friar of orders gray
Walk'd forth to tell his beads,
And he met with a lady fair,
Clad in a pilgrim's weeds.

"Now Christ thee save, thou reverend friar!
I pray thee tell to me,
If ever at yon holy shrine
My true love thou didst see."

"And how should I know your true love
From many another one?"
"Oh! by his cockle hat and staff,
And by his sandal shoon

But chiefly by his face and mien,
That were so fair to view,
His flaxen locks that sweetly curl'd,
And eyes of lovely blue."

"O lady, he is dead and gone!
Lady, he's dead and gone!
At his head a green grass turf,
And at his heels a stone.

Within these holy cloisters long
He languish'd, and he died,
Lamenting of a lady's love,
And 'planning of her pride.

Here bore him barefaced on his bier
Six proper youths and tall,
And many a tear bedew'd his grave
Within yon kirkyard wall."

"And art thou dead, thou gentle youth—
And art thou dead and gone?"
And didst thou die for love of me?
Break, cruel heart of stone!"

"O weep not, lady, weep not so,
Some ghostly comfort seek:
Let not vain sorrow rive thy heart,
Nor tears bedew thy cheek"

"O do not, do not, holy friar,
My sorrow now reprove;
For I have lost the sweetest youth
That e'er won lady's love.

And now, alas! for thy sad loss
I'll evermore weep and sigh;
For thee I only wish'd to live,
For thee I wish to die."

"Weep no more, lady, weep no more;
Thy sorrow is in vain.
For violets pluck'd, the sweetest shower
Will ne'er make grow again.

Our joys as winged dreams do fly;
Why then should sorrow last?
Since grief but aggravates thy loss,
Grieve not for what is past"

"O say not so, thou holy friar!
I pray thee say not so;
For since my true love died for me,
'Tis meet my tears should flow.

And will he never come again—
Will he ne'er come again?
Ah, no! he is dead, and laid in his grave,
For ever to remain.

His cheek was redder than the rose—
The comeliest youth was he;
But he is dead and laid in his grave,
Alas! and woe is me."

"Sigh no more, lady, sigh no more,
Men were deceivers ever,
One foot on sea, and one on land,
To one thing constant never

Hadst thou been fond, he had been false,
And left thee sad and heavy,
For young men ever were fickle found,
Since summer trees were leafy"

"Now say not so, thou holy friar,
I pray thee say not so,
My love he had the truest heart—
O he was ever true!"

And art thou dead, thou much-loved youth
And didst thou die for me?
Then farewell home; for evermore
A pilgrim I will be

But first upon my true love's grave
My weary limbs I'll lay,
And thence I'll kiss the green grass turf
That wraps his breathless clay"

"Yet stay, fair lady, rest a while
Beneath this cloister wall,
The cold wind through the hawthorn blows,
And drizzly rain doth fall."

"O stay me not, thou holy friar,
O stay me not, I pray;
No drizzly rain that falls on me
Can wash my fault away."

"Yet stay, fair lady, turn again,
And dry those pearly tears,
For see, beneath this gown of gray,
Thy own true love appears.

Here, forced by grief and hopeless love,
These holy weeds I sought,
And here, amid these lonely walls,
To end my days I thought

But haply, for my year of grace
Is not yet pass'd away,
Might I still hope to win thy love,
No longer would I stay "

"Now farewell grief, and welcome joy
Once more unto my heart,
For since I've found thee, lovely youth,
We never more will part "

Dr. Thomas Percy — Born 1728, Died 1811.

939.—THE CAVE

The wind is up, the field is bare,
Some hermit lead me to his cell,
Where Contemplation, lonely fair,
With bless'd content has chose to dwell

Behold! it opens to my sight,
Dark in the rock, beside the flood,
Dry fern around obstructs the light,
The winds above it move the wood

Reflected in the lake, I see
The downward mountains and the skies,
The flying bird, the waving tree,
The goats that on the hill arise.

The gray-cloak'd herd drives on the oow,
The slow-paced fowler walks the heath,
A freckled pointer scours the brow,
A musing shepherd stands beneath.

Curved o'er the ruin of an oak,
The woodman lifts his axe on high;
The hills re-echo to the stroke,
I see—I see the shivers fly!

Some rural maid, with apron full,
Brings fuel to the homely flame;
I see the smoky columns roll,
And, through the chunky hut, the beam

Beside a stone o'ergrown with moss,
Two well-met hunters talk at ease;
Three panting dogs beside repose,
One bleeding deer is stretch'd on grass.

A lake at distance spreads to sight,
Skirted with shady forests round,
In midst, an island's rocky height
Sustains a ruin, once renown'd.

One tree bends o'er the naked walls;
Two broad-wing'd eagles hover nigh;
By intervals a fragment falls,
As blows the blast along the sky.

The rough-spun hinds the pinnace guide
With labouring oars along the flood;
An angler, bending o'er the tide,
Hangs from the boat the insidious wood.

Beside the flood, beneath the rocks,
On grassy bank, two lovers lean,
Bend on each other amorous looks,
And seem to laugh and kiss between.

The wind is rustling in the oak;
They seem to hear the tread of feet;
They start, they rise, look round the rock,
Again they smile, again they meet

But see! the grey mist from the lake
Ascends upon the shady hills;
Dark storms the murmuring forests shake,
Rain beats around a hundred rills.

To Damon's homely hut I fly;
I see it smoking on the plain;
When storms are past and fair the sky,
I'll often seek my cave again.

James Macpherson — Born 1738, Died 1796.

940.—MORNING.

Bright sun had in his ruddy robes been
dight,
From the red east he fitted with his
train,
The Hours draw away the gate of Night,
Her sable tapestry was rent in twain.
The dancing streaks bedecked heaven's plain,
And on the dew did smile with skimmering
eye,
Like gouts of blood which do black armour
stain,
Shining upon the bourn which standeth by,
The soldier stood upon the hills side,
Like young enleaved trees which in a forest
bide.

Chatterton.—Born 1752, Died 1770.

941 —SPRING.

The budding floweret blushes at the light,
The meads be sprinkled with the yellow
hue,
In daisied mantles is the mountain dight,
The fresh young cowslip bendeth with the
dew,
The trees enleaved, into heaven straight,

When gentle winds do blow, to whistling din
is brought.

The evening comes, and brings the dews
along,

The ruddy walkin shineth to the eyne,
Around the ale-stake minstrels sing the song,
Young ivy round the door-post doth entwine;

I lay me on the grass, yet to my will
Albeit all is fair, there lacketh something
still

Chatterton.—Born 1752, Died 1770.

942 —THE PROPHECY

This truth of old was sorrow's friend—
"Times at the worst will surely mend"
The difficulty's then to know
How long Oppression's clock can go;
When Britain's sons may cease to sigh,
And hope that their redemption's nigh.

When vile Corruption's brazen face
At council-board shall take her place;
And lords-commissioners resort
To welcome her at Britain's court;
Look up, ye Britons ' cease to sigh,
For your redemption draweth nigh.

See Pension's harbour, large and clear,
Defended by St. Stephen's pier '
The entrance safe, by current led,
Tiding round G——'s jetty head;
Look up, ye Britons ' cease to sigh,
For your redemption draweth nigh.

When civil power shall snore at ease;
While soldiers fire—to keep the peace,
When murders sanctuary find,
And petticoats can Justice blind;
Look up, ye Britons ' cease to sigh,
For your redemption draweth nigh.

Commerce o'er Bondage will prevail,
Free as the wind that fills her sail
When she complains of vile restraint,
And Power is deaf to her complaint,
Look up, ye Britons ' cease to sigh,
For your redemption draweth nigh.

When at Bute's feet poor Freedom lies,
Mark'd by the priest for sacrifice,
And doom'd a victim for the sins
Of half the outs and all the ins,
Look up, ye Britons ' cease to sigh,
For your redemption draweth nigh.

When time shall bring your wish about,
Or, seven-years' lease, you sold, is out;
No future contract to fulfil;
Your tenants holding at your will;
Raise up your heads! your right demand—
For your redemption's in your hand.

Then is your time to strike the blow,
And let the slaves of Mammon know,
Britain's true sons a bribe can scorn,
And die as free as they were born.
Virtue again shall take her seat,
And your redemption stand complete.

Chatterton —Born 1752, Died 1770.

943 —BRISTOW TRAGEDY, OR THE DEATH OF SIR CHARLES BAWDIN.

The feather'd songster chanticleer
Had wound his bugle-horn,
And told the early villager
The coming of the morn :

King Edward saw the ruddy streaks
Of light eclipse the gray,
And heard the raven's croaking throat
Proclaim the fated day.

"Thou'rt right," quoth he, "for by the God
That sits enthroned on high '
Charles Bawdin, and his fellows twain,
To-day shall surely die."

Then with a jug of nappy ale
His knights did on him wait;
"Go tell the traitor, that to-day
He leaves this mortal state "

Sir Canterlone then bended low,
With heart brimful of woe;
He journey'd to the castle-gate,
And to Sir Charles did go

But when he came, his children twain,
And eke his loving wife,
With briny tears did wet the floor,
For good Sir Charles's life

"Oh good Sir Charles!" said Canterlone,
"Bad tidings I do bring"
"Speak boldly, man," said brave Sir Charles;
"What says the traitor king?"

"I grieve to tell before you sun
Does from the welkin fly,
He hath upon his honour sworn,
That thou shalt surely die."

"We all must die," said brave Sir Charles;
"Of that I'm not afraid,
What boots to live a little space?
Thank Jesus, I'm prepared.

But tell thy king, for mine he's not,
I'd sooner die to-day,
Than live his slave, as many are,
Though I should live for aye."

Then Canterlone he did go out,
To tell the mayor straight
To get all things in readiness
For good Sir Charles's fate

Then Mr Canynge sought the king,
And fell down on his knee,
"I'm come," quoth he, "unto your grace,
To move your clemency"

"Then," quoth the king, "your tale speak out,
You have been much our friend,
Whatever your request may be,
We will to it attend"

"My noble hege! all my request
Is for a noble knight,
Who, though mayhap he has done wrong,
He thought it still was right

He has a spouse and children twain,
All run'd are for aye,
If that you are resolved to let
Charles Bawdin die to-day"

"Speak not of such a traitor vile,"
The king in fury said,
"Before the evening star doth shine,
Bawdin shall lose his head

Justice does loudly for him call,
And he shall have his meed:
Speak, Mr Canynge! what thing else
At present do you need?"

"My noble hege!" good Canynge said,
"Leave justice to our God,
And lay the iron rule aside,
Be thine the olive rod

Was God to search our hearts and reins,
The best were sinners great,
Christ's vicar only knows no sin,
In all this mortal state

Let mercy rule thine infant reign,
'Twill fix thy crown full sure,
From race to race thy family
All sovereigns shall endure

But if with blood and slaughter thou
Begin thy infant reign,
Thy crown upon thy children's brows
Will never long remain"

"Canynge, away! this traitor vile
Has scorn'd my power and me,
How canst thou then for such a man
Entreat thy clemency?"

"My noble hege! the truly brave
Will valorous actions prize,
Respect a brave and noble mind,
Although in enemies"

"Canynge, away! By God in heaven
That did me being give,
I will not taste a bit of bread
Whilst this Sir Charles doth live!

By Mary, and all saints in heaven,
This sun shall be his last!"
Then Canynge dropp'd a briny tear,
And from the presence pass'd.

With heart brimful of gnawing grief,
He to Sir Charles did go,
And sat him down upon a stool,
And tears began to flow

"We all must die," said brave Sir Charles;
"What boots it how or when?"
Death is the sure, the certain fate,
Of all we mortal men

Say why, my friend, thy honest soul
Runs over at thine eye,
Is it for my most welcome doom
That thou dost child-like cry?"

Saith godly Canynge, "I do weep,
That thou so soon must die,
And leave thy sons and helpless wife,
'Tis thus that wets mine eye."

"Then dry the tears that out thine eye
From godly fountains spring,
Death I despise, and all the power
Of Edward, traitor-king.

When through the tyrant's welcome means
I shall resign my life,
The God I serve will soon provide
For both my sons and wife

Before I saw the lightsome sun,
This was appointed me,
Shall mortal man repine or grudge
What God ordains to be?"

How oft in battle have I stood,
When thousands died around,
When smoking streams of crimson blood
Imbrued the fatten'd ground.

How did I know that every dart
That cut the airy way,
Might not find passage to my heart,
And close mine eyes for aye?"

And shall I now, for fear of death,
Look wan and be dismay'd?"
No! from my heart fly childish fear;
Be all the man display'd.

Ah, godlike Henry! God forefend,
And guard thee and thy son,
If 'tis his will, but if 'tis not,
Why, then his will be done

My honest friend, my fault has been
To serve God and my prince;
And that I no time-server am,
My death will soon convince.

In London city was I born,
Of parents of great note;
My father did a noble arms
Emblazon on his coat

I make no doubt but he is gone
Where soon I hope to go,
Where we for ever shall be blest,
From out the reach of woe

He taught me justice and the laws
With pity to unite;
And eke he taught me how to know
The wrong cause from the right:

He taught me with a prudent hand
To feed the hungry poor,
Nor let my servants drive away
The hungry from my door.

And none can say but all my life
I have his wordis kept,
And summ'd the actions of the day
Each night before I slept

I have a spouse, go ask of her
If I defiled her bed?
I have a king, and none can lay
Black treason on my head.

In Lent, and on the holy eve,
From flesh I did refrain,
Why should I then appear dismay'd
To leave this world of pain?

No, hapless Henry! I rejoice
I shall not see thy death;
Most willingly in thy just cause
Do I resign my breath.

Oh, fickle people! ruin'd land!
Thou wilt ken peace no more;
While Richard's sons exalt themselves,
Thy brooks with blood will flow.

Say, were ye tired of godly peace,
And godly Henry's reign,
That you did chop your easy days
For those of blood and pain?

What though I on a sledge be drawn,
And mangled by a hund,
I do defy the traitor's power,
He cannot harm my mind;

What though, uphoisted on a pole,
My limbs shall rot in air,
And no rich monument of brass
Charles Bawdin's name shall bear,

Yet in the holy book above,
Which time can't eat away,
There with the servants of the Lord
My name shall live for aye.

Then welcome death! for life eterne
I leave this mortal life
Farewell, vain world, and all that's dear,
My sons and loving wife!

Now death as welcome to me comes
As e'er the month of May;
Nor would I even wish to live,
With my dear wife to stay."

Saith Canynge, "'Tis a goodly thing
To be prepared to die.
And from this world of pain and grief
To God in heaven to fly"

And now the bell began to toll,
And clarions to sound,
Sir Charles he heard the horses' feet
A-prancing on the ground.

And just before the officers
His loving wife came in,
Weeping unfeigned tears of woe
With loud and dismal din.

"Sweet Florence! now I pray forbear,
In quiet let me die;
Pray God that every Christian soul
May look on death as I.

Sweet Florence! why these briny tears?
They wash my soul away,
And almost make me wish for life,
With thee, sweet dame, to stay.

'Tis but a journey I shall go
Unto the land of bliss,
Now, as a proof of husband's love
Receive this holy kiss"

Then Florence, faltering in her say,
Trembling these wordis spoke:
"Ah, cruel Edward! bloody king!
My heart is well nigh broke

Ah, sweet Sir Charles! why wilt thou go
Without thy loving wife?
The cruel axe that cuts thy neck,
It eke shall end my life."

And now the officers came in
To bring Sir Charles away,
Who turned to his loving wife,
And thus to her did say:

"I go to life, and not to death,
Trust thou in God above,
And teach thy sons to fear the Lord,
And in their hearts him love.

Teach them to run the noble race
That I their father run,
Florence! should death thee take—adieu!
Ye officers lead on"

Then Florence raved as any mad,
And did her tresses tear;
"Oh stay, my husband, lord, and life!"
Sir Charles then dropp'd a tear.

Till tir'd out with raving loud,
She fell upon the floor;
Sir Charles exerted all his might,
And march'd from out the door.

Upon a sledge he mounted then,
With looks full brave and sweet,
Looks that enshone no more concern
Than any in the street

Before him went the council-men,
In scarlet robes and gold,
And tassels spangling in the sun,
Much glorious to behold.

The friars of Saint Augustine next
Appeared to the sight,
All clad in homely russet weeds,
Of godly monkish plight.

In different parts a godly psalm
Most sweetly they did chant,
Behind their back six minstrels came,
Who tuned the strange bataunt.

Then five-and-twenty archers came;
Each one the bow did bend,
From rescue of King Henry's friends
Sir Charles for to defend.

Bold as a lion came Sir Charles,
Drawn on a cloth-laid sledde,
By two black steeds in trappings white,
With plumes upon their head.

Behind him five and twenty more
Of archers strong and stout,
With bended bow each one in hand,
Marched in goodly rout.

Saint James's friars marchèd next,
Each one his part did chant,
Behind their backs six minstrels came,
Who tuned the strange bataunt.

Then came the mayor and aldermen,
In cloth of scarlet deck'd;
And their attending men each one,
Like eastern princes trick'd.

And after them a multitude
Of citizens did throng,
The windows were all full of heads,
As he did pass along.

And when he came to the high cross,
Sir Charles did turn and say,
"O Thou that savest man from sin,
Wash my soul clean this day."

At the great minster window sat
The king in mickle state,
To see Charles Bawdin go along
To his most welcome fate.

Soon as the sledde drew nigh enough,
That Edward he might hear,
The brave Sir Charles he did stand up,
And thus his words declare.

"Thou seest me, Edward ' traitor vile '
Exposed to infamy,
But be assured, disloyal man,
I'm greater now than thee.

By foul proceedings, murder, blood,
Thou wearest now a crown,
And hast appointed me to die
By power not thine own.

Thou thinkest I shall die to-day;
I have been dead till now,
And soon shall live to wear a crown
For aye upon my brow;

Whilst thou, perhaps, for some few years,
Shalt rule this fickle land,
To let them know how wide the rule
'Twixt king and tyrant hand.

Thy power unjust, thou traitor slave!
Shall fall on thy own head"—
From out of hearing of the king
Departed then the sledde.

King Edward's soul rush'd to his face,
He turn'd his head away,
And to his brother Gloucester
He thus did speak and say.

"To him that so-much-dreaded death
No ghastly terrors bring;
Behold the man! he spake the truth;
He's greater than a king!"

"So let him die!" Duke Richard said;
"And may each one our foes
Bend down their necks to bloody axe,
And feed the carrion crows."

And now the horses gently drew
Sir Charles up the high hill,
The axe did glister in the sun,
His precious blood to spill.

Sir Charles did up the scaffold go,
As up a gilded car
Of victory, by valorous chiefs
Garn'd in the bloody war.

And to the people he did say
"Behold you see me die,
For serving loyally my king,
My king most rightfully.

As long as Edward rules this land,
No quiet you will know;
Your sons and husbands shall be slain,
And brooks with blood shall flow.

You leave your good and lawful king,
When in adversity,
Like me, unto the true cause stick,
And for the true cause die."

Then he, with priests, upon his knees,
A prayer to God did make,
Beseeching him unto himself
His parting soul to take.

Then, kneeling down, he laid his head
Most seemly on the block,
Which from his body fair at once
The able headsman stroke.

And out the blood began to flow,
And round the scaffold twine;
And tears, enough to wash 't away,
Did flow from each man's eye.

The bloody axe his body fair
 Into four parts cut;
 And every part, and eke his head,
 Upon a pole was put.

One part did rot on Kinwulph-hill,
 One on the minster-tower,
 And one from off the castle-gate
 The crowen did devour

The other on Saint Paul's good gate,
 A dreary spectacle;
 His head was placed on the high cross,
 In high street most noble.

Thus was the end of Bawdin's fate
 God prosper long our king,
 And grant he may, with Bawdin's soul,
 In heaven God's mercy sung.

Chatterton.—Born 1752, Died 1770.

944.—THE MINSTREL'S SONG IN ELLA.

O! sing unto my roundelay;
 O! drop the briny tear with me;
 Dance no more at holiday,
 Like a running river be,
 My love is dead,
 Gone to his death-bed,
 All under the willow tree.

Black his hair as the winter night,
 White his neck as summer snow,
 Biddy his face as the morning light,
 Cold he lies in the grave below:
 My love is dead,
 Gone to his death-bed,
 All under the willow tree.

Sweet his tongue as throstle's note,
 Quick in dance as thought was he;
 Deft his tabor, cudgel stout;
 Oh! he lies by the willow tree.
 My love is dead,
 Gone to his death-bed,
 All under the willow tree

Hark! the raven flaps his wing,
 In the brier'd dell below;
 Hark! the death-owl loud doth sing,
 To the nightmares as they go.
 My love is dead,
 Gone to his death-bed,
 All under the willow tree.

See! the white moon shines on high;
 Whiter is my true-love's shroud,
 Whiter than the morning sky,
 Whiter than the evening cloud.
 My love is dead,
 Gone to his death-bed,
 All under the willow tree

Here, upon my true-love's grave,
 Shall the garish flowers be laid,
 Nor one holy saint to save
 All the sorrows of a maid
 My love is dead,
 Gone to his death-bed,
 All under the willow tree

With my hands I'll bind the briars,
 Round his holy coors to grow,
 Elfin-fairy, light your fires,
 Here my body still shall be.
 My love is dead,
 Gone to his death-bed,
 All under the willow tree

Come with acorn cup and thorn,
 Drain my heart's blood all away;
 Life and all its good I scorn,
 Dance by night, or feast by day.
 My love is dead,
 Gone to his death-bed,
 All under the willow tree

Water-witches, crowned with raytes,
 Bear me to your deadly tide.
 I die—I come—my true-love waits
 Thus the damsel spake, and died

Chatterton.—Born 1752, Died 1770.

945 — CHARACTER OF THE SHIP'S OFFICERS

O'er the gay vessel, and her daring band,
 Experienced Albert held the chief command
 Though train'd in boisterous elements, his
 mind

Was yet by soft humanity refined.
 Each joy of wedded love at home he knew,
 Abroad confess'd the father of his crew!
 Brave, liberal, just, the calm domestic scene
 Had o'er his temper breathed a gay serenity
 His science taught by mystic lore to trace
 The planets wheeling in eternal race;
 To mark the ship in floating balance held,
 By earth attracted and by seas repell'd;
 Or point her devious track, through climates
 unknown,

That leads to every shore and every zone.
 He saw the moon through heaven's blue con-
 cave glide,

And into motion charm th' expanding tide;
 While earth impetuous round her axle rolls,
 Exalts her watery zone, and sinks the poles
 Light and attraction, from their genial source,
 He saw still wandering with diminish'd force,
 While on the margin of declining day,
 Night's shadowy cone reluctant melts away.—
 Inured to peril, with unconquer'd soul,
 The chief beheld tempestuous ocean's roll,
 His genius, ever for the event prepared,
 Rose with the storm, and all its dangers
 shared

The second powers and office Rodmond bore
 A hardy son of England's furthest shore.
 Where bleak Northumbria pours her savage train
 In sable squadrons o'er the northern main;
 That, with her pitchy entrails stored, resort,
 A sooty tribe! to fair Augusta's port
 Where'er in ambush lurk the fatal sands,
 They claim the danger, proud of skilful bands;
 For while with darkling course their vessels sweep
 The winding shore, or plough the faithless deep,
 O'er bar and shelf the watery path they sound,
 With dexterous arm; sagacious of the ground
 Fearless they combat ev'ry hostile wind,
 Wheeling in mazy tracks with course inclined
 Expert to moor, where terrors line the road,
 Or win the anchor from its dark abode:
 But drooping and relax'd in climes afar,
 Tumultuous and undisciplined in war
 Such Rodmond was; by learning unrefined,
 That oft enlightens to corrupt the mind.
 Boisterous of manners, train'd in early youth
 To scenes that shame the conscious cheek of truth,
 To scenes that nature's struggling voice control,
 And freeze compassion rising in the soul!
 Where the grim hell-hounds, prowling round the shore,
 With foul intent the stranded bark explore—
 Deaf to the voice of woe, her decks they board,
 While tardy justice slumbers o'er her sword—
 Th' indignant Muse, severely taught to feel,
 Shrinks from a theme she blushes to reveal!
 Too oft example, arm'd with poisons fell,
 Pollutes the shrine where mercy loves to dwell.
 Thus Rodmond, train'd by this unhallow'd crew,
 The sacred social passions never knew:
 Unskill'd to argue, in dispute yet loud,
 Bold without caution, without honours proud,
 In art unschool'd, each veteran rule he prized,
 And all improvement haughtily despised:
 Yet though full oft to future perils blind,
 With skill superior glow'd his daring mind,
 Through snares of death the reeling bark to guide,
 When midnight shades involve the raging tide.
 To Rodmond next, in order of command,
 Succeeds the youngest of our naval band.
 But what avails it to record a name
 That courts no rank among the sons of fame?
 While yet a stripling, oft, with fond alarms,
 His bosom danced to nature's boundless charms;
 On him fair science dawn'd in happier hour,
 Awakening into bloom young fancy's flower,

But frowning fortune with untimely blast
 The blossom wither'd, and the dawn o'ercast.
 Forlorn of heart, and by severe decree
 Condemn'd reluctant to the faithless sea,
 With long farewell he left the laurel grove,
 Where science and the tuneful sisters rove.—
 Hither he wander'd, anxious to explore
 Antiquities of nations now no more;
 To penetrate each distant realm unknown,
 And range exclusive o'er th' untravell'd zone.
 In vain!—for rude adversity's command,
 Still on the margin of each famous land,
 With unrelenting ire his steps opposed,
 And every gate of hope against him closed.
 Permit my verse, ye bless'd Pierian train,
 To call Arion this ill-fated swain!
 For, like that bard unhappy, on his head
 Malignant stars their hostile influence shed.
 Both, in lamenting numbers, o'er the deep,
 With conscious anguish taught the harp to weep;
 And both the raging surge in safety bore
 Amid destruction panting to the shore.
 Thus last our tragic story from the wave
 Of dark oblivion haply yet may save;
 With genuine sympathy may yet complain,
 While sad remembrance bleeds at ev'ry vein.
 Such were the pilots; tutor'd to divine
 Th' untravell'd course by geometric line,
 Train'd to command, and range the various sail,
 Whose various force conforms to every gale—
 Charged with the commerce, hither also came
 A gallant youth, Palemon was his name,
 A father's stern resentment doom'd to prove,
 He came, the victim of unhappy love!
 His heart for Albert's beauteous daughter bled,
 For her a secret flame his bosom fed
 Nor let the wretched slaves of folly scorn
 This genuine passion, nature's eldest born!
 'Twas his with lasting anguish to complain,
 While blooming Anna mourn'd the cause in vain
 Graceful of form, by nature taught to please,
 Of power to melt the female breast with ease,
 To her Palemon told his tender tale,
 Soft as the voice of summer's evening gale.
 O'erjoy'd, he saw her lovely eyes relent;
 The blushing maiden smiled with sweet consent.
 Oft in the mazes of a neighbouring grove,
 Unheard, they breathed alternate vows of love:
 By fond society their passion grew,
 Like the young blossom fed with vernal dew.
 In evil hour th' officious tongue of fame
 Betray'd the secret of their mutual flame.
 With grief and anger struggling in his breast,
 Palemon's father heard the tale confest.
 Long had he listen'd with suspicion's ear,
 And learn'd, sagacious, this event to fear
 Too well, fair youth! thy liberal heart he knew;
 A heart to nature's warm impressions true!

Full oft his wisdom strove, with fruitless
toul,
With avarice to pollute that generous soul
That soul impregnated with nobler seed,
Refused the culture of so rank a weed.
Elate with wealth, in active commerce won,
And basking in the smile of fortune's sun,
With scorn the parent eyed the lowly shade
That veil'd the beauties of this charming
maud.

Indignant he rebuked th' enamour'd boy,
The flattering promise of his future joy
He soothed and menaced, anxious to reclaim
This hopeless passion, or divert its aim
Oft led the youth where circling joys delight
The ravish'd sense, or beauty charms the
sight

With all her powers enchanting music fail'd,
And pleasure's syren voice no more prevail'd
The merchant, kindling then with proud dis-
dain,

In look and voice assumed a harsher strain
In absence now his only hope remain'd;
And such the stern decree his will ordain'd.
Deep anguish, while Palemon heard his doom,
Drew o'er his lovely face a saddening gloom.
In vain with bitter sorrow he repined,
No tender pity touch'd that sordid mind,
To thee, brave Albert, was the charge con-
sign'd

The stately ship, forsaking England's shore,
To regions far remote Palemon bore
Incapable of change, th' unhappy youth
Still loved fair Anna with eternal truth
From clime to clime an exile doom'd to roam,
His heart still panted for its secret home

Falconer — Born 1730, Died 1769

946—THE SHIP DEPARTING FROM THE HAVEN

The sun's bright orb, declining all serene,
Now glanced obliquely o'er the woodland
scene

Creation smiles around, on every spray
The warbling birds exalt their evening lay
Blithe skipping o'er yon hill, the fleecy train
Join the deep chorus of the lowing plain
The golden lime and orange there were seen,
On fragrant branches of perpetual green.
The crystal streams, that velvet meadows
lave,

To the green ocean roll with chiding wave.
The glassy ocean hush'd forgets to roar,
But trembling murmurs on the sandy shore
And lo! his surface, lovely to behold!
Glow in the west, a sea of living gold!
While all above, a thousand liveries gay
The skies with pomp ineffable array
Arabian sweets perfume the happy plains
Above, beneath, around enchantment reigns!
While yet the shades, on time's eternal scale,
With long vibration deepen o'er the vale;

While yet the songsters of the vocal grove
With dying numbers tune the soul to love;
With joyful eyes th' attentive master sees
Th' auspicious omens of an eastern breeze —
Now radiant Vesper leads the starry train,
And night slow draws her veil o'er land and
man,

Round the charged bowl the sailors form a
ring,

By turns recount the wondrous tale or sung,
As love or battle, hardships of the main,
Or genial wine awake their homely strain
Then some the watch of night alternate keep,
The rest lie buried in oblivious sleep.

Deep midnight now involves the livid skies,
While infant breezes from the shore arise
The waning moon, behind a wat'ry shroud,
Pale-glimmer'd o'er the long-protracted cloud.
A mighty ring around her silver throne,
With parting meteors cross'd, portentous
shone

This in the troubled sky full oft prevails;
Oft deem'd a signal of tempestuous gales —
While young Arion sleeps, before his sight
Tumultuous swim the visions of the night.
Now blooming Anna, with her happy swan,
Approach'd the sacred hymeneal fane
Arion tremendous lightnings flash between,
And funeral pomp and weeping loves are
seen!

Now with Palemon up a rocky steep,
Whose summit trembles o'er the roaring
deep,

With painful step he climb'd; while far above
Sweet Anna charm'd them with the voice of
love

Then sudden from the slippery height they
fell,

While dreadful yawn'd beneath the jaws of
hall—

Amid this fearful trance, a thundering sound
He hears—and thence the hollow decks re-
bound

Upstarting from his couch on deck he
sprung,

Thrice with shrill note the boatswain's whistle
rung

"All hands unmoor!" proclaims a boisterous
cry

"All hands unmoor!" the cavern rocks reply.
Roused from repose aloft the sailors swarm,
And with their levers soon the windlass arm.
The order given, up-springing with a bound
They lodge the bars, and wheel their engine
round

At every turn the clanging pauls resound.
Uptorn reluctant from its oozy cave,
The ponderous anchor rises o'er the wave.
Along their slippery masts the yards ascend,
And high in air the canvas wings extend
Redonbbling cords the lofty canvas guide,
And through inextricable mazes glide.
The lunar rays with long reflection gleam,
To light the vessel o'er the silver stream:
Along the glassy plain serene she glides,
While azure radiance trembles on her sides.

From east to north the transient breezes
 play,
 And in the Egyptian quarter soon decay
 A calm ensues; they dread th' adjacent
 shore,
 The boats with rowers arm'd are sent before.
 With cordage fasten'd to the lofty prow,
 Aloof to sea the stately ship they tow
 The nervous crew their sweeping oars extend,
 And pealing shouts the shore of Candia rend.
 Success attends their skill, the danger's o'er.
 The port is doubled and beheld no more

Now morn, her lamp pale glimmering on 'he
 sight,
 Scatter'd before her van reluctant night
 She comes not in refulgent pomp array'd,
 But sternly frowning, wrapt in sullen shade
 Above incumbent vapours, Ida's height,
 Tremendous rock' emerges on the sight
 North-east the guardian isle of Standia lies,
 And westward Freschin's woody capes arise

With winning postures now the wanton
 sails
 Spread all their snares to charm th' inconstant
 gales

The swelling stu'n sails now their wings
 extend,

Then stay-sails sidelong to the breeze ascend
 While all to court the wandering breeze are
 placed,

With yards now thwarting, now obliquely
 braced

The dum horizon lowering vapours shroud,
 And blot the sun yet struggling in the
 cloud

Through the wide atmosphere condensed with
 haze,

His glaring orb emits a sanguine blaze.
 The pilots now their rules of art apply,
 The mystic needle's devious aim to try
 The compass placed to catch the rising ray,
 The quadrant's shadows studious they survey.
 Along the arch the gradual index slides,
 While Phoebus down the vertic circle glides.
 Now, seen on ocean's utmost verge to swim,
 He sweeps it vibrant with his nether limb
 Their sage experience thus exploits the
 height

And polar distance of the source of light:
 Then through the chilads' triple maze they
 trace

Th' analogy that proves the magnet's place
 The wayward steel, to truth thus reconciled,
 No more the attentive pilot's eye beguiled

The natives, while the ship departs the
 land,

Ashore with admiration gazing stand
 Majestically slow, before the breeze,
 In silent pomp she marches on the seas
 Her milk-white bottom casts a softer gleam,
 While trembling through the green translucent
 stream

The wales, that close above in contrast shone,
 Clasp the long fabric with a jetty zone,
 Britannia, riding awful on the prow,
 Gazed o'er the vassal-wave that roll'd below:

Where'er she moved the vassal-waves were
 seen

To yield obsequious, and confess their queen
 Th' imperial trident graced her dexter-hand,
 Of power to rule the surge, like Moses' wand,
 Th' eternal empire of the main to keep,
 And guide her squadrons o'er the trembling
 deep

Her left propitious bore a mystic shield,
 Around whose margin rolls the wat'ry field.
 Thence her bold genius, in his floating car,
 O'er the wild billow hurls the storm of war—
 And lo! the beasts, that oft with jealous rage
 In bloody combat met, from age to age,
 Tamed into union, yoked in friendship's chain,
 Draw his proud chariot round the vanquish'd
 man

From the broad margin to the centre grew
 Shelves, rocks, and whirlpools, hideous to the
 view!—

Th' immortal shield from Neptune she re-
 ceived,

When first her head above the waters heaved.
 Loose floated o'er her limbs an azure vest,
 A figured scutcheon glitter'd on her breast;
 There, from one parent soil, for ever young,
 The blooming rose and hardy thistle sprung
 Around her head an oaken wreath was seen,
 Inwove with laurels of unfading green.

Such was the sculptured prow from van to
 rear,

Th' artillery frown'd, a black tremendous
 tier!

Embalmd with orient gum above the wave,
 The swelling sides a yellow radiance gave

* * * * *
 High o'er the poop, the flattering winds
 unfurl'd

Th' imperial flag that rules the wat'ry world.
 Deep-blushing armours all the tops invest;
 And warlike trophies either quarter drest.
 Then tower'd the masts, the canvas swell'd on
 high,

And waving streamers floated in the sky
 Thus the rich vessel moves in trim array,
 Like some fair virgin on her bridal day,
 Thus like a swan she cleaves the wat'ry plain,
 The pride and wonder of the Ægean main!

Falconer—Born 1730, Died 1769.

947—DISTRESS OF THE VESSEL.

No season this for counsel or delay!
 Too soon th' eventful moments haste away!
 Here perseverance, with each help of art,
 Must join the boldest efforts of the heart
 These only now their misery can relieve,
 These only now a dawn of safety give!
 While o'er the quivering deck from van to
 rear,
 Broad surges roll in terrible career.

Rodmond, Arion, and a chosen crew,
 This office in the face of death pursue.
 The wheel'd artillery o'er the deck to guide,
 Rodmond descending claim'd the weather-side.
 Fearless of heart, the chief his orders gave;
 Fronting the rude assaults of every wave.
 Like some strong watch-tower nodding o'er
 the deep,

Whose rocky base the foaming waters sweep,
 Untamed he stood, the stern aerial war,
 Had mark'd his honest face with many a
 scar —

Meanwhile Arion, traversing the waist,
 The cordage of the leeward guns unbraced,
 And pointed crows beneath the metal placed
 Watching the roll, their forelooks they with-
 drew,

And from their beds the reeling cannon threw.
 Then, from the windward battlements un-
 bound,

Rodmond's associates wheel th' artillery
 round;

Pointed with iron fangs, their bars beguile
 The ponderous arms across the steep defile,
 Then, hurl'd from sounding hinges o'er the
 side,

Thundering they plunge into the flashing tide

Falconer — Born 1730, Died 1769.

948.—COUNCIL OF THE OFFICERS

Again the chief th' instructive draught ex-
 tends,

And o'er the figured plane attentive bends '
 To him the motion of each orb was known,
 That wheels around the sun's refulgent
 throne;

But here, alas, his science nought avails!
 Art droops unequal, and experience fails.
 The different traverses since twilight made,
 He on the hydrographic circle laid,
 Then the broad angle of lee-way explored,
 As swept across the graduated chord
 Her place discover'd by the rules of art,
 Unusual terrors shook the master's heart;
 When Falconers's rugged isle he found
 Within her drift, with shelves, and breakers
 bound;

For if on those destructive shallows tost,
 The helpless bark with all her crew are
 lost.

As fatal still appears, that danger o'er,
 The steep St. George and rocky Gardalor
 With him the pilots of their hopeless state
 In mournful consultation now debate
 Not more perplexing doubts her chiefs
 appal

When some proud city verges to her fall,
 While ruin glares around, and pale affright
 Convenes her councils in the dead of night—
 No blazon'd trophies o'er their concave
 spread,

Nor storied pillars raised aloft the head;

But here the queen of shade around them
 threw

Her dragon-wing, disastrous to the view '
 Dire was the scene, with whirlwind, hail, and
 shower,

Black melancholy ruled the fearful hour '
 Beneath tremendous roll'd the flashing tide,
 Where fate on every billow seem'd to ride—
 Inclosed with ills, by pearl unsubdued,
 Grant in distress the master-seaman stood.
 Skill'd to command, deliberate to advise;
 Expert in action, and in council wise,
 Thus to his partners, by the crew unheard,
 The dictates of his soul the chief reform'd:

Ye faithful mates, who all my troubles
 share,

Approved companions of your master's care '
 To you, alas! 'twere fruitless now to tell

Our sad distress, already known too well '
 This morn with favouring gales the port we
 left,

Though now of every flattering hope bereft.
 No skill nor long experience could forecast
 Th' unseen approach of this destructive blast
 These seas, where storms at various seasons
 blow,

No reigning winds nor certain omens know,
 The hour, th' occasion, all your skill de-
 mands;

A leaky ship embay'd by dangerous lands,
 Our bark no transient jeopardy surrounds,
 Groaning she lies beneath unnumber'd wounds,
 'Tis ours the doubtful remedy to find,
 To shun the fury of the seas and wind.

For in this hollow swell, with labour sore,
 Her flank can bear the bursting floods no
 more;

Yet this or other ills she must endure,
 A dire disease, and desperate is the cure '
 Thus two expedients offer'd to your choice,
 Alone require your counsel and your voice.
 These only in our power are left to try
 To perish here, or from the storm to fly.
 The doubtful balance in my judgment cast,
 For various reasons I prefer the last
 'Tis true, the vessel and her costly freight,
 To me consign'd, my orders only wait,
 Yet, since the charge of every life is mine,
 To equal votes our counsels I resign;
 Forbid it, Heaven, that in this dreadful hour
 I claim the dangerous reins of purblind
 power '

But should we now resolve to bear away,
 Our hopeless state can suffer no delay.
 Nor can we, thus bereft of every sail,
 Attempt to steer obliquely on the gale,
 For then, if broadaching sideward to the sea,
 Our dross'd ship may founder by the lee,
 No more obedient to the pilot's power,
 Th' overwhelling wave may soon her frame
 devour

He said, the listening mates with fix'd
 regard

And silent reverence his opinion heard.
 Important was the question in debate,
 And o'er their counsels hung impending fate.

Rodmond, in many a scene of peril tried,
Had oft the master's happier skill descried
Yet now, the hour, the scene, the occasion
known,

Perhaps with equal right prefer'd his own
Of long experience in the naval art,
Blunt was his speech, and naked was his
heart,

Alike to him each climate and each blast—
The first in danger, in retreat the last—
Sagacious balancing th' opposed events,
From Albert his opinion thus dissents

Too true the perils of the present hour,
Where toils exceeding toils our strength
o'erpower!

Yet whither can we turn, what road pursue,
With death before still opening on the view?
Our bark, 'tis true, no shelter here can find,
Sore shattered by the ruffian seas and wind.
Yet with what hope of refuge can we flee,
Chased by this tempest and outrageous sea?
For while its violence the tempest keeps,
Bereft of every sail we roam the deeps:
At random driven, to present death we
haste,

And one short hour perhaps may be our
last

In vain the gulf of Corinth, on our lee,
Now opens to her ports a passage free,
Since, if before the blast the vessel flies,
Full in her track unnumber'd dangers rise
Here Falconna spreads her lurking snares;
There distant Greece her rugged shelves
prepares

Should once her bottom strike that rocky
shore,

The splitting bark that instant were no
more;

Nor she alone, but with her all the crew
Beyond relief were doom'd to perish too.

Thus if to scud too rashly we consent,
Too late in fatal hour we may repent
Then of our purpose thus appears the scope,
To weigh the danger with the doubtful hope.

Though sorely buffeted by every sea,
Our hull unbroken long may try a-lee
The crew, though harass'd long with toils
severe,

Still at their pumps perceive no hazards
near,

Shall we, incautious, then the danger tell,
At once their courage and their hope to
quell?

Prudence forbids!—This southern tempest
soon

May change its quarter with the changing
moon.

Its rage, though terrible, may soon subside,
Nor into mountains lash th' unruly tide.
These leaks shall then decrease; the sails
once more

Direct our course to some relieving shore—
Thus while he spoke, around from man to
man

At either pump a hollow murmur ran.

For while the vessel, through unnumber'd
chinks,

Above, below, th' invading waters drunks,
Sounding her depth they eyed the wetted
scale,

And lo! the leaks o'er all their powers
prevail

Yet in their post, by terrors unsubdued,
They with redoubling force their task pur-
sued

And now the senior pilot seem'd to wait
Arion's voice to close the dark debate
Though many a bitter storm, with peril
fraught,

In Neptune's school the wandering stripling
taught,

Not twice nine summers yet matured his
thought.

So oft he bled by fortune's cruel dart,
It fell at last innoxious on his heart.
His mind still shunning care with secret
hate,

In patient indolence resign'd to fate.
But now the horrors that around him roll,
Thus roused to action his rekindling soul.

With fix'd attention, pondering in my mind
The dark distresses on each side combined.
While here we linger in the pass of fate,
I see no moment left for sad debate.

For, some decision if we wish to form,
Ere yet our vessel sunk beneath the storm,
Her shatter'd state and yon desponding crew
At once suggest what measures to pursue
The labouring hull already seems half-fill'd
With waters through a hundred leaks dis-
till'd,

As in a drowsy, wallowing with her freight,
Half-drown'd she lies, a dead inactive weight:
Thus drench'd by every wave, her riven
deck

Stripp'd and defenceless, floats a naked
wreck,

Her wounded flanks no longer can sustain
These fell invasions of the bursting main
At every pitch, the o'erwhelming billows
bend

Beneath their load, the quivering bowsprit-
end.

A fearful warning! since the masts on high
On that support with trembling hope rely
At either pump our seamen pant for breath,
In dark dismay anticipating death

Still all our powers th' increasing leak defy—
We sink at sea, no shore, no haven nigh
One dawn of hope yet breaks athwart the
gloom,

To light and save us from the watery tomb,
That bids us shun the death impending here,
Fly from the following blast, and shoreward
steer.

'Tis urged indeed, the fury of the gale
Precludes the help of every guiding sail,
And driven before it on the watery waste,
To rocky shores and scenes of death we
haste,

But haply Falconera we may shun,
 And far to Grecian coasts is yet the run
 Less harass'd then, our souding ship may
 bear
 Th' assailing surge repell'd upon her rear,
 Even then the wearied storms as soon shall
 die,
 Or less torment the groaning pines on high.
 Should we at last be driven by dire decree
 Too near the fatal margin of the sea,
 The hull dismasted there a while may ride,
 With lengthen'd cables, on the raging tide
 Perhaps kind Heaven, with interposing
 power,
 May curb the tempest ere that dreadful
 hour.
 But here engulf'd and foundering while we
 stay,
 Fate hovers o'er and marks us for her prey
 He said —Palemon saw, with grief of
 heart,
 The storm prevailing o'er the pilot's art;
 In silent terror and distress involved,
 He heard their last alternative resolved.
 High beat his bosom, with such fear subdued,
 Beneath the gloom of some enchanted wood,
 Oft in old time the wandering swain explored
 The midnight wizards' breathing rites ab-
 horr'd,
 Trembling approach'd their incantations fell,
 And, chill'd with horror, heard the songs of
 hell
 Amon saw, with secret anguish moved,
 The deep affliction of the friend he loved,
 And, all awake to friendship's genial heat,
 His bosom felt consenting tumults beat
 Alas! no season this for tender love,
 Far hence the music of the myrtle grove!—
 With comfort's soothing voice, from hope
 deceived,
 Palemon's drooping spirit he revived,
 For consolation oft, with healing art,
 Retunes the jarring numbers of the heart—
 Now had the pilots all the events revolved,
 And on their final refuge thus resolved;
 When, like the faithful shepherd, who beholds
 Some prowling wolf approach his fleecy
 folds,
 To the brave crew, whom racking doubts
 perplex,
 The dreadful purpose Albert thus directs
 Unhappy partners in a wayward fate!
 Whose gallant spirits now are known too
 late,
 Ye! who unmoved behold this angry storm
 With terrors all the rolling deep deform,
 Who, patient in adversity, still bear
 The firmest front when greatest ills are
 near!
 The truth, though grievous, I must now
 reveal,
 That long in vain I purposed to conceal.
 Engulf'd, all helps of art we vainly try,
 To weather leeward shores, alas! too nigh
 Our crazy bark no longer can abide
 The seas that thunder o'er her batter'd side;

And, while the leaks a fatal warning give,
 That in this raging sea she cannot live,
 One only refuge from despair we find;
 At once to wear and scud before the wind.
 Perhaps even then to ruin we may steer;
 For broken shores beneath our lee appear;
 But that's remote, and instant death is here,
 Yet there, by Heaven's assistance we may
 gain
 Some creek or inlet of the Grecian main;
 Or, shelter'd by some rock, at anchor ride,
 Till with abating rage the blast subside
 But if, determined by the will of Heaven,
 Our helpless bark at last ashore is driven,
 These counsels follow'd, from the wat'ry
 grave
 Our floating sailors in the surf may save.
 And first let all our axes be secured,
 To cut the masts and rigging from aboard.
 Then to the quarters bind each plank and
 oar,
 To float between the vessel and the shore.
 The longest cordage too must be convey'd
 On deck, and to the weather rails belay'd.
 So they who haply reach alive the land,
 Th' extended lines may fasten on the strand.
 Whene'er loud thundering on the leeward
 shore,
 While yet aloof we hear the breakers roar,
 Thus for the terrible event prepared,
 Brace fore and aft to starboard every yard.
 So shall our masts swim lighter on the
 wave,
 And from the broken rocks our seamen
 save
 Then westward turn the stem, that every
 mast
 May shoreward fall, when from the vessel
 cast—
 When o'er her side once more the billows
 bound,
 Ascend the rigging till she strikes the ground
 And when you hear aloft the alarming shock
 That strikes her bottom on some pointed
 rock,
 The boldest of our sailors must descend,
 The dangerous business of the deck to tend;
 Then each, secured by some convenient cord,
 Should cut the shrouds and rigging from the
 board
 Let the broad axes next assail each mast!
 And booms, and oars, and rafts to leeward
 cast
 Thus, while the cordage stretch'd ashore may
 guide
 Our brave companions through the swelling
 tide,
 This floating lumber shall sustain them o'er
 The rocky shelves, in safety to the shore.
 But as your firmest succour, till the last,
 O cling securely on each faithful mast!
 Though great the danger, and the task
 severe,
 Yet bow not to the tyranny of fear!
 If once that slavish yoke your spirits quell,
 Adieu to hope! to life itself farewell!

I know among you some full oft have
view'd,
With murd'ring weapons arm'd, a lawless
brood,
On England's vile inhuman shore who stand,
The foul reproach and scandal of our land '
To rob the wanderers wreck'd upon the
strand
These, while their savage office they pursue,
Oft wound to death the helpless plunder'd
crew,
Who, 'scaped from every horror of the main,
Implored their mercy, but implored in vain.
But dread not this!—a crime to Greece un-
known,
Such blood-hounds all her circling shores
disown
Her sons, by barbarous tyranny oppress'd,
Can share affliction with the wretch distress'd
Their hearts, by cruel fate inured to grief,
Oft to the friendless stranger yield relief.
With conscious horror struck, the naval
band
Detested for a while their native land
They cursed the sleeping vengeance of the
laws,
That thus forgot her guardian sailors' cause
Meanwhile the master's voice again they
heard,
Whom, as with filial duty, all revered
No more remains—but now a trusty band
Must ever at the pump industrious stand,
And while with us the rest attend to wear,
Two skilful seamen to the helm repair!—
O Source of life! our refuge and our stay!
Whose voice the warning elements obey,
On thy supreme assistance we rely;
Thy mercy supplicate, if doom'd to die!
Perhaps this storm is sent, with healing
breath,
From neighbouring shores to scourge disease
and death!
'Tis ours on thine unerring laws to trust.
With thee, great Lord! "whatever is, is
just"

William Falconer — Born 1730, Died 1769

949.—THE VESSEL GOING TO PIECES.

And now, lash'd on by destiny severe,
With horror fraught the dreadful scene drew
near!
The ship hangs hovering on the verge of
death,
Hell yawns, rocks rise, and breakers roar
beneath!
In vain, alas! the sacred shades of yore
Would arm the mind with philosophic lore,
In vain they'd teach us, at the latest breath,
To smile serene amid the pangs of death.
Even Zeno's self, and Epictetus old,
Thus fell abysms had shudder'd to behold

Had Socrates, for godlike virtue famed,
And wisest of the sons of men proclaim'd,
Beheld this scene of frenzy and distress,
His soul had trembled to its last recess!—
O yet confirm my heart, ye powers above,
This last tremendous shock of fate to prove;
The tottering frame of reason yet sustain!
Nor let this total ruin whirl my brain!

In vain the cords and axes were prepared,
For now th' audacious seas insult the yard;
High o'er the ship they throw a horrid
shade,

And o'er her burst, in terrible cascade.
Uplifted on the surge, to heaven she flies,
Her shatter'd top half-buried in the skies,
Then headlong plunging thunders on the
ground,

Earth groans! air trembles! and the deeps
resound!

Her giant bulk the dread concussion feels,
And quivering with the wound, in torment
reels

So reels, convulsed with agonising throes,
The bleeding bull beneath the murd'rer's
blows—

Again she plunges! hark! a second shock
Tears her strong bottom on the marble rock!
Down on the vale of death, with dismal cries,
The fated victims shuddering roll their eyes
In wild despair, while yet another stroke,
With deep convulsion, rends the solid oak:
Till like the mine, in whose infernal cell
The lurking demon of destruction dwell,
At length asunder torn her frame divides,
And crashing spreads in ruin o'er the tides.

* * * * *

As o'er the surge the stooping main-mast
hung,

Still on the rigging thirty seamen clung:
Some, struggling, on a broken crag were
cast,

And there by oozy tangles grappled fast
Awhile they bore th' o'erwhelming billows'
rage,

Unequal combat with their fate to wage;
Till all benumb'd and feeble they forego
Their slippery hold, and sunk to shades
below.

Some, from the main-yard-arm impetuous
thrown

On marble ridges, die without a groan
Three with Palemon on their skill depend,
And from the wreck on oars and rafts de-
scend.

Now on the mountain-wave on high they ride,
Then downward plunge beneath th' involving
tide,

Till one, who seems in agony to strive,
The whirling breakers heave on shore alive;
The rest a speedier end of anguish knew,
And press'd the stony beach, a lifeless crew!

Next, O unhappy chief! th' eternal doom
Of Heaven decreed thee to the briny tomb!
What scenes of misery torment thy view!
What painful struggles of thy dying crew!

Thy perish'd hopes all burned in the flood,
O'erspread with corpses' red with human
blood!

So pierced with anguish hoary Priam gazed,
When Troy's imperial domes in ruin blazed;
While he, severest sorrow doom'd to feel,
Expired beneath the victor's murdering steel.
Thus with his helpless partners till the last,
Sad refuge! Albert hugs the floating mast;
His soul could yet sustain the mortal blow,
But droops, alas! beneath superior woe.
For now soft nature's sympathetic chain
Tugs at his yearning heart with powerful
strain,

His faithful wife for ever doom'd to mourn
For him, alas! who never shall return;
To black adversity's approach exposed,
With want and hardships unforeseen inclosed
His lovely daughter left without a friend,
Her innocence to succour and defend,
By youth and indigence set forth a prey
To lawless guilt, that flatters to betray—
While these reflections rack his feeling mind,
Rodmond, who hung beside, his grasp re-
sign'd;

And, as the tumbling waters o'er him roll'd,
His out-stretch'd arms the master's legs
enfold—

Sad Albert feels the dissolution near,
And strives in vain his fetter'd limbs to clear;
For death bids every clenching joint adhere
All-faunt, to Heaven he throws his dying
eyes,

And, "O protect my wife and child!" he
cries.

The gushing streams roll back th' unfinish'd
sound!

He gasps! he dies! and tumbles to the
ground!

William Falconer — Born 1730, Died 1769

950.—THE MISERIES OF A POET'S LIFE.

The harlot muse, so passing gay,
Bewitches only to betray
Though for a while with easy air
She smooths the rugged brow of care,
And laps the mind in flowery dreams,
With Fancy's transitory gleams,
Fond of the nothings she bestows,
We wake at last to real woes
Through every age, in every place,
Consider well the poet's case;
By turns protected and caress'd,
Defamed, dependant, and distress'd,
The joke of wits, the bane of slaves,
The curse of fools, the butt of knaves;
Too proud to stoop for servile ends,
Too laquey rogues or flatter friends,
With prodigality to give,
Too careless of the means to live;
The bubble fame intent to gain,
And yet too lazy to maintain;

He quits the world he never prized,
Pitied by few, by more despised,
And, lost to friends, oppressed by foes,
Sinks to the nothing whence he rose
() glorious trade! for wit's a trade,
Where men are ruin'd more than made!
Let crazy Lee, neglected Gay,
The shabby Otway, Dryden gray,
Those tuneful servants of the Nine
(Not that I blend their names with mine),
Repeat their lives, their works, their fame,
And teach the world some useful shame.

Robert Lloyd — Born 1733, Died 1764

951.—WRETCHEDNESS OF A SCHOOL- USHER.

Were I at once empower'd to show
My utmost vengeance on my foe,
To punish with extremest rigour,
I could inflict no penance bigger,
Than, using him as learning's tool,
To make him usher of a school.
For, not to dwell upon the toil
Of working on a barren soil,
And labouring with incessant pains,
To cultivate a blockhead's brains,
The duties there but ill befit
The love of letters, arts, or wit
For one, it hurts me to the soul,
To brook confinement or control,
Still to be punion'd down to teach
The syntax and the parts of speech;
Or, what perhaps is drudgery worse,
The lunks, and points, and rules of verse;
To deal out authors by retail,
Like penny pots of Oxford ale;
Oh, 'tis a service irksome more,
Than tugging at the slavish oar!
Yet such his task, a dismal truth,
Who watches o'er the bent of youth,
And while a paltry stipend earning,
He sows the richest seeds of learning,
And till their minds with proper care,
And sees them their due produce bear;
No joys, alas! his toil beguile,
His own lies fallow all the while.
"Yet still he's on the road," you say,
"Of learning" Why, perhaps he may,
But turns like horses in a mill,
Nor getting on, nor standing still,
For little way his learning reaches,
Who reads no more than what he teaches.

Robert Lloyd. — Born 1733, Died 1764.

952.—REMORSE

Look back! a thought which borders on
despair,
Which human nature must, yet cannot bear.

'Tis not the babbling of a busy world,
 Where praise or censure are at random
 hurl'd,
 Which can the meanest of my thoughts
 control,
 Or shake one settled purpose of my soul,
 Free and at large might their wild curses
 roam,
 If all, if all, alas ! were well at home
 No, 'tis the tale, which angry conscience
 tells,
 When she with more than tragic horror
 swells
 Each circumstance of guilt, when stern but
 true,
 She brings bad actions forth into review,
 And, like the dread handwriting on the wall,
 Bids late remorse awake at reason's call,
 Arm'd at all points, bids scorpion vengeance
 pass,
 And to the mind holds up reflection's glass—
 The mind which starting heaves the heart
 felt groan,
 And hates that form she knows to be her
 own.

Churchill — Born 1731, Died 1764.

953 — SMOLLETT

Whence could arise this mighty critic spleen,
 The muse a trifle, and her theme so mean ?
 What had I done that angry heaven should
 send
 The bitterest foe where most I wished a
 friend ?
 Oft hath my tongue been wanton at thy
 name,
 And hail'd the honours of thy matchless
 fame
 For me let hoary Fielding bite the ground,
 So nobler Pickle stands superbly bound,
 From Lavy's temples tear the historic crown,
 Which with more justice blooms upon thine
 own
 Compared with thee, be all life-writers dumb,
 But he who wrote the Life of Tommy Thumb
 Whoever read the Regicide but swore
 The author wrote as man ne'er wrote before ?
 Others for plots and underplots may call,
 Here's the right method—have no plot at all !

Churchill — Born 1731, Died 1764.

954 — HOGARTH

in walks of humour, in that cast of style,
 Which, probing to the quick, yet makes us
 smile.
 in comedy, his natural road to fame,
 Nor let me call it by a meaner name,

Where a beginning, middle, and an end
 Are aptly join'd; where parts on parts depend,
 Each made for each, as bodies for their soul,
 So as to form one true and perfect whole,
 Where a plain story to the eye is told,
 Which we conceive the moment we behold,
 Hogarth unrivall'd stands, and shall engage
 Unrivall'd praise to the most distant age

Churchill — Born 1731, Died 1764.

955 — ON THE POVERTY OF POETS

What isn't to us, if taxes rise or fall ?
 Thanks to our fortune, we pay none at all
 Let muckworms, who in dirty acres deal,
 Lament those hardships which we cannot feel
 His Grace, who smarts, may bellow if he
 please,
 But must I bellow too, who sit at ease ?
 By custom safe, the poet's numbers flow
 Free as the light and air some years ago
 No statesman e'er will find it worth his pains
 To tax our labours and excuse our brains
 Burthens like these, vile earthly buildings
 bear,
 No tribute's laid on castles in the air !

Churchill — Born 1731, Died 1764

956 — CHARACTER OF A FRIBBLE

With that low cunning, which in fools
 supplies,
 And amply too, the place of being wise,
 Which Nature, kind, indulgent parent, gave
 To qualify the blockhead for a knave;
 With that smooth falsehood, whose appear-
 ance charms,
 And reason of each wholesome doubt disarms,
 Which to the lowest depths of guile descends,
 By vilest means pursues the vilest ends,
 Wears friendship's mask for purposes of
 spite,
 Fawns in the day, and butchers in the
 night,
 With that malignant envy, which turns pale,
 And smokes, even if a friend prevail,
 Which merit and success pursues with hate,
 And damns the worth it cannot imitate,
 With the cold caution of a coward's spleen
 Which fears not guilt, but always seeks a
 screen,
 Which keeps this maxim ever in her view—
 What's basely done, should be done safely
 too,
 With that dull, rooted, callous impudence,
 Which, dead to shame, and every nicer sense,
 Ne'er blush'd, unless, in spreading vice's
 snares,
 She blunder'd on some virtue unawares

With all these blessings, which we seldom find

Lavish'd by nature on one happy mind,
A motley figure, of the fribble tribe,
Which heart can scarce conceive, or pen describe,

Came sump'ring on to ascertain whose sex
Twelve sage impannell'd matrons would perplex.

Nor male, nor female, neither and yet both,
Of neuter gender, though of high growth,
A six-foot suckling, mincing in its gait,
Affected, peevish, prim, and delicate,
Fearful it seem'd, though of athletic make,
Lest brutal breezes should too roughly shake
Its tender form, and savage motion spread
O'er its pale cheeks the horrid manly red.

Much did it talk, in its own pretty phrase,
Of genius and of taste, of play'rs and plays,
Much too of writings, which itself had wrote,
Of special merit, though of little note,
For fate, in a strange humour, had decreed
That what it wrote, none but itself should read;

Much too it chatter'd of dramatic laws,
Misjudging critics, and misplaced applause,
Then with a self-complacent jutting air,
It smirk'd, it wriggled to the chair;
And, with an awkward bruskeness not its own,
Looking around, and perking on the throne,
Triumphant seem'd, when that strange savage dame,

Known but to few, or only known by name,
Plain Common Sense, appear'd, by nature there

Appointed, with plain truth, to guard the chair

The pageant saw, and blasted with her frown,

To its first state of nothing melted down.

Nor shall the Muse (for even there the pride

Of this vain nothing shall be mortified)—
Nor shall the Muse (should fate ordain her rhymes,

Fond, pleasing thought! to live in after times)

With such a trifler's name her pages blot;

Known be the character, the thing forgot;

Let it, to disappoint each future aim,

Live without sex, and die without a name!

Churchill — Born 1731, Died 1764

957 — CHARACTERS OF QUIN, TOM SHERIDAN, AND GARRICK.

Quin, from afar, lured by the scent of fame,
A stage levathan, put in his clam,
Pupil of Betterton and Booth Alone,
Sullen he walk'd, and deem'd the chair his own.

For how should moderns, mushrooms of the day,

Who ne'er those masters knew, know how to play?

Grey-bearded veterans, who, with partial tongue,

Extol the times when they themselves were young,

Who having lost all relish for the stage,
See not their own defects, but lash the age,
Received with joyful murmurs of applause
Their darling chief, and lined his favourite cause

Far be it from the candid Muse to tread
Insulting o'er the ashes of the dead,
But, just to living merit, she maintains,
And dares the test, whilst Garrick's genius reigns,

Ancients in vain endeavour to excel,
Happily praised, if they could act as well
But though prescription's force we disallow,
Nor to antiquity submissive bow,
Though we deny imaginary grace,
Founded on accidents of time and place;
Yet real worth of every growth shall bear
Due praise, nor must we, Quin, forget thee there

His words bore sterling weight, nervous and strong

In manly hides of sense they roll'd along.

Happy in art, he chiefly had pretence

To keep up numbers, yet not forfeit sense.

No actor ever greater heights could reach

In all the labour'd artifice of speech

Speech! Is that all?—And shall an actor found

A universal fame on partial ground?

Parrots themselves speak properly by rote,

And, in six months, my dog shall howl by note

I laugh at those, who when the stage they tread,

Neglect the heart to compliment the head.

With strict propriety their care's confined

To weigh out words, while passion halts behind

To syllable-dissectors they appeal,

Allow them accent, cadence,—fools may feel,

But, spite of all the criticising elves,

Those who would make us feel, must feel themselves

His eyes, in gloomy socket taught to roll,

Proclaim'd the sullen habit of his soul,

Heavy and phlegmatic he trod the stage,

Too proud for tenderness, too dull for rage.

When Hector's lovely widow shines in tears,

Or Rowe's gay rake dependant virtue jeers,

With the same cast of features he is seen

To chide the libertine, and court the queen.

From the tame scene, which without passion flows,

With just desert his reputation rose;

Nor less he pleased, when, on some surly plan,

He was, at once, the actor and the man.

In Brute he shone unequal'd. all agree
Garrick's not half so great a brute as he.
When Cato's labour'd scenes are brought to
view,

With equal praise the actor labour'd too,
For still you'll find, trace passions to their
root,
Small difference 'twixt the stoic and the
brute

In fancied scenes, as in life's real plan,
He could not, for a moment, sink the man,
In whate'er cast his character was laid,
Self still, like oil, upon the surface play'd
Nature, in spite of all his skill, cropt in
Horatio, Dorax, Falstaff—still 'twas Quin

Next follows Sheridan—a doubtful name,
As yet unsettled in the rank of fame.
This, fondly lavish in his praises grown,
Gives him all merit, that allows him none
Between them both we'll steer the middle
course,

No, loving praise, rob judgment of her force
Just his conceptions, natural and great
His feelings strong, his words enforced with
weight

Was speech-famed Quin himself to hear him
speak,

Envy would drive the colour from his cheek
But step-dame nature, niggard of her grace,
Denied the social powers of voice and face
Fix'd in one frame of features, glaze of eye,
Passions, like chaos, in confusion lie,
In vain the wonders of his skill are tried
To form distinctions nature hath denied
His voice no touch of harmony admits,
Irregularly deep and shrill by fits
The two extremes appear like man and wife,
Coupled together for the sake of strife

His action's always strong, but sometimes
such,
That candour must declare he acts too
much,

Why must impatience fall three paces back ?
Why paces three return to the attack ?
Why is the right-leg too forbid to stir,
Unless in motion semicircular ?
Why must the hero with the nailor vie,
And hurl the close-clench'd fist at nose or
eye ?

In royal John, with Philip angry grown,
I thought he would have knock'd poor Davies
down

Inhuman tyrant ! was it not a shame,
To fright a king so harmless and so tame ?
But spite of all defects, his glories rise,
And art, by judgment form'd, with nature
vies

Behold him sound the depth of Hubert's
soul,
Whilst in his own contending passions roll ;
View the whole scene, with critic judgment
scan,

And then deny him merit if you can.
Where he falls short, 'tis nature's fault
alone ;

Where he succeeds, the merit's all his own.

Last Garrick came.—Behind him throng a
train

Of snarling critics, ignorant as vain
One finds out—"He's of stature somewhat
low—

Your hero always should be tall, you know.—
True nat'l greatness all consists in height."
Produce your voucher, critic — "Sergeant
Kite."

Another can't forgive the paltry arts
By which he makes his way to shallow
hearts,

Mere pieces of finesse, traps for applause—
"Avant, unnatural start, affected pause"

For me, by nature form'd to judge with
phlegm,

I can't acquit by wholesale, nor condemn
The best things carried to excess are wrong :
The start may be too frequent, pause too
long,

But, only used in proper time and place,
Severest judgment must allow them grace

If bunglers, form'd on imitation's plan,
Just in the way that monkeys mimic man,
Their copied scene with mangled arts dis-
grace,

And pause and start with the same vacant
face,

We join the critic laugh ; those tricks we
scorn,

Which spoil the scenes they mean them to
adorn

But when, from nature's pure and genuine
source,

These strokes of acting flow with gen'rous
force,

When in the features all the soul's por-
tray'd,

And passions, such as Garrick's, are dis-
play'd,

To me they seem from quickest feelings
caught

Each start is nature, and each pause is
thought

When reason yields to passion's wild
alarms,

And the whole state of man is up in arms ;
What but a critic could condemn the play'r,
For pausing here, when cool sense pauses
there ?

Whilst, working from the heart, the fire I
trace,

And mark it strongly flaming to the face,
Whilst, in each sound, I hear the very man,
I can't catch words, and pity those who
can.

Let wits, like spiders, from the tortured
brain

Fine-draw the critic-web with curious pain,
The gods—a kindness I with thanks must
pay—

Have form'd me of a coarser kind of clay.
Nor stung with envy, nor with spleen
diseased,

A poor dull creature, still with nature
pleased ;

Hence to thy praises, Garrick, I agree,
And, pleased with nature, must be pleased
with thee.

Now might I tell, how silence reign'd
throughout,
And deep attention hush'd the rabble rout '
How ev'ry clamant, tortured with desire,
Was pale as ashes, or as red as fire.
But, loose to fame, the Muse more simply
acts,

Rejects all flourish, and relates mere facts.

The judges, as the several parties came,
With temper heard, with judgment weigh'd
each claim,

And, in their sentence happily agreed,
In name of both, great Shakspeare thus
decreed

"If manly sense, if nature link'd with
art,

If thorough knowledge of the human heart;
If pow'rs of acting vast and unconfined,
If fewest faults with greatest beauties join'd,
If strong expression, and strange pow'rs
which lie

Within the magic circle of the eye;
If feelings which few hearts, like his, can
know,

And which no face so well as his can show;
Deserve the preference,—Garrick, take the
chair,

Nor quit it—till thou place an equal there "

Churchill.—Born 1731, Died 1764

958—FROM THE PROPHECY OF FAMINE

Two boys, whose birth beyond all question
springs

From great and glorious, though forgotten,
kings,

Shepherds of Scottish lineage, born and bred
On the same bleak and barren mountain's
head,

By niggard nature doom'd on the same rocks
To spin out life, and starve themselves and
flocks,

Fresh as the morning, which, enrobed in
mist,

The mountain's top with usual dulness
kiss'd,

Jockey and Sawney to their labours rose,
Soon clad, I ween, where nature needs no
clothes,

Where, from their youth, inured to winter
skies,

Dress and her vain refinements they despise
Jockey, whose manly high-boned cheeks to
crown

With freckles spotted flamed the golden
down,

With mickle art could on the bagpipes play,
E'en from the rising to the setting day;

Sawney as long without remorse could bawl
Home's madrigals, and ditties from Fingal
Oft at his strains, all natural though rude,
The Highland lass forgot her want of food,
And whilst she scratch'd her lover into rest,
Sunk pleased, though hungry, on her Sawney's
breast

Far as the eye could reach, no tree was
seen,
Earth, clad in russet, scorn'd the lively
green

The plague of locusts they secure defy,
For in three hours a grasshopper must die
No living thing, whate'er its food, feasts
there,

But theameleon, who can feast on air
No birds, except as birds of passage, flow,
No bee was known to hum, no dove to coo
No streams as amber smooth, as amber clear,
Were seen to glide, or heard to warble here
Rebellion's spring, which through the country
ran,

Furnish'd, with bitter draughts, the steady
clan

No flow'rs embalm'd the air, but one white
rose,

Which on the tenth of June by instinct
blows,

By instinct blows at morn, and, when the
shades

Of drizzly eve prevail, by instinct fades.

One, and but one poor solitary cave,
Too sparing of her favours, nature gave;
That one alone (hard tax on Scottish pride '
Shelter at once for man and beast supplied
Their snares without entangling briars
spread,

And thistles, arm'd against th' invader's
head,

Stood in close ranks all entrance to oppose,
Thistles now held more precious than the
rose

All creatures which, on nature's earliest
plan,

Were form'd to loathe, and to be loathed by
man,

Which owed their birth to nastiness and
spite,

Deadly to touch, and hateful to the sight,
Creatures, which when admitted in the ark.
Their saviour shunn'd, and rankled in the
dark,

Found place within marking her noisome
road

With poison's trail, here crawl'd the bloated
toad,

Their webs were spread of more than common
size,

And half-starved spiders prey'd on half-
starved flies,

In quest of food, efts strove in vain to
crawl,

Slugs, pinch'd with hunger, smear'd the slimy
wall,

The cave around with hissing serpents rung;
On the damp roof unhealthy vapour hung,

And Famine, by her children always known,
As proud as poor, here fix'd her native throne

Here—for the sullen sky was overcast,
And summer shrunk beneath a wintry blast,
A native blast which, arm'd with hail and rain,

Beat unrelenting on the naked swain—
The boys for shelter made, behind, the sheep,
Of which those shepherds every day take keep,

Sickly crept on, and with complainings rude,
On nature seem'd to call, and bleat for food
Jock Sith to this cave by tempest we're confined,

And within ken our flocks, under the wind,
Safe from the pelting of this perilous storm,
Are laid among yon thistles, dry and warm,
What, Sawney, if by shepherd's art we try
To mock the rigour of this cruel sky?
What if we tune some merry roundelay?
Well dost thou sing, nor ill doth Jockey play

Saw Ah, Jockey, ill advisest thou, I wis,
To think of songs at such a time as this
Sooner shall herbage crown these barren rocks,

Sooner shall fleecos clothe these ragged flocks,
Sooner shall want seize shepherds of the south,

And we forget to live from hand to mouth,
Than Sawney, out of season, shall impart
The songs of gladness with an aching heart
Jock Still have I known thee for a silly swain

Of things past help, what boots it to complain?

Nothing but mirth can conquer fortune's spite,
No sky is heavy, if the heart be light
Patience is sorrow's salve, what can't be cured,

So Donald right aroods, must be endured
Saw Full silly swain, I wot, is Jockey now;

How didst thou bear thy Maggy's falsehood?
how,

Whom with a foreign loon she stole away,
Didst thou forswear thy pipe and shepherd's lay?

Where was thy boasted wisdom then, when I
Applied those proverbs, which you now apply?

Jock O she was bonny! All the Highlands round

Was there a rival to my Maggy found?
More precious (though that precious is to all)

Then the rare medicine which we brimstone call,

Or that choice plant, so grateful to the nose,
Which in I know not what far country grows,
Was Maggy unto me, dear do I rue,
A lass so fair should ever prove untrue.

Saw Whether with pipe or song to charm the ear,

Through all the land did Jamie find a peer?
Curs'd be that year by ev'ry honest Scot,
And in the shepherd's calendar forgot,
That fatal year, when Jamie, hapless swain,
In evil hour forsook the peaceful plain
Jamie when our young laird discreetly fled,
Was seiz'd, and hang'd till he was dead, dead, dead

Jock Full sorely may we all lament that day,

For all were losers in the deadly fray.
Five brothers had I on the Scottish plains,
Well dost thou know were none more hopeful swains.

Five brothers there I lost, in manhood's pride,

Two in the field, and three on gibbets died
Ah! silly swains, to follow war's alarms!
Ah! what hath shepherds' life to do with arms!

Saw Mention it not—There saw I strangers clad

In all the honours of our ravish'd plaid,
Saw the Farians too, our nation's pride,
Unwilling grace the awkward victor's side.
There fell our choicest youth, and from that day

Mote never Sawney tune the merry lay;
Bless'd those which fell! curs'd those which still survive,

To mourn fifteen renew'd in forty-five
Thus plain'd the boys when from her throne of turf,

With boils emboss'd, and overgrown with scurf,

Vile humours, which, in life's corrupted well,

Mix'd at the birth, not abstinence could quell,

Pale Famine roar'd the head, her eager eyes,

Whose hunger ev'n to madness seem'd to rise,

Speaking aloud her throes and pangs of heart,

Strain'd to get loose, and from their orbs to start,

Her hollow cheeks were each a deep-sunk cell,

Where wretchedness and horror loved to dwell,

With double rows of useless teeth supplied,
Her mouth from ear to ear, extended wide,

Which, when for want of food her entrails pined,

She oped, and, cursing, swallow'd nought but wind,

All shrivell'd was her skin, and here and there

Making their way by force, her bones lay bare:

Such filthy sight to hide from human view,
O'er her foul limbs a tatter'd plaid she threw

Cease, amid the goddess, cease, despairing swains,
And from a parent hear what Jove ordains !
Pent in this barren corner of the isle,
Where partial fortune never deign'd to smile ;
Like Nature's bastards, reaping for our share

What was rejected by the lawful heir ;
Unknown amongst the nations of the earth,
Or only known to raise contempt and mirth ;
Long free, because the race of Roman braves
Thought it not worth their while to make us slaves,

Then into bondage by that nation brought,
Whose ruin we for ages vainly sought ,
Whom still with unslack'd hate we view, and still,

The pow'r of mischief lost, retain the will ,
Consider'd as the refuse of mankind,
A mass till the last moment left behind,
Which frugal nature doubted, as it lay,
Whether to stamp with life, or throw away ,
Which, form'd in haste, was planted in this nook,

But never enter'd in creation's book ,
Branded as traitors, who for love of gold
Would sell their God, as once their king they sold ,

Long have we borne this mighty weight of ill,

These vile injurious taunts, and bear them still.

But times of happier note are now at hand,
And the full promise of a better land -
There, like the sons of Israel, having trod,
For the fix'd term of years ordain'd by God,
A barren desert, we shall seize rich plains,
Where milk with honey flows, and plenty reigns

With some few natives join'd, some phantom few,

Who worship int'rest, and our track pursue,
There shall we, though the wretched people grieve,

Ravage at large, nor ask the owner's leave.

For us, the earth shall bring forth her increase,

For us, the flocks shall wear a golden fleece ,
Fat bees shall yield us dainties not our own,

And the grape bleed a nectar yet unknown .
For our advantage shall their harvests grow,
And Scotsmen reap what they disdain'd to sow .

For us, the sun shall climb the eastern hill ,
For us, the rain shall fall, the dew distil ,
When to our wishes nature cannot rise,
Art shall be task'd to grant us fresh supplies.

His biawny arm shall drudging labour strain,

And for our pleasure suffer daily pain ;
Trade shall for us exert her utmost pow'rs,
Hers all the toil, and all the profit ours ,
For us, the oak shall from his native steep
Descend and fearless travel through the deep ,

The sail of commerce, for our use unfurl'd,
Shall wait the treasures of each distant world ,

For us, sublimer heights shall science reach,
For us their statesmen plot, their churchmen preach ,

Their noblest limbs of counsel we'll disjoin,
And, mocking, new ones of our own appoint,
Devouring War, imprison'd in the north,
Shall, at our call, in horrid pomp break forth,
And when, his chariot wheels with thunder hung,

Fell Discord braying with her brazen tongue,
Death in the van, with Angor, Ilato, and Fear,

And Desolation stalking in the rear,
Revenge, by Justice guided, in his train,
He drives impetuous o'er the trembling plain,
Shall, at our bidding, quit his lawful prey,
And to meek, gentle, gen'rous Peace give way

Churchill — Born 1731, Died 1764.

959 — A RURAL SCENE

Now sober Industry, illustrious power !
Hath raised the peaceful cottage, calm abode
Of innocence and joy now, sweating, guides
The shining ploughshare, tames the stubborn soil ,

Leads the long drain along the unfertile marsh ,

Bids the bleak hill with vernal verdure bloom,
The haunt of flocks, and clothes the barren heath

With waving harvests and the golden grain

Fear from his hand behold the village race,

In rural pride, 'mong intermingled race !
Above whose aged tops the joyful swains,

At even-tide descending from the hill,
With eye enamour'd, mark the many wreaths

Of pillar'd smoke, high curling to the cloud ,
The streets resound with Labour's various voice,

Who whistles at his work Gay on the green,
Young blooming boys, and girls with golden hair,

Tripping, mumble-footed, wanton in their play,
The village hope All in a reverend row,
Their gray-hair'd grandsires, sitting in the sun,

Before the gate, and leaning on the staff,
The well-remember'd stories of their youth
Recount, and shake their aged locks with joy

How fair a prospect rises to the eye,
Where Beauty vies in all her vernal forms,

For ever pleasant, and for ever new !
Swells the exulting thought, expands the soul,

Drowning each ruder care a blooming train
Of bright ideas rushes on the mind,
Imagination rouses at the scene,

And backward, through the gloom of ages
past,
Beholds Arcadia, like a rural queen,
Encircled with her swains and rosy nymphs,
The mazy dance conducting on the green.
Nor yield to old Arcadia's blissful vales
Thine, gentle Leven! Green on either hand
Thy meadows spread, unbroken of the plough,
With beauty all their own Thy fields rejoice
With all the riches of the golden year
Fat on the plain, and mountain's sunny side,
Large droves of oxen, and the fleecy flocks,
Feed undisturb'd, and fill the echoing air
With music, grateful to the master's ear
The traveller stops, and gazes round and
round
O'er all the scenes, that animate his heart
With mirth and music Even the mendicant,
Bowbent with age, that on the old gray stone,
Sole sitting, suns him in the public way,
Feels his heart leap, and to himself he sings

Michael Bruce — Born 1746, Died 1767

960 —HAPPINESS OF A COUNTRY LIFE

How blest the man who, in these peaceful
plains,
Ploughs his paternal field, far from the noise,
The care, and bustle of a busy world!
All in the sacred, sweet, sequester'd vale
Of solitude, the secret primrose-path
Of rural life, he dwells, and with him dwells
Peace and content, twins of the sylvan shade,
And all the graces of the golden age
Such is Agricola, the wise, the good,
By nature formed for the calm retreat,
The silent path of life Learned, but not
fraught
With self-importance, as the starched fool,
Who challenges respect by solemn face,
By studied accent and high-sounding phrase
Enamour'd of the shade, but not morose,
Politeness, raised in courts by frigid rules,
With him spontaneous grows Not books
alone,
But man his study, and the better part,
To tread the ways of virtue, and to act
The various scenes of life with God's applause
Deep in the bottom of the flowery vale,
With blooming fallows and the leafy twine
Of verdant alders fenced, his dwelling stands
Complete in rural elegance The door,
By which the poor or pilgrim never pass'd,
Still open, speaks the master's bounteous
heart
There, O how sweet! amid the fragrant
shrubs,
At evening cool to sit, while, on their boughs,
The nested songsters twitter o'er their young,
And the hoarse low of folded cattle breaks
The silence, wafted o'er the sleeping lake,
Whose waters glow beneath the purple tinge

Of western cloud, while converse sweet de-
ceives
The stealing foot of time! Or where the
ground,
Mounded irregular, points out the graves
Of our forefathers, and the hallow'd fane,
Where swains assembling worship, let us
walk,
In softly-soothing melancholy thought,
As night's seraphic bard, immortal Young,
Or sweet-complaining Gray, there see the
goal
Of human life, where drooping, faint, and
tired,
Oft mused the prize, the weary racer rests
Thus sung the youth, amid unfertile wilds
And nameless deserts, unpoetic ground!
Far from his friends he stray'd, recording
thus
The dear remembrance of his native fields,
To cheer the tedious night, while slow disease
Prey'd on his pining vitals, and the blasts
Of dark December shook his humble cot

Michael Bruce — Born 1746, Died 1767.

961 —ELEGY

'Tis past. the moon north has spent his rage,
Stern Winter now resigns the lengthening
day,
The stormy howlings of the winds assuage,
And warm o'er ether western breezes play.
Of genial heat and cheerful light the source,
From southern climes, beneath another sky,
The sun, returning, wheels his golden course
Before his beams all noxious vapours fly.
Far to the north grim Winter draws his train,
To his own clime, to Zembla's frozen shore,
Where, throned on ice, he holds eternal reign,
Where whirlwinds madden, and where tem-
pests roar.
Loosed from the bands of frost, the verdant
ground
Again puts on her robe of cheerful green,
Again puts forth her flowers, and all around
Smiling, the cheerful face of spring is seen.
Behold! the trees new deck their wither'd
boughs,
Their ample leaves, the hospitable plane,
The taper elm, and lofty ash disclose,
The blooming hawthorn variegates the
scene
The hly of the vale, of flowers the queen,
Puts on the robe she nether sew'd nor spun,
The birds on ground, or on the branches
green,
Hop to and fro, and glitter in the sun.

Soon as o'er eastern hills the morning peers,
 From her low nest the tufted lark up-
 springs,
 And, cheerful singing, up the air she steers,
 Still high she mounts, still loud and sweet
 she sings.

On the green furze, clothed o'er with golden
 blooms
 That fill the air with fragrance all around,
 The linnet sits, and tricks his glossy plumes,
 While o'er the wild his broken notes
 resound

While the sun journeys down the western
 sky,
 Along the green sward, marked with Roman
 mound,
 Beneath the blithsome shepherd's watchful
 eye,
 The cheerful lamblkins dance and frisk
 around

Now is the time for those who wisdom love,
 Who love to walk in Virtue's flowery road,
 Along the lovely paths of Spring to rove,
 And follow Nature up to Nature's God.

Thus Zoroaster studied Nature's laws,
 Thus Socrates, the wisest of mankind,
 Thus heaven-taught Plato traced the Almighty
 cause,
 And left the wondering multitude behind

Thus Ashley gather'd academic bays,
 Thus gentle Thomson, as the seasons roll,
 Taught them to sing the great Creator's
 praise,
 And bear their poet's name from pole to
 pole

Thus have I walk'd along the dewy lawn;
 My frequent foot the blooming wild hath
 worn;
 Before the lark I've sung the beauteous dawn,
 And gather'd health from all the gales of
 morn

And, even when winter chill'd the aged
 year,

I wander'd lonely o'er the hoary plain -
 Though frosty Boreas warn'd me to forbear,
 Boreas, with all his tempests, warn'd in
 vain

Then, sleep my nights, and quiet bless'd my
 days,
 I fear'd no loss, my mind was all my store,
 No anxious wishes e'er disturb'd my ease,
 Heaven gave content and health—I ask'd
 no more

Now, Spring returns - but not to me returns
 The vernal joy my better years have known,
 Dim in my breast life's dying taper burns,
 And all the joys of life with health are
 flown.

Starting and shivering in the inconstant wind,
 Meagre and pale, the ghost of what I was,
 Beneath some blasted tree I lie reclined,
 And count the silent moments as they pass.

The wing'd moments, whose unstaying speed
 No art can stop, or in their course arrest,
 Whose flight shall shortly count me with the
 dead,
 And lay me down in peace with them at
 rest

Oft morning dreams presage approaching fate,
 And morning dreams, as poets tell, are
 true
 Led by pale ghosts, I enter Death's dark
 gate,
 And bid the realms of light and life adieu.

I hear the helpless wail, the shriek of woe,
 I see the muddy wave, the dreary shore,
 The sluggish streams that slowly creep below,
 Which mortals visit, and return no more.

Farewell, ye blooming fields! ye cheerful
 plains!
 Enough for me the churchyard's lonely
 mound,
 Where melancholy with still silence reigns,
 And the rank grass waves o'er the cheerless
 ground

There let me wander at the shut of eve,
 When sleep sits dewy on the labourer's
 eyes
 The world and all its busy folhes leave,
 And talk with Wisdom where my Daphnis
 lies.

There let me sleep, forgotten in the clay,
 When death shall shut these weary aching
 eyes,
 Rest in the hopes of an eternal day,
 Till the long night is gone, and the last
 morn arise

Michael Bruce.—Born 1746, Died 1767.

962 —TO THE CUCKOO.

Hail, beauteous stranger of the grove!
 Thou messenger of Spring!
 Now Heaven repairs thy rural seat,
 And woods thy welcome sing.

What time the daisy decks the green,
 Thy certain voice we hear,
 Hast thou a star to guide thy path,
 Or mark the rolling year?

Delightful visitant! with thee
 I hail the time of flowers,
 And hear the sound of music sweet
 From birds among the bowers.

The schoolboy, wandering through the wood
To pull the primrose gay,
Starts, the new voice of Spring to hear,
And imitates thy lay

What time the pea puts on the bloom,
Thou fliest thy vocal vale,
An annual guest in other lands,
Another Spring to hail

Sweet bird ! thy bower is ever green,
Thy sky is ever clear,
Thou hast no sorrow in thy song,
No Winter in thy year !

O could I fly, I'd fly with thee !
We'd make, with joyful wing,
Our annual visit o'er the globe,
Companions of the Spring

John Logan — Born 1748, Died 1788

963 —WRITTEN IN A VISIT TO THE COUNTRY IN AUTUMN.

'Tis past ! no more the Summer blooms !
Ascending in the rear,
Behold congenial Autumn comes,
The sabbath of the year !
What time thy holy whispers breathe,
The pensive evening shade beneath,
And twilight consecrates the floods ;
While nature strips her garment gay,
And wears the vesture of decay,
O let me wander through the sounding
woods !

Ah ! well-known streams ! — ah ! wonted
groves,
Still pictured in my mind !
Oh ! sacred scene of youthful loves,
Whose image lives behind !
While sad I ponder on the past,
The joys that must no longer last,
The wild-flower strown on Summer's bier,
The dying music of the grove,
And the last elegies of love,
Dissolve the soul, and draw the tender tear !

Alas ! the hospitable hall,
Where youth and friendship play'd,
Wide to the winds a run'd wall
Projects a death-like shade !
The charm is vanish'd from the vales,
No voice with virgin-whisper hails
A stranger to his native bowers
No more Arcadian mountains bloom,
Nor Enna valleys breathe perfume,
The fancied Eden fades with all its flowers !

Companions of the youthful scene,
Endear'd from earliest days !
With whom I sported on the green,
Or roved the woodland maze !

Long-exiled from your native clime,
Or by the thunder-stroke of time
Snatch'd to the shadows of despair,
I hear your voices in the wind,
Your forms in every walk I find,
I stretch my arms . ye vanish into air !

My steps, when innocent and young,
These fairy paths pursued,
And wandering o'er the wild, I sung
My fancies to the wood
I mourn'd the linnet-lover's fate,
Or turtle from her murder'd mate,
Condemn'd the widow'd hour, to wail:
Or while the mournful vision rose,
I sought to weep for imaged woes,
Nor real life believed a tragic tale !

Alas ! misfortune's cloud unkind
May summer soon o'ercrest !
And cruel fate's untimely wind
All human beauty blast !
The wrath of nature smites our bowers,
And promised fruits and cherish'd flowers,
The hopes of life in embryo sweeps ;
Pale o'er the ruins of his prime,
And desolate before his time,
In silence sad the mourner walks and
weeps !

Relentless power ! whose fated stroke
O'er wretched man prevails !
Ha ! love's eternal chain is broke,
And friendship's covenant fail'd
Upbraiding forms ! a moment's case—
O memory ! how shall I appease
The bleeding shade, the unlad ghost ?
What charm can bind the gushing eye,
What voice console the incessant sigh,
And everlasting longings for the lost ?

Yet not unwelcome waves the wood
That hides me in its gloom,
While lost in melancholy mood
I muse upon the tomb.
Their chequer'd leaves the branches shed ;
Whirling in eddies o'er my head,
They sadly sigh that Winter's near .
The warning voice I hear behind,
That shakes the wood without a wind,
And solemn sounds the death-bell of the
year.

Nor will I court Lethæan streams,
The sorrowing sense to steep,
Nor drink oblivion of the themes
On which I love to weep.
Belated oft by fabled rill,
While mightily o'er the hallow'd hill
Aerial music seems to mourn ;
I'll listen Autumn's closing strain,
Then woo the walks of youth again,
And pour my sorrows o'er the untimely
urn !

John Logan.—Born 1748, Died 1788.

964 — COMPLAINT OF NATURE

Few are thy days and full of woe,
O man of woman born !
Thy doom is written, dust thou art,
And shalt to dust return.

Determined are the days that fly
Successive o'er thy head,
The number'd hour is on the wing
That lays thee with the dead.

Alas ! the little day of life
Is shorter than a span,
Yet black with thousand hidden ills
To miserable man

Gay is thy morning, flattering hope
Thy sprightly step attends,
But soon the tempest howls behind,
And the dark night descends

Before its splendid hour the cloud
Comes o'er the beam of light;
A pilgrim in a weary land,
Man tarries but a night

Behold ! and emblem of thy state,
The flowers that paint the field,
Or trees that crown the mountain's brow,
And boughs and blossoms yield

When chill the blast of Winter blows,
Away the Summer flies,
And flowers resign their sunny robes,
And all their beauty dies.

Nipt by the year the forest fades,
And shaking to the wind,
The leaves toss to and fro, and streak
The wilderness behind

The Winter past, reviving flowers
Anew shall paint the plain,
The woods shall hear the voice of Spring,
And flourish green again

But man departs this earthly scene,
Ah ! never to return !
No second Spring shall e'er revive
The ashes of the urn

The inexorable doors of death
What hand can e'er unfold ?
Who from the cerements of the tomb
Can raise the human mould ?

The mighty flood that rolls along
Its torrents to the main,
The waters lost can ne'er recall
From that abyss again

The days, the years, the ages, dark
Descending down to night,
Can never, never be redeem'd
Back to the gates of light.

So man departs the living scene,
To night's perpetual gloom,
The voice of morning ne'er shall break
The slumbers of the tomb

Where are our fathers ? Whither gone
The mighty men of old ?
"The patriarchs, prophets, princes, kings,
In sacred books enroll'd !"

Gone to the resting-place of man,
The everlasting home,
Where ages past have gone before,
Where future ages come "

Thus nature pour'd the wail of woe,
And urged her earnest cry,
Her voice, in agony extreme,
Ascended to the sky

The Almighty heard then from his throne
In majesty he rose,
And from the heaven, that open'd wide,
His voice in mercy flows

"When mortal man resigns his breath,
And falls a clod of clay,
The soul immortal wings its flight
To never-setting day.

Prepared of old for wicked men
The bed of torment lies,
The just shall enter into bliss
Immortal in the skies "

John Logan — Born 1748, Died 1788

965 — THE HAMLET — AN ODE

The hinds how blest, who, ne'er beguiled
To quit then hamlet's hawthorn wild,
Nor haunt the crowd, nor tempt the main,
For splendid care, and guilty gain !

When morning's twilight-tintured beam
Strikes their low thatch with slanting gloam,
They rove abroad in ether blue,
To dip the scythe in fragrant dew,
The sheaf to bind, the beech to fell,
That nodding shades a craggy dell

Midst gloomy glades, in warbles clear,
Wild nature's sweetest notes they hear
On green untrodden banks they view
The hyacinth's neglected hue
In their lone haunts, and woodland rounds,
They spy the squirrel's airy bounds,
And startle from her ashen spray,
Across the glen, the screaming jay,
Each native charm their steps explore
Of Solitude's sequester'd store

For them the moon with cloudless ray
Mounts to illumine their homeward way.
Their weary spirits to relieve,
The meadows incense breathe at eve.

No riot mars the simple fare,
That o'er a glimmering hearth they share,
But when the curfew's measured roar
Duly, the darkening valleys o'er,
Has echoed from the distant town,
They wish no beds of cygnet-down,
No trophied canopies, to close
Their drooping eyes in quick repose

Their little sons, who spread the bloom
Of health around the clay-built room,
Or through the primrosed coppice stray,
Or gambol in the new-mown hay;
Or quaintly braid the cowslip-twine,
Or drive afield the tardy kine,
Or hasten from the sultry hill,
To loiter at the shady rill,
Or climb the tall pine's gloomy crest,
To rob the raven's ancient nest

Their humble porch with homed flowers,
The curling woodbine's shade embowers,
From the small garden's thymy mound
Their bees in busy swarms resound.
Nor fell disease before his time,
Hastes to consume life's golden prime:
But when their temples long have wore
The silver crown of tresses hoar,
As studious still calm peace to keep,
Beneath a flowery turf they sleep.

Thomas Warton.—Born 1728, Died 1790.

966—ON REVISITING THE RIVER LODDON

Ah! what a weary race my feet have run
Since first I trod thy banks with alders
crown'd,
And, thought my way was all through fairy
ground,
Beneath the azure sky and golden sun—
When first my muse to hush her notes begun!
While pensive memory traces back the round
Which fills the varied interval between,
Much pleasure, more of sorrow, marks the
scene.

Sweet native stream! those skies and suns so
pure,

No more return to cheer my evening road!
Yet still one joy remains, that not obscure,
Nor useless, all my vacant days have flow'd
From youth's gay dawn to manhood's prime
mature,
Nor with the muse's laurel unbestow'd.

Thomas Warton —Born 1728, Died 1790.

967—WRITTEN IN A BLANK LEAF OF DUGDALE'S MONASTICON

Deem not devoid of elegance the sage,
By Fancy's genuine feelings unbeguil'd,
Of painful pedantry the poring child,

Who turns of these proud domes the historic
page,
Now sunk by Time, and Henry's fiercer rage.
Think'st thou the waibling muses never
smiled

On his lone hours? Ingenious views engage
His thoughts on themes unclassic falsely
styled,

Intent. While cloister'd piety displays
Her mouldering roll, the piercing eye explores
New manners, and the pomp of elder days,
Whence oulls the pensive bard his pictured
stores.

Not rough nor barren are the winding ways
Of hoar antiquity, but strew'd with flowers.

Thomas Warton.—Born 1728, Died 1790.

968—SONNET

WRITTEN AFTER SEEING WILTON HOUSE

From Pembroke's princely dome, where mimic
Art

Decks with a magic hand the dazeling
bowers,

Its living hues where the warm pencil pours,
And breathing forms from the rude marble
start,

How to life's humbler scene can I depart!
My breast all glowing from those gorgeous
towers,

In my low cell how cheat the sullen hours!
Vain the complaint for Fancy can impart
(To Fate superior and to Fortune's doom)

Whate'er adorns the stately storied hall
She, 'mid the dungeon's solitary gloom,
Can dress the Graces in their Attic pall;

Bid the green landscape's vernal beauty
bloom,

And in bright trophies clothe the twilight
wall

Thomas Warton —Born 1728, Died 1790.

969—INSCRIPTION IN A HERMITAGE.

Beneath this stony roof reclined,
I soothe to peace my pensive mind;
And while, to shade my lowly cave,
Embowering elms their umbrage wave,
And while the maple dish is mine,
The beechen cup, unstain'd with wine,
I scorn the gay licentious crowd,
Nor heed the toys that deck the proud.

Within my limits lone and still
The blackbird pipes in artless tail;
Fast by my couch, congenial guest,
The wren has wove her mossy nest,
From busy scenes, and brighter skies,
To lurk with innocence, she flies,
Here hopes in safe repose to dwell,
Nor aught suspects the sylvan cell.

At morn I take my custom'd round,
To mark how buds yon shrubby inound,
And every opening primrose count,
That trimly paints my blooming mount
Or o'er the sculptures, quaint and rude,
That grace my gloomy solitude,
I touch in winding wreaths to stray
Fantastical ivy's gadding spray.

At eve, within yon studious nook,
I ope my brass-embossed book,
Portray'd with many a holy deed
Of martyrs, crown'd with heavenly meed:
Then, as my taper waxes dim,
Chant, ere I sleep, my measured hymn,
And, at the close, the gleams behold
Of parting wings bedropp'd with gold.

While such pure joys my bliss create,
Who but would smile at guilty state?
Who but would wish his holy lot
In calm Oblivion's humble grot?
Who but would cast his pomp away,
To take my staff, and amice gray,
And to the world's tumultuous stage
Prefer the blameless hermitage?

Thomas Warton.—Born 1728, Died 1790

970—THE SUICIDE.

Beneath the beech, whose branches bare,
Smet with the lightning's livid glare,
O'erhang the craggy road,
And whistle hollow as they wave;
Within a solitary grave,
A Slayer of himself holds his accursed abode

Lower'd the grim morn, in murky dyes
Damp mists involved the scowling skies,
And dimm'd the struggling day,
As by the brook, that lingering laves
Yon rush-grown moor with sable waves,
Full of the dark resolve he took his sullen
way.

I mark'd his desultory pace,
His gestures strange, and varying face,
With many a mutter'd sound,
And ah! too late, aghast I view'd
The reeking blade, the hand imbrued.
He fell, and groaning, grasp'd in agony the
ground.

Full many a melancholy night
He watch'd the slow return of light;
And sought the powers of sleep,
To spread a momentary calm
O'er his sad couch, and in the balm
Of bland oblivion's dews his burning eyes to
steep.

Full oft, unknowing and unknown,
He wore his endless noons alone,
Amid th' autumnal wood
Oft was he wont, in hasty fit,
Abrupt the social board to quit,
And gaze with eager glance upon the tumbling
flood.

Beck'ning the wretch to torment's new,
Despair, for ever in his view,
A specter pale, appear'd,
While, as the shades of eve arose,
And brought the day's unwelcome close,
More horrible and huge her giant-shape she
rear'd.

"Is this," mistaken Scorn will cry,
"Is this the youth, whose genius high
Could build the genuine rhyme?
Whose bosom mild the favouring Muse
Had stored with all her ample views,
Parent of fairest deeds, and purposes sub-
lime?"

Ah! from the Muse that bosom mild
By treacherous magic was beguiled,
To strike the deathful blow
She fill'd his soft ingenuous mind
With many a feeling too refined,
And roused to livelier pangs his wakeful sense
of woe

Though doom'd hard penury to prove,
And the sharp stings of hopeless love,
To griefs congenial pangs,
More wounds than Nature gave he knew,
While Misery's form his fancy drew
In dark ideal hues, and horrors not its own.

Then wish not o'er his earthy tomb
The baleful nightshade's lurid bloom
To drop its deadly dew
Nor oh! forbid the twisted thorn,
That rudely binds his turf foilorn,
With Spring's green swelling buds to vegetate
anew.

What though no marble-piled bust
Adorn his desolated dust,
With speaking sculpture wrought?
Pity shall woo the weeping Nine,
To build a visionary shrine,
Hung with unfading flowers, from fairy regions
brought

What though refused each chanted rite?
Here viewless mourners shall delight
To touch the shadowy shell
And Petrarch's harp, that wept the doom
Of Laura, lost in early bloom,
In many a pensive pause shall seem to ring
his knell.

To soothe a lone, unhallow'd shade,
This votive dirge sad duty paid,

Within an ivied nook :
Sudden the half-sunk orb of day
More radiant shot its parting ray,
And thus a cherub-voice my charm'd attention
took.

"Forbear, fond Bard, thy partial praise ;
Nor thus for guilt in specious lays
The wreath of glory twine .
In vain with hues of gorgeous glow
Gay Fancy gives her vest to flow,
Unless Truth's matron-hand the floating folds
confine.

Just Heaven, man's fortitude to prove,
Permits through life at large to rove
The tribes of hell-born Woe
Yet the same Power that wisely sends
Life's fiercest ills, indulgent lends
Religion's golden shield to break th' embattled
foe

Her aid divine had lull'd to rest
Yon foul self-murderer's throbbing breast,
And stay'd the rising storm :
Had bade the sun of hope appear
To gild his darken'd hemisphere,
And give the wonted bloom to Nature's blasted
form

Vain man ! 'tis Heaven's prerogative
To take, what first it deign'd to give,
Thy tributary breath
In awful expectation placed,
Await thy doom, nor impious haste
To pluck from God's right hand his instru-
ments of death."

Thomas Warton.—Born 1728, Died 1790.

971—ODE SENT TO A FRIEND ON HIS LEAVING A FAVOURITE VILLAGE.

Ah, mourn, thou loved retreat ! No more
Shall classic steps thy scenes explore !
When morn's pale rays but faintly peep
O'er yonder oak-crown'd airy steep,
Who now shall climb its brows to view
The length of landscape, ever new,
Where Summer flings, in careless pride,
Her varied vesture far and wide ?
Who mark, beneath, each village-charm,
Or grange, or elm-encircled farm,
The flinty dovecot's crowded roof,
Watch'd by the kite that sails aloof,
The tufted pines, whose umbrage tall
Darkens the long-deserted hall,
The veteran beech, that on the plain
Collects at eve the playful train,
The cot that smokes with early fire,
The low-roof'd fane's embosom'd spire ?

Who now shall indolently stray
Through the deep forest's crowded way ;
Pleased at his custom'd task to find
The well-known hoary-tressed hind,

That toils with feeble hands to glean
Of wither'd boughs his pittance mean ?
Who mid thy nooks of hazel sit,
Lost in some melancholy fit,
And listening to the raven's croak,
The distant flail, the falling oak ?
Who, through the sunshine and the shower,
Descry the rainbow-painted tower ?
Who, wandering at return of May,
Catch the first cuckoo's vernal lay ?
Who, musing waste the summer hour,
Where high o'er-arching trees embower
The grassy lane so rarely paced,
With azure flowerets idly graced ?
Unnoticed now, at twilight's dawn,
Returning reapers cross the lawn ;
Nor fond attention loves to note
The wether's bell from folds remote :
While, own'd by no poetic eye,
Thy pensive evenings shade the sky
For, lo ! the Bard who rapture found
In every rural sight or sound,
Whose genius warm, and judgment chaste,
No charm of genuine nature pass'd,
Who felt the Muse's purest fires,—
Far from thy favour'd haunt retires
Who peopled all thy vocal bowers
With shadowy shapes and airy powers
Behold, a dread repose resumes,
As erst, thy sad sequester'd glooms !
From the deep dell, where shaggy roots
Fringe the rough brink with wreathed shoots,
Th' unwilling Genius flies forlorn,
His primrose chaplet rudely torn
With hollow shriek the Nymphs forsake
The pathless copse and hedgerow brake
Where the delved mountain's headlong side
Its chalky entrails opens wide,
On the green summit, ambush'd high,
No longer Echo loves to lie
No pearl-crown'd maids, with wily look,
Base beck'ning from the reedy brook
Around the glow-worm's glimmering bank,
No faunes run in fiery rank ;
Nor brush, half-seen, in airy tread,
The violet's unprinted head
But Fancy, from the thickets brown,
The glades that wear a conscious frown,
The forest-oaks, that, pale and lone,
Nod to the blast with hoarser tone,
Rough glens, and sullen waterfalls,
Her bright ideal offspring calls
So by some sage enchanter's spell
(As old Arabian fablers tell),
Amid the solitary wild,
Luxuriant gardens gaily smiled,
From sapphire rocks the fountains stream'd,
With golden fruit the branches beam'd,
Fair forms, in every wondrous wood,
Or lightly tapp'd, or solemn stood .
And oft, retreating from the view,
Betray'd, at distance, beauties new :
While gleaming o'er the crisped bowers
Rach spires arose, and sparkling towers
If bound on service new to go,
The master of the magic show,

His transitory charm withdrew,
 Away th' illusive landscape flew ·
 Dun clouds obscured the groves of gold,
 Blue lightning smote the blooming mould
 In visionary glory rear'd,
 The gorguous castle disappear'd,
 And a bare heath's unfruitful plain
 Usurp'd the wizard's proud domain.

Thomas Warton.—Born 1728, Died 1790.

972 —A PANEGYRIC ON OXFORD ALE.

Balm of my cares, sweet solace of my toils,
 Hail, Juice benignant! O'er the costly cups
 Of riot-starring wine, unwholesome draught,
 Let Pride's loose sons prolong the wasteful
 night,

My sober evening let the tankard bless,
 With toast embrown'd, and fragrant nutmeg
 fraught,

While the rich draught with oft-repeated
 whiffs

Tobacco mild improves. Divine repast!
 Where no crude surfet, or intemperate joys
 Of lawless Bacchus reign, but o'er my soul
 A calm Lethæan creeps, in drowsy trance
 Each thought subsides, and sweet oblivion
 wraps

My peaceful brain, as if the leaden rod
 Of magic Morpheus o'er mine eyes had
 shed

Its opiate influence What though sore
 ills

Oppress, dire want of chill-dispelling coals
 Or cheerful candle (save the make-weight's
 gleam

Haply remaining), heart-rejoicing Ale
 Cheers the sad scene, and every want sup-
 ples

Meantime, not mindless of the daily task
 Of tutor sage, upon the learned leaves
 Of deep Smiglecius much I meditate,
 While Ale inspires, and lends its kindred aid,
 The thought-perplexing labour to pursue,
 Sweet Helicon of Logic! But if friends
 Congenial call me from the toilsome page,
 To Pot-house I repair, the sacred haunt,
 Where, Ale, thy votaries in full resort
 Hold rites nocturnal. In capacious chair
 Of monumental oak and antique mould,
 That long has stood the rage of conquering
 years

Inviolate (nor in more ample chair
 Smokes rosy Justice, when th' important
 cause,

Whether of hen-roost, or of mirthful rape,
 In all the majesty of paunch he tries),
 Studious of ease, and provident, I place
 My gladsome limbs, while in repeated round
 Returns replenish'd the successive cup,

And the brisk fire conspires to genial joy
 While haply, to relieve the lingering hours
 In innocent delight, amusive Putt
 On smooth joint-stool in emblematic play
 The vain vicissitudes of fortune shows.
 Nor reckoning, name tremendous, mo dis-
 turbs,

Nor, call'd for, chills my breast with sudden
 fear,

While on the wonted door, expressive mark,
 The frequent penny stands described to view,
 In snowy characters and graceful row —

Hail, Ticking! surest guardian of distress!
 Beneath thy shelter, penniless I quaff
 The cheerful cup, nor hear with hopeless
 heart

New oysters cried, —though much the Poet's
 friend,

Ne'er yet attempted in poetic strain,
 Accept this tribute of poetic praise!

Nor Proctor thrice with vocal heel alarms

Our joys secure, nor daunts the lowly roof
 Of Pot-house snug to visit wiser ho
 The splendid tavern haunts, or coffee-house
 Of James or Juggins, where the grateful
 breath

Of loathed tobacco ne'er diffused its balm,
 But the lewd spendthrift, falsely deem'd
 polite,

While steams around the fragrant Indian
 bowl,

Oft damns the vulgar sons of humbler Ale

In van—the Proctor's voice arrests their
 joys,

Just fate of wanton pride and loose excess!

Nor less by day delightful is thy draught,
 All-powerful Ale! whose sorrow-soothing
 sweets

Oft I repeat in vacant afternoon,

When tatter'd stockings ask my mending
 hand

Not unexperienced, while the tedious toil

Slides unregarded! Let the tender swain

Each morn regale on nerve-relaxing tea,

Companion meet of languor-loving nymph

Be mine each morn with eager appetite

And hunger undissembled, to repair

To friendly buttery, there on smoking crust

And foaming Ale to banquet unrestrain'd,

Material breakfast! Thus in ancient days

Our ancestors robust with liberal cups

Usher'd the morn, unlike the squeamish sons

Of modern times nor ever had the might

Of Briton's brave decay'd, had thus they

fed,

With British Ale improving British worth.

With Ale irraguous, undismay'd I hear

The frequent dun ascend my lofty dome

Importunate: whether the plaintive voice

Of Laundress shrill awake my startled ear;

Or Barber spruce with supple look intrude;

Or Tailor with obsequious bow advance,

Or Groom invade me with defying front

And stern demeanour, whose emaciate steeds
 (Whene'er or Phœbus shone with kinder
 beams,

Or luckier chance the borrow'd boots supplied)
 Had panted oft beneath my goring steel
 In vain they plead or threat all-powerful
 Ale
 Excuses new supplies, and each descends
 With joyless pace, and debt-despairing
 looks
 Even Spacey with indignant brow retires,
 Fiercest of duns' and conquer'd quits the
 field.
 Why did the gods such various blessings
 pour
 On hapless mortals, from their grateful
 hands
 So soon the short-lived bounty to recall?²—
 Thus while, improvident of future ill,
 I quaff the luscious tankard uncontroll'd,
 And thoughtless riot in unhcensed bliss,
 Sudden (dire fate of all things excellent!)
 Th' unputyng Bursar's cross-affixing hand
 Blasts all my joys, and stops my glad
 career.
 Nor now the friendly Pot-house longer yields
 A sure retreat, when night o'ershades the
 skies;
 Nor Sheppard, barbarous matron, longer
 gives
 The wonted trust, and Winter tucks no more
 Thus Adam, exiled from the beauteous
 scenes
 Of Eden, grieved, no more in fragrant bower
 On fruits divine to feast, fresh shade and
 vale
 No more to visit, or vine-mantled grot;
 But all forlorn, the dreary wilderness
 And unrejoicing solitudes to trace.
 Thus too the matchless bard, whose lay
 resounds
 The Splendid Shilling's praise, in nightly
 gloom
 Of lonesome garret, pined for cheerful
 Ale;
 Whose steps in verse Miltonic I pursue,
 Mean follower like him with honest love
 Of Ale divine inspired, and love of song
 But long may bounteous Heaven with watch-
 ful care
 Avert his hapless lot! Enough for me
 That, burning with congenial flame, I dared
 His guiding steps at distance to pursue,
 And sing his favourite theme in kindred
 strains

Thomas Warton.—Born 1728, Died 1790.

And thus, in form of humble suitor,
 Bowing accosts a reverend tutor—
 "Sir, I'm a Glo'stershire divine,
 And thus my eldest son of mine,
 My wife's ambition and my own
 Was that this child should wear a gown;
 I'll warrant that his good behaviour
 Will justify your future favour,
 And, for his parts, to tell the truth,
 My son's a very forward youth,
 Has Horace all by heart—you'd wonder—
 And mouths out Homer's Greek like thunder.
 If you'd examine—and admit him,
 A scholarship would nicely fit him;
 That he succeeds 'tis ten to one;
 Your vote and interest, sir!"—'Tis done
 Our pupil's hopes, though twice defeated,
 Are with a scholarship completed
 A scholarship but half maintains,
 And college rules are heavy chains.
 In garret dark he smokes and puns;
 A prey to discipline and duns;
 And now, intent on new designs,
 Sighs for a fellowship—and fines.
 When nine full tedious winters past,
 That utmost wish is crown'd at last
 But the rich prize no sooner got,
 Again he quarrels with his lot—
 "These fellowships are pretty things,
 We live indeed like petty kings
 But who can bear to waste his whole age
 Amid the dullness of a college,
 Debar'd the common joys of life,
 And that prime bliss—a loving wife!
 O! what's a table richly spread,
 Without a woman at its head?
 Would some snug benefice but fall,
 Ye feasts, ye dinners! farewell all!
 To offices I'd bid adieu,
 Of Dean, Vice-Pres—of Bursar too;
 Come, joys that rural quiet yields,
 Come, tithes, and house, and fruitful fields!"
 Too fond of freedom and of ease
 A Patron's vanity to please,
 Long time he watches, and by stealth,
 Each frail Incumbent's doubtful health,
 At length, and in his forthwith year,
 A living drops—two hundred clear!
 With breast elate beyond expression,
 He hurries down to take possession,
 With rapture views the sweet retreat—
 "What a convenient house! how neat!
 For fuel here 's sufficient wood
 Pray God the cellars may be good!
 The garden—that must be new plann'd—
 Shall these old-fashion'd yew-trees stand—
 O'er yonder vacant plot shall rise
 The flowery shrub of thousand dyes—
 Yon wall, that feels the southern ray,
 Shall blush with ruddy frutage gay—
 While thick beneath its aspect warm
 O'er well-ranged hives the bees shall swarm,
 From which, ere long, of golden gleam
 Metheglin's luscious juice shall stream
 Thus awkward hut, o'ergrown with ivy,
 We'll alter to a modern privy

973—THE PROGRESS OF DISCONTENT.

When now mature in classic knowledge,
 The joyful youth is sent to college,
 His father comes, a vicar plain,
 At Oxford bred—in Anna's reign,

Up yon green slope, of hazels trim,
An avenue so cool and dim
Shall to an harbour, at the end,
In spite of gout, entice a friend
My predecessor loved devotion—
But of a garden had no notion ”

Continuing this fantastic farce on,
He now commences country parson
To make his character entire,
He weds—a Cousin of the Squire ;
Not over weighty in the purse,
But many Doctors have done worse .
And though she boasts no charms divine,
Yet she can carve, and make birch wine

Thus fix'd, content he taps his barrel,
Exhorts his neighbours not to quarrel ,
Finds his Church-wardens have discerning
Both in good liquor and good learning ,
With tithes his barns replete he sees,
And chuckles o'er his surplice fees ,
Studies to find out latent dues,
And regulates the state of pews ,
Rides a sleek mare with purple housing,
To share the monthly club's carousing ,
Of Oxford pranks facetious tells,
And—but on Sundays—hears no bells ,
Sends presents of his choicest fruit,
And prunes himself each sapless shoot ,
Plants cauliflowers, and boasts to rear
The earliest melons of the year ;
Thinks alteration charming work is,
Keeps bantam cooks, and feeds his turkeys ,
Builds in his copse a favourite bench,
And stores the pond with carp and tench —

But, ah ! too soon his thoughtless breast
By cares domestic is oppress'd ;
And a third butcher's bill, and brewing,
Threaten inevitable run .
For children fresh expenses yet,
And Dicky now for school is fit.
“ Why did I sell my college life,”
He cries, “ for benefice and wife ”
Return, ye days, when endless pleasure
I found in reading, or in leisure !
When calm around the common-room
I puff'd my daily pipe's perfume !
Rode for a stomach, and unspected,
At annual bottlings, corks selected
And dined untax'd, untroubled, under
The portrait of our pious Founder !
When impositions were supplied
To light my pipe—or soothe my pride—
No cares were then for forward peas,
A yearly-longing wife to please ,
My thoughts no christening dinners crost,
No children cried for butter'd toast ,
And every night I went to bed,
Without a *Modus* in my head ”

Oh ! trifling head, and fickle heart !
Chagrin'd at whatsoe'er thou art ;
A dupe to follies yet untamed,
And sick of pleasures, scarce enjoy'd !
Each prize possess'd, thy transport ceases,
And in pursuit alone it pleases

Thomas Warton — Born 1728, Died 1790.

974 —TO FANCY.

O parent of each lovely muse !
Thy spirit o'er my soul diffuse,
O'er all my artless songs preside,
My footsteps to thy temple guide,
To offer at thy turf-built shrine
In golden cups no costly wine,
No murder'd fathing of the flock,
But flowers and honey from the rook.

O nymph with loosely-flowing hair,
With buskin'd leg, and bosom bare,
Thy waist with myrtle girdle bound,
Thy brows with Indian feathers crown'd,
Waving in thy snowy hand
An all-commanding magic wand,
Of power to bid fresh gardens grow
'Mid cheerless Lapland's barren snow,
Whose rapid wings thy flight convey
Through air, and over earth and sea,
While the various landscape lies
Conspicuous to thy piercing eyes !
O lover of the desert, hail !

Say in what deep and pathless vale,
Or on what hoary mountain's side,
'Midst falls of water, you reside ;
'Midst broken rocks a rugged scene,
With green and grassy dales between ;
'Midst forests dark of aged oak,
Ne'er echoing with the woodman's stroke
Where never human heart appear'd,
Nor e'er one straw-roof'd cot was rear'd,
Where Nature seem'd to sit alone,
Majestic on a craggy throne ,
Tell me the path, sweet wand'ror, toll,
To thy unknown sequester'd cell,
Where woodbines cluster round the door,
Where shells and moss o'erlay the floor,
And on whose top a hawthorn blows,
Amid whose thickly-woven boughs
Some nightingale still builds her nest,
Each evening warbling thee to rest ,
Then lay me by the haunted stream,
Rapt in some wild poetic dream,
In converse while methinks I rove
With Spenser through a fairy grove ,
Till suddenly awaked, I hear
Strange whisper'd music in my ear,
And my glad soul in bliss is drown'd
By the sweetly-soothing sound !

Me, goddess, by the right hand lead,
Sometimes through the yellow mead,
Where Joy and white-robed Peace resort,
And Venus keeps her festive court ;
Where Mirth and Youth each evening meet,
And lightly trip with nimbly feet,
Nodding their hly-crown'd heads,
Where Laughter rose-hipp'd Hebe leads ,
Where Echo walks steep hills among,
Listening to the shepherd's song

Yet not these flowery fields of joy
Can long my pensive mind employ ;
Haste, Fancy, from these scenes of folly,
To meet the matron Melancholy,
Goddess of the tearful eye,
That loves to fold her arms and sigh !

Let us with silent footsteps go
To charnels and the house of woe,
To Gothic churches, vaults, and tombs,
Where each sad night some virgin comes,
With throbbing breast, and faded cheek,
Her promised bridegroom's urn to seek,
Or to some abbey's mouldering towers,
Where to avoid cold winter's showers,
The naked beggar shivering lies,
Whilst whistling tempests round her rise,
And trembles lest the tottering wall
Should on her sleeping infants fall.

Now let us louder strike the lyre,
For my heart glows with martial fire;
I feel, I feel, with sudden heat,
My big tumultuous bosom beat!
The trumpet's clangours pierce mine ear,
A thousand widows' shrieks I hear;
"Give me another horse," I cry,
Lo! the base Gallic squadrons fly
Whence is this rage? What spirit, say,
To battle hurries me away?
'Tis Fancy, in her fiery car,
Transports me to the thickest war,
There whirls me o'er the hills of slain,
Where Tumult and Destruction reign,
Where, mad with pain, the wounded steed
Tramples the dying and the dead,
Where giant Terror stalks around,
With sullen joy surveys the ground,
And, pointing to the ensanguined field,
Shakes his dreadful Gorgon shield!

O! guide me from this horrid scene
To high-arch'd walks and alleys green,
Which lovely Laura seeks, to shun
The favours of the mid-day sun!
The pangs of absence, O! remove,
For thou canst place me near my love,
Canst fold in visionary bliss,
And let me think I steal a kiss

When young-eyed Spring profusely throws
From her green lap the pink and rose,
When the soft turtle of the dale
To Summer tells her tender tale:
When Autumn cooling caverns seeks,
And stains with wine his jolly cheeks;
When Winter, like poor pilgrim old,
Shakes his silver beard with cold;
At every season let my ear
Thy solemn whispers, Fancy, hear.

Joseph Warton.—Born 1722, Died 1800

975—FLOWERS.

Let long-lived pansies here their scents
bestow,
The violet languish, and the roses glow;
In yellow glory let the crocus shine,
Narcissus here his love-sick head recline:
Here hyacinths in purple sweetness rise,
And tulips tinged with beauty's fairest dyes

Thos Blacklock —Born 1721, Died 1791

976.—TERRORS OF A GUILTY CONSCIENCE.

Cursed with unnumber'd groundless fears,
How pale yon shivering wretch appears!
For him the daylight shines in vain,
For him the fields no joys contain;
Nature's whole charms to him are lost,
No more the woods their music boast;
No more the meads their vernal bloom,
No more the gales their rich perfume—
Impending mists deform the sky,
And beauty withers in his eye.
In hopes his terrors to elude,
By day he mingles with the crowd,
Yet finds his soul to fears a prey,
In busy crowds and open day
If night his lonely walks surprise,
What horrid visions round him rise!
The blasted oak which meets his way,
Shown by the meteor's sudden ray,
The midnight murderer's lone retreat
Felt heaven's avengeful bolt of late,
The clashing chain, the groan profound,
Loud from yon ruin'd tower resound,
And now the spot he seems to tread,
Where some self-slaughter'd corse was laid;
He feels fix'd earth beneath him bend,
Deep murmurs from her caves ascend,
Till all his soul, by fancy sway'd,
Sees livid phantoms crowd the shade

Thos Blacklock.—Born 1721, Died 1791.

977.—ODE TO AURORA.

ON HIS WIFE'S BIRTHDAY.

Of time and nature eldest born,
Emerge, thou rosy-finger'd morn,
Emerge, in purest dress array'd,
And chase from heaven night's envious shade,
That I once more may pleased survey,
And hail Melissa's natal day.

Of time and nature eldest born,
Emerge, thou rosy-finger'd morn,
In order at the eastern gate
The hours to draw thy chariot wait;
Whilst Zephyr, on his balmy wings,
Mild nature's fragrant tribute brings,
With odours sweet to strew thy way,
And grace the bland revolving day.

But, as thou lead'st the radiant sphere,
That gilds its birth and marks the year,
And as his stronger glories rise,
Diffused around the expanded skies,
Till clothed with beams serenely bright,
All heaven's vast concave flames with light,

So when through life's protracted day
Melissa still pursues her way,
Her virtues with thy splendour vie,
Increasing to the mental eye.

Though less conspicuous, not less dear,
Long may they Bion's prospect cheer,
So shall his heart no more repine,
Bless'd with her rays, though robb'd of thine

Thos. Blacklock — Born 1721, Died 1791.

978—THE AUTHOR'S PICTURE.

While in my matchless graces wrapt I stand,
And touch each feature with a trembling hand;

Deign, lovely self! with art and nature's pride,

To mix the colours, and the pencil guide.

Self is the grand pursuit of half mankind,
How vast a crowd by self, like me, are blind!

By self the fop in magic colours shown,
Though scorn'd by every eye, delights his own.

When age and wrinkles seize the conqu'ring maid,

Self, not the glass, reflects the flattering shade

Then, wonder-working self! begin the lay;
Thy charms to others as to me display.

Straight is my person, but of little size;
Lean are my cheeks, and hollow are my eyes.

My youthful down is, like my talents, rare,
Politely distant stands each single hair
My voice too rough to charm a lady's ear,
So smooth a child may listen without fear,
Not form'd in cadence soft and warbling lays,

To soothe the fair through pleasure's wanton ways

My form so fine, so regular, so new,
My port so manly, and so fresh my hue,
Oft, as I meet the crowd, they laughing say,

"See, see *Memento Mori* cross the way."

The ravish'd Proserpine at last, we know,
Grew fondly jealous of her sable beau;

But, thanks to nature! none from me need fly,

One heart the devil could wound—so cannot I
Yet, though my person fearless may be seen,

There is some danger in my graceful mien

For, as some vessel toss'd by wind and tide,

Bounds o'er the waves and rocks from side to side;

In just vibration thus I always move.

This who can view and not be forced to love?

Hail! charming self! by whose propitious aid

My form in all its glory stands display'd

Be present still, with inspiration kind,

Let the same faithful colours paint the mind

Like all mankind, with vanity I'm bless'd,
Conscious of wit I never yet possess'd
To strong desires my heart an easy prey,
Oft feels their force, but never owns their sway.

This hour, perhaps, as death I hate my foe,
The next, I wonder why I should do so
Though poor, the rich I view with careless eye;

Scorn a vain oath, and hate a serious lie.
I ne'er for satire torture common sense,
Nor show my wit at God's nor man's expense
Harmless I live, unknowing and unknown,
Wish well to all, and yet do good to none
Unmerited contempt I hate to bear;
Yet on my faults, like others, am severe.
Dishonest flames my bosom never fire,
The bad I pity, and the good admire,
Fond of the Muse, to her devote my days,
And scribble—not for pudding, but for praise

These careless lines, if any virgin hears,
Perhaps, in pity to my joyless years,
She may consent a generous flame to own;
And I no longer sigh the nights alone.
But should the fair, affected, vain, or nice,
Scream with the fears inspired by frogs or mice;

Ory, "Save us heaven! a spectre, not a man!"

Her hartshorn snatch or interpose her fan.

If I my tender overture repeat,

Oh! may my vows her kind reception meet!

May she new graces on my form bestow,
And with tall honours dignify my brow!

Thos Blacklock — Born 1721, Died 1791.

979.—BELSHAZZAR AND DANIEL

Now Morn, with rosy-colour'd finger, raised
The sable pall, which provident Night had thrown

O'er mortals, and their works, when every street,

Straight or transverse, that towards Euphrates turns

Its sloping path, resounds with festive shouts,
And teems with busy multitudes, which press

With zeal impetuous to the towering fane

Of Bel, Chaldean Jove, surpassing far

That Doric temple, which the Elean chiefs

Raised to their thunderer from the spoils of war,

Or that Ionic, where the Ephesian bow'd

To Dian, queen of heaven Eight towers arise,

Each above each, immeasurable height,

A monument at once of eastern pride

And slavish superstition Round, a scale

Of circling steps entwines the conic pile;

And at the bottom on vast huges grate

Four brazen gates, towards the four winds of
heaven

Placed in the solid square Hither at once
Come flocking all the sons of Babylon,
Chaldean or Assyrian; but return
With humblest awe, while through their mar-
shall'd ranks

Stalks proud Belshazzar. From his shoulders
flows

A robe, twice steep'd in rich Sidonian hues,
Whose skirts, embroider'd with meand'ring
gold,

Sweep o'er the marble pavement Round his
neck

A broad chain glisters, set with richest gems,
Ruby, and amethyst The priests come
next,

With knives and lancets arm'd, two thousand
sheep

And twice two thousand lambs stand bleating
round,

Then hungry god's repast six loaded wains
With wine, and frankincense, and finest
flour,

Move slowly Then advance a gallant band,
Provincial rulers, counsellors and chiefs,
Judges and princes: from their essenced
hair

Steam rich perfumes, exhaled from flower or
herb,

Assyrian spices last, the common train
Of humbler citizens A linen vest
Enfolds their limbs, o'er which a robe of
wool

Is clasp'd, while yet a third hangs white as
snow,

Even to their sandal'd feet a signet each,
Each bears a polish'd staff, on whose smooth
top

In bold relief some wall-carved emblem
stands,

Bird, fruit, or flower Determined, though
dismay'd,

Judea's mourning prisoners close the rear.

And now the unfolded gates on every side
Admit the splendid train, and to their eyes
A scene of rich magnificence display,
Censers, and cups, and vases, nicely wrought
In gold, with pearls and glittering gems
inlaid,

The furniture of Baal. An altar stands
Of vast dimensions near the central stone,
On which the god's high-priest strews frank-
incense,

In weight a thousand talents. There he
drags

The struggling elders of the flock, while
near,

Stretch'd on a smaller plate of unmix'd gold,
Bleed the reluctant lambs The ascending
smoke,

Impregnate with perfumes, fills all the air
These rites perform'd, his votaries all
advance

Where stands their idol, to compare with
whom

That earth-born crew, which scaled the walls
of heaven

Or that vast champion of Philistia's host,
Whom in the vale of Elah David slew
Unarm'd, were 'minish'd to a span. In
height

Twice twenty feet he rises from the ground;
And every massy limb, and every joint,
Is carved in due proportion Not one mine,
Though branching out in many a vein of
gold,

Sufficed for this huge column. Him the
priests

Had swept, and burnish'd, and perfumed with
oils,

Essential odours Now the sign is given,
And forthwith strains of mixed melody
Proclaim their molten thunderer, cornet,
flute,

Harp, sackbut, psaltery, dulcimer, unite
In loud triumphal hymn, and all at once
The King, the nations, and the languages
Fall prostrate on the ground. But not a
head,

But not one head in all thy faithful bands,
O Judah, bows As when the full-orb'd
moon,

What time the reaper chants his harvest
song,

Rises behind some horizontal hill,
Flaming with reddest fire; still, as she
moves,

The tints all soften, and a yellower light
Gleams through the ridges of a purple cloud.
At length, when midnight holds her silent
reign,

Changed to a silver white, she holds her
lamp

O'er the belated traveller; so thy face,
Belshazzar, from the crimson glow of rage,
Shifting through all the various hues between,
Settles into a wan and bloodless pale.
Thine eyeballs glare with fire. "Now by great
Bel,"

Incensed, exclaims the monarch, "soon as
morn

Again shall dawn, my vengeance shall be
pour'd

On every head of their detested race"

He spake, and left the fane with hasty
step,

Indignant Him a thousand lords attend,
The minions of his court And now they
reach

The stately palace In a spacious hall,
From whose high roof seven sparkling lustres
hang,

Round the perpetual board high sofas ranged
Receive the gallant chiefs. The floor is
spread

With carpets, work'd in Babylonian's looms,
Exquisite art; rich vessels carved in gold,
In silver, and in ivory, beam with gems.

'Midst these is placed what'er of massy
plate,

Or holy ornament, Nebassar brought

From Sion's ransack'd temple, lamps, and
cups,
And bowls, now sparkling with the richest
growth
Of Eastern vineyards On the table smokes
All that can rouse the languid appetite,
Barbaric luxury Soft minstrels round
Chant songs of triumph to symphonious
harps
Propt on a golden couch Belshazzar lies,
While on each side fair slaves of Syman
race
By turns solicit with some amorous tale
The monarch's melting heart. "Fill me," he
cries,
"That largest bowl, with which the Jewish
slaves
Once deck'd the altar of their vanquish'd
God.
Never again shall this capacious gold
Receive their victim's blood. Henceforth the
kings
Of Babylon, oft as this feast returns,
Shall crown it with rich wine, nectareous
draught.
Fill high the foaming goblet; rise, my
friends;
And as I quaff the cup, with loud acclaim
Thrice hail to Bel." They rose, when all at
once
Such sound was heard, as when the roaring
winds
Burst from their cave, and with impetuous
rage
Sweep o'er the Caspian or the Chronian
deep.
O'er the devoted walls the gate of heaven
Thunder'd, a hideous peal; and, lo' a
cloud
Came darkening all the banquet, whence
appear'd
A hand (if hand it were, or airy form,
Compound of light and shade) on the adverse
wall
Tracing strange characters Belshazzar saw,
And trembled from his lips the goblet fell
He look'd again; perhaps it was a dream,
Thrice, four times did he look, and every
time
Still plainer did the mystic lines appear,
Indelible. Forthwith he summons all
The wise Chaldeans, who by night consult
The starry signs, and in each planet read
The dark decrees of fate. Silent they stand,
Vain are their boasted charms. With eager
step
Merodach's royal widow hastes to cheer
Her trembling son "O king, for ever live,
Why droops thy soul?" she cries, "what
though this herd
Of sage magicians own their vanquish'd art,
Know'st thou not Daniel? In his heart
resides
The spirit of holy Gods; 'twas he who told
Thy father strange events, and terrible;
Nor did Nebassar honour one like him

Through all his spacious kingdom. He shall
soon
Dispel thy doubts, and all thy fears ally"
She spake, and with obeisance low retired.
"Then be it so, haste, Amooch, lead him
here,"
Belshazzar cries, "if he interpret right,
Even though my soul in just abhorrence
holds
His hated race, I will revoke their doom,
And shower rich honours on their prophet's
head"
Nor long he waited, when with graceful
step,
And awe-commanding eye, solemn and slow,
As conscious of superior dignity,
Daniel advanced. Time o'er his hoary hair
Had shed his white snows. Behind him
stream'd
A mantle, ensign of prophetic powers,
Like that with which inspired Elisha smote
The parting waters, what time on the bank
Of Jordan from the clouds a fiery car
Descended, and by flaming coursers drawn
Bore the sage Tishbite to celestial climes,
Maugre the gates of death. A wand he
bore—
That wand by whose mysterious properties
The shepherd of Horob call'd the refruent
waves
O'er Pharaoh and his host, with which he
struck
The barren flint, when from the riven cliff
Gush'd streams, and water'd all the thirsty
tribes
Of murmuring Israel Through many an age
Within the temple's unapproach'd veil,
Fast by the rod, which bloom'd o'er Aaron's
name,
Still did the holy relic rest secure.
At length, when Babylon's arms prevail'd,
Sennah saved it from the flaming shrine,
With all the sacred wardrobe of the priest,
And bore it safe to Babel Dying there,
The priest bequeathed the sacred legacy
To Daniel He, when summon'd to explain,
As now, God's dark decrees, in his right
hand
Brandish'd the mystic emblem. "Art thou
he,
Art thou that Daniel, whom Nebassar
brought
From Salem, whom the vanquish'd tribes
adore,
In wisdom excellent? Look there, look
there,
Read but those lines," the affrighted monarch
cries,
"And clothed in scarlet wear this golden
chain,
The third great ruler of my spacious realm"
He spake, and thus the reverend seer
replied:
"Thy promises, and threats, presumptuous
king,
My soul alike despises; yet, so wills

That spirit, who darts his radiance on my
 mind
 (Hear thou, and tremble), will I speak the
 words
 Which he shall dictate 'Number'd is thy
 realm,
 And finish'd in the balance art thou weigh'd,
 Where God hath found thee wanting to the
 Medes
 And Persians thy divided realm is given'
 Thus saith the Lord; and thus those words
 import,
 Graven by his high behest See'st thou this
 wand?
 Ne'er has it borne, since first it left the
 trunk,
 Or bud or blossom all its shielding rind
 The sharp steel stripp'd, and to dry winds
 exposed
 The vegetative sap; even so thy race
 Shall perish from thy barren stook shall
 rise
 Nor pounce nor ruler, and that glittering
 crown,
 Won by thy valiant fathers, whose long line
 In thee, degenerate monarch, soon must
 end,
 Shall dart its lustre round a stranger's
 brow"

"Prophet of evils' darest thou pour on me
 Thy threats ill-ominous, and judgments dark?"
 Incensed the monarch cries "Hence to thy
 tribes,
 Teach them obedience to their sovereign's will,
 Or I will break that wand, and rend in twain
 The mantle of thy God—Or if these marks
 Thou wilt erase from that accursed wall,
 Take half my realm" He spake, and fix'd
 his eyes

Wild staring on the mystic characters
 His rage all sunk at once; his fear return'd
 Tenfold, when thus the man of God began.

"Go to the shady vales of Palestine,
 Vain prince, or Syrian Lebanon, and tear
 The palms and cedars from their native
 mould

Uprooted, then return, and break this rod
 Believe me, far more arduous were the task
 For it was harden'd in the streams of
 heaven,

And though not dedicate to sorcerers' arts
 By magic incantation, and strange spells,
 Yet such a potent virtue doth reside
 In every part, that not the united force
 Of all thy kingdom can one line, one grain,
 Of measure, or of solid weight impair
 Wilt thou that I revoke thy destined fate?
 Devoted prince, I cannot Hell beneath
 Is moved to meet thee. See the mighty
 dead,

The kings, that sat on golden thrones, ap-
 proach,
 The chief ones of the earth. 'O Lucifer,
 Son of the morning, thou that vaunting
 saidst,

"I will ascend the heavens, I will exalt

My throne above the stars of God, the
 clouds
 Shall roll beneath my feet," art thou too
 weak

As we? art thou become like unto us?
 Where now is all thy pomp? where the sweet
 sound

Of viol, and of harp? with curious eye
 Tracing thy mangled corse, the rescued sons
 Of Solyra shall say, 'Is this the man
 That shook the pillars of the trembling earth,
 That made the world a desert?' all the
 kings,

Each in his house entomb'd, in glory rest,
 While unlamented he thy naked limbs,
 The sport of dogs and vultures In that day
 Shall these imperial towers, thus haughty
 queen,

That in the midst of waters sits secure,
 Fall prostrate on the ground Ill-ominous
 birds

Shall o'erth' unwholesome marshes scream for
 food,

And hissing serpents by sulphureous pools
 Conceal their filthy brood The traveller
 In vain shall ask where stood Assyria's pride:
 No trace shall guide his dubious steps; nor
 sage,

Versed in historic lore, shall mark the site
 Of desolated Babylon" Thus spake
 The seer, and with majestic step retired.

W. H. Roberts—Born 1745, Died 1791.

980 — THE JEWS' RETURN TO JERUSALEM

Now dawns the morn, and on mount Olvet
 The hoar-frost melts before the rising sun,
 Which summons to their daily toil the world
 Of beasts, of men, and all that wings the air,
 And all that swims the level of the lake,
 Or creeps the ground, bid universal hail
 To day's bright regent But the tribes were
 roused,

Impatient even of rest, ere yet the stars
 Withdrew their feeble light Through every
 street

They bend their way. some Ananiah leads,
 Some Phanuel, or what elders else were
 driven

In early youth from Sion. Not a spot
 Remains unvisited, each stone, each beam,
 Seems sacred As in legendary tale,
 Led by magician's hand some hero treads
 Enchanted ground, and hears, or thinks he
 hears,

Aerial voices, or with secret dread
 Sees unembodied shades, by fancy form'd,
 Flit through the gloom, so rescued Judah
 walk'd,

Amid the majesty of Salem's dust,

With reverential awe. Howbeit they soon
Remove the mouldering runs; soon they
clear
The obstructed paths, and every mansion
raise,
By force or time impair'd. Then Jeshua
rose
With all his priests, nor thou, Zorobabel,
Soul of the tribes, wast absent. To the God
Of Jacob, oft as morn and eve returns,
A new-built altar smokes. Nor do they not
Observe the feast, memorial of that age
When Israel dwelt in tents; the Sabbath
too,
New moons, and every ritual ordinance,
First-fruits, and paschal lamb, and rams, and
goats,
Offerings of sin and peace Nor yet was
laid
The temple's new foundation Corn and
wine,
Sweet balm and oil, they mete with liberal
hand
To Tyrian and Sidonian. To the sea
Of Joppa down they heave their stately trees
From Syrian Lebanon. And now they
square
Huge blocks of marble, and with ancient
rites
Anoint the corner-stone Around the priests,
The Levites and the sons of Asaph stand
With trumpets and with cymbals Joshua
first,
Adorn'd in robes pontifical, conducts
The sacred ceremony An ephod rich
Purple, and blue, comes mantling o'er his
arms,
Clasp'd with smooth studs, round whose
meand'ring hem
A girdle twines its folds to this by chains
Of gold is link'd a breastplate costly gems,
Jasper and diamond, sapphire and amethyst,
Unite their hues, twelve stones, memorial
apt
Of Judah's ancient tribes A mitre decks
His head, and on the top a golden crown
Graven, like a signet, by no vulgar hand,
Proclaims him priest of God Symphonious
hymns
Are mix'd with instrumental melody,
And Judah's joyful shouts But down thy
cheeks,
O Ananias, from thine aged eye,
O Phanuel, drops a tear, for ye have seen
The house of Solomon in all its pride,
And ill can brook this change Nor ye alone,
But every ancient wept. Loud shrieks of
grief,
Mix'd with the voice of joy, are heard beyond
The hills of Salem Even from Gibeon's
walls
The astonish'd peasant turns a listening
ear,
And Jordan's shepherds catch the distant
sound.

W. H. Roberts.—Born 1745, Died 1791

981—THE HELMETS

A FRAGMENT.

—'Twas midnight—every mortal eye was
closed
Through the whole mansion—save an antique
crone's,
That o'er the dying embers faintly watch'd
The broken sleep (fell harbinger of death)
Of a sick boteler—Above indeed,
In a drear gallery (lighted by one lamp
Whose wick the poor departing Seneschal
Did closely imitate) paced slow and sad
The village curate, waiting late to shrive
The penitent when 'wake. Scarce show'd the
ray
To fancy's eye, the portray'd characters
That graced the wall—On this and t'other
side
Suspended, nodded o'er the steepy stair,
In many a trophy form'd, the knightly group
Of helmets and targets, gauntlets, mailed
strong,
And horses' furniture—brave monuments
Of ancient chivalry—Through the stain'd
pane
Low gleam'd the moon—not bright—but of
such power
As mark'd the clouds, black, threatening over
head,
Full muschef-fraught,—from those in many a
peal
Growl'd the near thunder—flash'd the frequent
blaze
Of lightning blue—While round the fretted
dome
The wind sung surly with unusual clank
The armour shook tremendous—On a couch
Placed in the oriel sunk the churchman
down
For who, alone, at that dread hour of night,
Could bear portentous prodigy?
“I hear it,” cries the proudly gilded
casque
(Fill'd by the soul of one who erst took joy
In slaughterous deeds), “I hear amidst the
gale
The hostile spirit shouting—once—once
more
In the thick harvest of the spears we'll
shine—
There will be work anon”
———“I'm 'waken'd too,”
Replied the sable helmet (tenanted
By a like inmate), “Hark!—I hear the voice
Of the impatient ghosts, who straggling
range
Yon summit (crown'd with ruin'd battlements
The fruits of civil discord), to the din
The spirits, wand'ring round this Gothic pile,
All join their yell—the song is war and
death—
There will be work anon.”
———“Call armourers, ho'
Furbish my vizor—close my rivets up—
I brook no dallying”

———"Soft, my hasty friend,"
Said the black beaver, "Neither of us twain
Shall share the bloody toil—War-worn am I,
Bored by a happier mace, I let in fate
To my once master,—since unsought, unused,
Pensile I'm fix'd—yet too your gaudy pride
Has nought to boast,—the fashion of the fight
Has thrown your guilt and shady plumes
aside

For modern foppery,—still do not frown,
Nor lower indignantly your steely brows,
We've comfort left enough—The bookman's
lore

Shall trace our sometime merit,—in the eye
Of antiquary taste we long shall shine
And as the scholar marks our rugged front,
He'll say, thus Clesy saw, that Agincourt
Thus dwelling on the prowess of his fathers,
He'll venerate their shell—Yet, more than
thus,

From our inactive station we shall hear
The groans of butcher'd brothers, shrieking
plaints

Of ravish'd maids, and matrons' frantic
howls,

Already hovering o'er the threaten'd lands
The famish'd raven snuffs the promised feast,
And hoarseher creaks for blood—'twill flow"

———"Forbid it, Heaven!"
O shield my suffering country!—Shield it,"
pray'd

The agonising priest

Thus Penrose—Born 1743, Died 1779.

982—THE FIELD OF BATTLE

Faintly bray'd the battle's roar
Distant down the hollow wind;
Panting Terror fled before,
Wounds and death were left behind.

The war-fiend cursed the sunken day,
That check'd his fierce pursuit too soon,
While, scarcely lighting to the prey,
Low hung, and lour'd the bloody moon.

The field, so late the hero's pride,
Was now with various carnage spread,
And floated with a crimson tide,
That drench'd the dying and the dead.

O'er the sad scene of dreamest view,
Abandon'd all to horrors wild,
With frantic step Maria flew,
Maria, Sorrow's early child,

By duty led, for every vein
Was warm'd by Hymen's purest flame,
With Edgar o'er the wintry main
She, lovely, faithful wanderer, came

For well she thought, a friend so dear
In darkest hours might joy impart,
Her warrior, faint with toil, might cheer,
Or soothe her bleeding warrior's smart.

Though look'd for long—in chill affright
(The torrent bursting from her eye)
She heard the signal for the fight—
While her soul trembled in a sigh—

She heard, and clasp'd him to her breast,
Yet scarce could urge th' inglorious stay;
His manly heart the charm confess'd—
Then broke the charm,—and rush'd away.

Too soon in few—but deadly words,
Some flying straggler breathed to tell,
That in the foremost strife of swords
The young, the gallant Edgar fell

She press'd to hear—she caught the tale—
At every sound her blood congeal'd,—
With terror bold—with terror pale,
She sprung to search the fatal field

O'er the sad scene in dire amaze
She went—with courage not her own—
On many a corpse she cast her gaze—
And turn'd her ear to many a groan

Drear anguish urged her to press
Full many a hand, as wild she mourn'd,—
—Of comfort glad the drear caress
The damp, chill, dying hand return'd.

Her ghastly hope was well nigh fled—
When late pale Edgar's form she found,
Half-buried with the hostile dead,
And gored with many a grisly wound

She knew—she sunk—the night-bird scream'd
—The moon withdrew her troubled light,
And left the fair,—though fall'n she seem'd—
To worse than death—and deepest night

Thus Penrose—Born 1743, Died 1779

983—L'AMOUR TIMIDE.

If in that breast, so good, so pure,
Compassion ever loved to dwell,
Pity the sorrows I endure,
The cause I must not, dare not tell.

The grief that on my quiet preys,
That rends my heart, that checks my
tongue,
I fear will last me all my days,
But feel it will not last me long

Sir John H. Moore.—Born 1756, Died 1780.

984—SONG.

Cease to blame my melancholy,
Though with sighs and folded arms
I muse with silence on her charms,
Censure not—I know 'tis folly

Yet these mournful thoughts possessing,
Such delights I find in grief,
That, could heaven afford relief,
My fond heart would scorn the blessing
Ser John H. Moore — Born 1756, Died 1780.

985.—LABOUR AND GENIUS, OR, THE
MILL-STREAM AND THE CASCADE.

* * * * *
Betwixt two sloping verdant hills
A current pour'd its careless rills,
Which unambitious crept along,
With weeds and matted grass o'erhung.
Till Rural Genius, on a day,
Chancing along its banks to stray,
Remark'd, with penetrating look,
The latent merits of the brook,
Much grieved to see such talents hid,
And thus the dull by-standers chid
How blind is man's incoherent race
The scope of nature's plans to trace?
How do ye mangle half her charms,
And fright her hourly with alarms?
Disfigure now her swelling mounds,
And now contract her spacious bounds?
Fritter her fairest lawns to alleys,
Bare her green hills, and hide her valleys?
Confine her streams with rule and line,
And counteract her whole design?
Neglecting, where she points the way,
Her easy dictates to obey?
To bring her hidden worth to sight,
And place her charms in fairest light?
* * * * *

He said, and to his favourite son
Comsign'd the task, and will'd it done.
Damon his counsel wisely weigh'd,
And carefully the scene survey'd
And, though it seems he said but little,
He took his meaning to a tittle
And first, his purpose to befriend,
A bank he raised at th' upper end
Compact and close its outward side,
To stay and swell the gathering tide
But on its inner, rough and tall,
A ragged cliff, a rocky wall
The channel next he oped to view,
And from its course the rubbish drew.
Enlarged it now, and now with line
Oblique pursued his fair design.
Preparing here the mazy way,
And there the fall for sportive play;
The precipice abrupt and steep,
The pebbled road, and cavern deep;
The rooty seat, where best to view
The fairy scene, at distance due
He last invoked the dryads' aid,
And fringed the borders round with shade.
Tapestry, by Nature's fingers wove,
No mimic, but a real grove
Part hiding, part admitting day,
The scene to grace the future play.

Damon perceives, with ravish'd eyes,
The beautiful enchantment rise
Sees sweetly blended shade and light,
Sees every part with each unite,
Sees each, as he directs, assume
A livelier dye, or deeper gloom
So fashion'd by the painter's skill,
New forms the glowing canvas fill.
So to the summer's sun the rose
And jessamin their charms disclose.

* * * * *
Not distant far below, a mill
Was built upon a neighb'ring rill
Whose pent-up steam, whone'er let loose,
Impell'd a wheel, close at its sluice,
So strongly, that by friction's power,
'Twould grind the firmest grain to flour.
Or, by a correspondence new,
With hammers, and their clatt'ring crew,
Would so bestir her active stumps,
On iron blocks, though arrant lumps,
That in a trice she'd manage matters,
To make 'em all as smooth as platters.
Or slit a bar to rods quite taper,
With as much ease as you'd cut paper
For, though the lever gave the blow,
Yet it was lifted from below,
And would for ever have lain still,
But for the bustling of the rill,
Who, from her stately pool or ocean,
Put all the wheels and logs in motion,
Things in their nature very quiet,
Though making all this noise and riot
Thus stream that could in toil excel,
Began with foolish pride to swell
Piqued at her neighbour's reputation,
And thus express'd her indignation
"Madam! methinks you're vastly proud,
You wasn't used to talk so loud.
Nor cut such capers in your pace,
Marry! what antics, what grimace!
For shame! don't give yourself such airs,
In flaunting down those hideous stairs.
Nor put yourself in such a flutter,
Whate'er you do, you dirty gutter!
I'd have you know, you upstart minx!
Ere you were form'd, with all yourunks,
A lake I was, compared with which,
Your stream is but a paltry ditch
And still, on honest labour bent,
I ne'er a single flash misspent
And yet no folks of high degree
Would e'er vouchsafe to visit me,
As in their coaches by they rattle,
Forsooth! to hear your idle prattle.
Though half the business of my flooding
Is to provide them cakes and pudding
Or furnish stuff for many a trinket,
Which, though so fine, you scarce would
think it,
When Boulton's skill has fix'd their beauty,
To my rough toil first owed their duty
But I'm plain Goody of the mill,
And you are—Madam Cascade!"
"Dear Ooz," replied the beauteous torrent,
"Pray do not discompose your current."

That we all from one fountain flow,
 Hath been agreed on long ago
 Varying our talents and our tides.
 As chance or education guides
 That I have either note, or name,
 I owe to him who gives me fame
 Who teaches all our kind to flow,
 Or gaily swift, or gravely slow
 Now in the lake, with glassy face,
 Now moving light, with dimpled grace,
 Now gleaming from the rocky height,
 Now, in rough eddies, foaming white.
 Nor envy me the gay, or great,
 That visit my obscure retreat
 None wonders that a clown can dig,
 But 'tis some art to dance a jig
 Your talents are employ'd for use,
 Mine to give pleasure, and amuse
 And though, dear Coz, no folks of taste
 Their idle hours with you will waste,
 Yet many a grist comes to your mill,
 Which helps your master's bags to fill
 While I, with all my notes and trilling,
 For Damon never got a shilling.
 Then, gentle Coz, forbear your clamours,
 Enjoy your hoppers, and your hammers.
 We gain our ends by different ways,
 And you get bread, and I get—praise "

Richard Jago.—Born 1715, Died 1781

986.—VARIETY

A gentle maid, of rural breeding,
 By Nature first, and then by reading,
 Was fill'd with all those soft sensations
 Which we restrain in near relations,
 Lest future husbands should be jealous,
 And think their wives too fond of fellows.

The morning sun beheld her rove
 A nymph, or goddess of the grove!
 At eve she paced the dewy lawn,
 And call'd each clown she saw, a faun!
 Then, scudding homeward, lock'd her door,
 And turn'd some copious volume o'er.
 For much she read, and chiefly those
 Great authors, who in verse, or prose,
 Or something betwixt both, unwind
 The secret springs which move the mind
 These much she read; and thought she
 knew

The human heart's minutest clue;
 Yet shrewd observers still declare
 (To show how shrewd observers are),
 Though plays, which breathed heroic flame,
 And novels, in profusion, came,
 Imported fresh-and-fresh from France,
 She only read the heart's romance

The world, no doubt, was well enough
 To smooth the manners of the rough;
 Might please the giddy and the vain,
 Those tinsell'd slaves of folly's train

But, for her part, the truest taste
 She found was in retirement placed,
 Where, as in verse it sweetly flows,
 "On every thorn instruction grows"
 Not that she wish'd to "be alone,"
 As some affected prudes have done,
 She knew it was decreed on high
 We should "increase and multiply,"
 And therefore, if kind Fate would grant
 Her fondest wish, her only want,
 A cottage with the man she loved
 Was what her gentle heart approved,
 In some delightful solitude
 Where step profane might ne'er intrude;
 But Hymen guard the sacred ground,
 And virtuous Cupids hover round
 Not such as flitter on a fan
 Round Crete's vile bull, or Leda's swan,
 (Who scatter myrtles, scatter roses,
 And hold their fingers to their noses),
 But sump'ring, mild, and innocent,
 As angels on a monument.

Fate heard her pray'r. a lover came,
 Who felt, like her, th' innocuous flame;
 One who had trod, as well as she,
 The flow'ry paths of poesy,
 Had warm'd himself with Milton's heat,
 Could ev'ry line of Pope repeat,
 Or chant in Shenstone's tender strains,
 "The lover's hopes," "the lover's pains."

Attentive to the charmer's tongue,
 With him she thought no evening long,
 With him she saunter'd half the day,
 And sometimes, in a laughing way,
 Ran o'er the catalogue by rote
 Of who might marry, and who not,
 "Consider, sir, we're near relations—"
 "I hope so in our inclinations"—
 In short, she look'd, she blush'd consent;
 He grasp'd her hand, to church they went;
 And ev'ry matron that was there,

With tongue so voluble and supple,
 Said for her part, she must declare,

She never saw a finer couple
 O Halcyon days! 'Twas Nature's reign,
 'Twas Tempe's vale, and Enna's plain,
 The fields assumed unusual bloom,
 And ev'ry zephyr breathed perfume,
 The laughing sun with genial beams
 Danced lightly on th' exulting streams,
 And the pale regent of the night,
 In dewy softness shed delight
 'Twas transport not to be express'd,
 'Twas Paradise!—But mark the rest.

Two smiling springs had waked the flow'rs
 That paint the meads, or fringe the bow'rs
 (Ye lovers, lend your wond'ring ears,
 Who count by months, and not by years),
 Two smiling springs had chaplets wove
 To crown their solitude, and love:
 When lo, they find, they can't tell how,
 Their walks are not so pleasant now
 The seasons sure were changed, the place
 Had, somehow, got a different face
 Some blast had struck the cheerful scene;
 The lawns, the woods, were not so green.

The purling rill, which murmur'd by,
And once was liquid harmony,
Became a sluggish, reedy pool—
The days grew hot, the ev'nings cool.
The moon, with all the starry reign,
Were melancholy's silent train.

And then the tedious winter night—
They could not read by candle-light

Full oft, unknowing why they did,
They call'd in adventitious aid
A faithful, fav'rite dog ('twas thus
With Tobit and Telemachus)
Amused their steps, and for a while
They view'd his gambols with a smile.
The kitten, too, was comical,
She play'd so oddly with her tail,
Or in the glass was pleased to find
Another cat, and peep'd behind

A courteous neighbour at the door
Was deem'd intrusive noise no more.
For rural visits, now and then,
Are right, as men must live with men
Then cousin Jenny, fresh from town,

A new recruit, a dear delight '
Made many a heavy hour go down,
At morn, at noon, at eve, at night
Sure they could hear her jokes for ever,
She was so sprightly, and so clever !

Yet neighbours were not quite the thing ;
What joy, alas ! could converse bring
With awkward creatures bred at home—
The dog grew dull, or troublesome
The cat had spoil'd the kitten's merit,
And, with her youth, had lost her spirit.
And jokes repeated o'er and o'er,
Had quite exhausted Jenny's store.

—“ And then, my dear, I can't abide
This always sauntering side by side ”
“ Enough ! ” he cries, “ the reason 's plain
For causes never rack your brain
Our neighbours are like other folks,
Skip's playful tricks, and Jenny's jokes,
Are still delightful, still would please,
Were we, my dear, ourselves at ease
Look round, with an impartial eye,
On yonder fields, on yonder sky,
The azure cope, the flow'rs below,
With all their wonted colours glow
The rill still murmurs, and the moon
Shines, as she did, a softer sun
No change has made the seasons fail,
No comet brush'd us with his tail
The scene 's the same, the same the
weather—

We live, my dear, too much together ”

Agreed A rich old uncle dies,
And added wealth the means supplies
With eager haste to town they flew,
Where all must please, for all was new.

But here, by strict poetic laws,
Description claims its proper pause
The rosy morn had raised her head
From old Tithonus' saffron bed,
And embryo sunbeams from the east,
Half-choked, were struggling through the
mist,

When forth advanced the gilded chaise,
The village crowded round to gaze
The pert postilion, now promoted
From driving plough, and neatly booted.
His jacket, cap, and baldric on
(As greater folks than he have done),
Look'd round, and, with a cockcomb air,
Smack'd loud his lash The happy pair
Bow'd graceful, from a sep'rate door,
And Jenny, from the stool before

Roll swift, ye wheels ! to willing eyes
New objects ev'ry moment rise.
Each carriage passing on the road,
From the broad waggon's pond'rous load
To the light car, where mounted high
The giddy driver seems to fly,
Were themes for harmless satire fit,
And gave fresh force to Jenny's wit
Whate'er occur'd, 'twas all delightful,
No noise was harsh, no danger frightful
The dash and splash through thick and thin,
The hair-breadth 'scapes, the bustling inn
(Where well-bred landlords were so ready
To welcome in the 'squire and lady),
Dirt, dust, and sun, they bore with ease,
Determined to be pleased, and please

Now nearer town, and all agog,
They know dear London by its fog
Bridges they cross, through lanes they wind,
Leave Hounslow's dang'rous heath behind,
Through Brentford win a passage free
By roaring “ Wilkes and Liberty ! ”
At Knightsbridge bless the short'ning way
(Where Bay's troops in ambush lay),
O'er Piccadilly's pavement glide
(With palaces to gance its side),
Till Bond-street with its lamps a-blaze
Concludes the journey of three days

Why should we paint, in tedious song,
How ev'ry day, and all day long,
They drove at first with curious haste
Through Lud's vast town, or, as they pass'd
Midst risings, fallings, and repairs
Of streets on streets, and squares on squares,
Describe how strong their wonder grew
At buildings—and at builders too ?

Scarce less astonishment arose
At architects more fair than those—
Who built as high, as widely spread
Th' enormous loads that clothed their head
For British dames new folies love,
And, if they can't invent, improve
Some with erect pagodas vie,
Some nod, like Pisa's tower, awry,
Medusa's snakes, with Pallas' crest,
Convolved, contorted, and compress'd,
With intermingling trees, and flowers,
And corn, and grass, and shepherd's bowers,
Stage above stage the turrets run,
Like pendent groves of Babylon,
Till nodding from the topmost wall
Otranto's plumes envelop all !
Whilst the black ewes, who own'd the hair,
Feed harmless on, in pastures fair,
Unconscious that *their* tails perfume,
In scented curls, the drawing-room.

When Night her murky pinions spread,
And sober folks retire to bed,
To ev'ry public place they flew,
Where Jenny told them who was who
Money was always at command,
And tripp'd with pleasure hand in hand.
Money was equipage, was show,
Gallim's, Almack's, and Soho,
The *passe-partout* through every vein
Of dissipation's hydra reign.

O London, thou prolific source,
Parent of vice, and folly's nurse!
Fruitful as Nile thy copious springs
Spawn hourly buths,—and all with stings
But happiest far the he, or she,

I know not which, that livelier dunc
Who first contrived the coterie,
To crush domestic bliss at once
Then grinn'd, no doubt, amidst the dames,
As Nero fiddled to the flames

Of thee, Pantheon, let me speak
With reverence, though in numbers weak,
Thy beauties satire's frown beguile,
We spare the follies for the pile
Flounced, furbelow'd, and truck'd for show,
With lamps above, and lamps below,
Thy charms even modern taste defied,
They could not spoil thee, though they tried

Ah, pity that Time's hasty wings
Must sweep thee off with vulgar things!
Let architects of humbler name
On *faul* materials build their fame,
Thou noblest works the world might want,
Wyatt should build in adamant

But what are these to scenes which he
Secreted from the vulgar eye,
And baffle all the powers of song?
A brazen throat, an iron tongue
(Which poets wish for, when at length
Their subject soars above their strength)
Would shun the task. Our humbler Muse
(Who only reads the public news,
And idly utters what she gleams
From chronicles and magazines),
Recoiling, feels her feeble fires,
And blushing to her shades retire;
Alas! she knows not how to treat
The finer follies of the great,
Where even, Democritus, thy sneer
Were vain as Heraclitus' tear

Suffice it that by just degrees
They reach'd all heights, and rose with ease
(For beauty wins its way, uncall'd,
And ready dupes are ne'er black-ball'd)
Each gambling dame she knew, and he
Knew every shark of quality,
From the grave cautious few who live
On thoughtless youth, and living thrive,
To the light tram who mimic France,
And the soft sons of *nonchalance*
While Jenny, now no more of use,
Excuse succeeding to excuse,
Grew piqued, and prudently withdrew
To shilling whist, and chicken loo

Advanced to fashion's wavering head,
They now, where once they follow'd, led.

Devised new systems of delight,
A-bed all day, and up all night,
In different circles reign'd supreme
Wives copied her, and husbands him;
Till so *darmely* life ran on,
So separate, so quite *bon-ton*,
That, meeting in a public place,
They scarcely knew each other's face

At last they met, by his desire,
A *tête-à-tête* across the fire,
Look'd in each other's face awhile,
With half a tear, and half a smile
The ruddy health, which wont to grace
With manly glow his rural face,
Now scarce retain'd its faintest streak,
So sallow was his leathern cheek
She lank, and pale, and hollow-eyed,
With *rouge* had striven in vain to hide
What once was beauty, and repair
The rapine of the midnight air

Silence is eloquence, 'tis said.
Both wish'd to speak, both hung the head.
At length it burst—" 'Tis time," he cries,
"When tired of folly, to be wise
Are you too tired?"—then check'd a groan.
She wept consent, and he went on
"How delicate the married life!
You love your husband, I my wife!
Not even satiety could tame,
Nor dissipation quench the flame

'True to the bias of our kind,
'Tis happiness we wish to find
In rural scenes retired we sought
In vain the dear, delicious draught,
Though blest with love's indulgent store,
We found we wanted something more
'Twas company, 'twas friends to share
The bliss we languish'd to declare
'Twas social converse, change of scene,
To soothe the sullen hour of spleen,
Short absences to wake desire,
And sweet regrets to fan the fire

"We left the lonesome place; and found,
In dissipation's giddy round,
A thousand novelties to wake
The springs of life and not to break
As, from the nest not wandering far,
In light excursions through the air,
The feather'd tenants of the grove
Around in mazy circles move
(Sip the cool springs that murmuring flow,
Or taste the blossom on the bough)
We sported freely with the rest,
And still, returning to the nest,
In easy mirth we chatted o'er
The trifles of the day before.

"Behold us now, dissolving quite
In the full ocean of delight
In pleasures every hour employ,
Immersed in all the world calls joy,
Our affluence easing the expense
Of splendour and magnificence,
Our company, the exalted set
Of all that's gay, and all that's great
Nor happy yet!—and where's the wonder?
We live, my dear, too much asunder."

The moral of my tale is this,
 Variety's the soul of bliss;
 But such variety alone
 As makes our home the more our own.
 As from the heart's impelling power
 The life-blood pours its genial store;
 Though taking each a various way,
 The active streams meandering play
 Through every artery, every vein,
 All to the heart return again,
 From thence resume their new career,
 But still return and centre there
 So real happiness below
 Must from the heart sincerely flow,
 Nor, listening to the syren's song,
 Must stray too far, or rest too long.
 All human pleasures thither tend,
 Must there begin, and there must end,
 Must there recruit their languid force,
 And gain fresh vigour from their source.

W. Whitehead.—Born 1715, Died 1785.

987—PRAYER FOR INDIFFERENCE.

Of I've implored the gods in vain,
 And pray'd till I've been weary.
 For once I'll seek my wish to gain
 Of Oberon the fairy

Sweet airy being, wanton sprite,
 Who livest in woods unseen,
 And oft by Cynthia's silver light
 Trip'st gaily o'er the green

If e'er thy pitying heart was moved
 As ancient stories tell,
 And for th' Athenian maid who loved,
 Thou sought'st a wond'rous spell

O! deign once more t' exert thy power!
 Haply some herb or tree,
 Sovereign as juice from western flower,
 Conceals a balm for me

I ask no kind return in love,
 No tempting charm to please,
 Far from the heart such gifts remove,
 That sighs for peace and ease!

Nor ease, nor peace, that heart can know,
 That like the needle true,
 Turns at the touch of joy or woe,
 But, turning, trembles too.

Far as distress the soul can wound,
 'Tis pain in each degree;
 'Tis bliss but to a certain bound—
 Beyond—is agony;

Then take this treacherous sense of mine,
 Which dooms me still to smart,
 Which pleasure can to pain refine,
 To pain new pangs impart.

O! haste to shed the sovereign balm,
 My shatter'd nerves new-string,
 And for my guest, serenely calm,
 The nymph Indifference bring!

At her approach, see Hope, see Fear,
 See Expectation fly!
 And Disappointment in the rear,
 That blasts the purposed joy

The tears, which Pity taught to flow,
 My eyes shall then disown,
 The heart, that throbb'd at others' woe,
 Shall then scarce feel its own

The wounds, which now each moment bleed,
 Each moment then shall close,
 And tranquil days shall still succeed
 To nights of sweet repose.

O fairy-elf! but grant me this,
 This one kind comfort send!
 And so may never-fading bliss
 Thy flowery paths attend!

So may the glow-worm's glimmering light
 Thy tiny footsteps lead
 To some new region of delight,
 Unknown to mortal tread!

And be thy acorn-goblet fill'd
 With heaven's ambrosial dew,
 From sweetest, freshest flowers distill'd,
 That shed fresh sweets for you.

And what of life remains for me,
 I'll pass in sober ease,
 Half-pleased, contented will I be,
 Content—but half to please

Mrs Greville—About 1753.

988.—OPENING OF THE MINSTREL

Ah! who can tell how hard it is to climb
 The steep where Fame's proud temple shines
 afar,

Ah! who can tell how many a soul sublime
 Has felt the influence of malignant star,
 And waged with Fortune an eternal war,
 Check'd by the scoff of Pride, by Envy's
 frown,

And poverty's unconquerable bar,
 In life's low vale remote has pined alone,
 Then dropp'd into the grave, unpitied and
 unknown!

And yet the languor of inglorious day
 Not equally oppressive is to all,
 Him, who ne'er listen'd to the voice of praise,
 The silence of neglect can ne'er appal.
 There are, who, deaf to mad Ambition's call,
 Would shrink to hear the obstreperous tramp
 of Fame,
 Supremely blest, if to their portion fall

Health, competence, and peace. Nor higher aim
Had he, whose simple tale these artless lines
proclaim.

The rolls of fame I will not now explore;
Nor need I here describe, in learned lay,
How forth the Minstrel fared in days of yore,
Raght glad of heart, though homely in array;
His waving locks and beard all hoary gray,
While from his bending shoulder decent hung
His harp, the sole companion of his way,
Which to the whistling wind responsive rung
And ever as he went some merry lay he sung

Fret not thyself, thou glittering child of pride,
That a poor villager inspires my strain;
With thee let Pageantry and Power abide;
The gentle Muses haunt the sylvan reign,
Where through wild groves at eve the lonely swain
Enraptured roams, to gaze on Nature's charms
They hate the sensual, and scorn the vain,
The parasite their influence never warms,
Nor him whose sordid soul the love of gold alarms.

Though richest hues the peacock's plumes adorn,
Yet horror screams from his discordant throat.
Rise, sons of harmony, and hail the morn,
While warbling larks on russet pinions float.
Or seek at noon the woodland scene remote,
Where the gray linnets carol from the hill,
O let them ne'er, with artificial note,
To please a tyrant, strain the little bill,
But sing what Heaven inspires, and wander where they will

Liberal, not lavish, is kind Nature's hand;
Nor was perfection made for man below
Yet all her schemes with nicest art are plann'd,
Good counteracting ill, and gladness wo.
With gold and gems if Chiian mountains glow;
If bleak and barren Scotia's hills arise;
There plague and poison, lust and rapine grow,
Here peaceful are the vales, and pure the skies,
And freedom fires the soul, and sparkles in the eyes

Then grieve not thou, to whom the indulgent Muse
Vouchsafes a portion of celestial fire,
Nor blame the partial Fates, if they refuse
The imperial banquet and the rich attire.

Know thine own worth, and reverence the lyre
Wilt thou debase the heart which God refined?
No; let thy heaven-taught soul to Heaven aspire,
To fancy, freedom, harmony, resign'd;
Ambition's grovelling crew for ever left behind.

Canst thou forego the pure ethereal soul,
In each fine sense so exquisitely keen,
On the dull couch of Luxury to loll,
Stung with disease, and stupefied with spleen,
Fain to implore the aid of Flattery's screen,
Even from thyself thy loathsome heart to hide
(The mansion then no more of joy serene),
Where fear, distrust, malevolence abide,
And impotent desire, and disappointed pride?

O how canst thou renounce the boundless store
Of charms which Nature to her votary yields!
The warbling woodland, the resounding shore,
The pomp of groves, and garniture of fields;
All that the genial ray of morning gilds,
And all that echoes to the song of even,
All that the mountain's sheltering bosom shields,
And all the dread magnificence of heaven,
O how canst thou renounce, and hope to be forgiven?

There lived in Gothic days, as legends tell,
A shepherd-swain, a man of low degree,
Whose sires, perchance, in Fairyland might dwell,
Scotian groves or vales of Arcady;
But he, I ween, was of the north countree;
A nation famed for song, and beauty's charms,
Zealous, yet modest, innocent, though free,
Patient of toil, serene amidst alarms;
Inflexible in faith, invincible in arms

The shepherd-swain, of whom I mention made,
On Scotia's mountains fed his little flock,
The sickle, scythe, or plough, he never sway'd;
An honest heart was almost all his stock,
His drunk the living water from the rock,
The milky dams supplied his board, and lent
Their kindly fleece to baffle winter's shock,
And he, though oft with dust and sweat besprent,
Did guide and guard their wanderings, where-so'er they went.

989 — MORNING LANDSCAPE.

Even now his eyes with smiles of rapture glow,
As on he wanders through the scenes of morn,
Where the fresh flowers in living lustre blow,
Where thousand pearls the dewy lawns adorn,
A thousand notes of joy on every breeze are borne

But who the melodies of morn can tell ?
The wild brook babbling down the mountain side,
The lowing herd, the sheepfold's simple bell,
The pipe of early shepherd dim descried
In the lone valley, echoing far and wide
The clamorous horn along the cliffs above;
The hollow murmur of the ocean-tide;
The hum of bees, the linnets' lay of love,
And the full choir that wakes the universal grove

The cottage-curs at early pilgrim bark;
Crown'd with her pail the tripping milkmaid sings,
The whistling ploughman stalks afield; and, hark!
Down the rough slope the ponderous wagon rings;
Through rustling corn the hare astonish'd springs,
Slow tolls the village-clock the drowsy hour,
The partridge bursts away on whurring wings,
Deep mourns the turtle in sequester'd bower,
And shrill lark carols clear from her aerial tower

Beattie — Born 1735, Died 1803

990 — LIFE AND IMMORTALITY

O ye wild groves, O where is now your bloom ? —
(The Muse interprets thus his tender thought.)
Your flowers, your verdure, and your balmy gloom,
Of late so grateful in the hour of drought ?
Why do the birds, that song and rapture brought
To all your bowers, their mansions now forsake ?
Ah ! why has fickle chance this ruin wrought ?
For now the storm howls mournful through the brake,
And the dead foliage lies in many a shapeless flake

Where now the rill, melodious, pure, and cool,
And meads, with life, and mirth, and beauty crown'd ?
Ah ! see, the unsightly slime, and sluggish pool,
Have all the solitary vale embrown'd,
Flod each fair form, and mute each melting sound,
The raven croaks forlorn on naked spray.
And hark the river, bursting every mound,
Down the vale thunders, and with wasteful sway
Uproots the grove, and rolls the shatter'd rocks away.

Yet such the destiny of all on earth —
So flourishes and fades majestic man.
Fair is the bud his vernal morn brings forth,
And fostering gales a while the nurling fan
O smile, ye heavens, serene, ye mildews wan,
Ye blighting whirlwinds, spare his balmy prime,
Nor lessen of his life the little span.
Borne on the swift, though silent wings of Time,
Old age comes on apace to ravage all the clime

And be it so Let those deplore their doom
Whose hope still grovels in this dark sojourn,
But lofty souls, who look beyond the tomb,
Can smile at Fate, and wonder how they mourn
Shall Spring to these sad scenes no more return ?
Is yonder wave the Sun's eternal bed ?
Soon shall the Orient with new lustre burn,
And Spring shall soon her vital influence shed,
Again attune the grove, again adorn the mead

Shall I be left forgotten in the dust,
When Fate, relenting, lets the flower revive ?
Shall Nature's voice, to man alone unjust,
Bid him, though doom'd to perish, hope to live ?

Is it for this fair Virtue oft must strive
With disappointment, penury, and pain ?
No. Heaven's immortal spring shall yet arrive,
And man's majestic beauty bloom again,
Bright through the eternal year of Love's triumphant reign.

Beattie. — Born 1735, Died 1803

991 — RETIREMENT

When in the crimson cloud of even
The lingering light decays,
And Hesper on the front of heaven
His glittering gem displays ;

Deep in the silent vale, unseen,
Beside a lulling stream,
A pensive youth, of placid mien,
Indulged this tender theme.

"Ye cliffs, in hoary grandeur piled
High o'er the glimmering dale,
Ye woods, along whose windings wild
Murmurs the solemn gale
Where Melancholy strays forlorn,
And Woe retires to weep,
What time the wan moon's yellow horn
Gleams on the western deep."

To you, ye wastes, whose artless charms
Ne'er drew Ambition's eye,
'Scaped a tumultuous world's alarms,
To your retreats I fly
Deep in your most sequester'd bower
Let me at last recline,
Where Solitude, mild, modest power,
Leans on her ivied shrine

How shall I woo thee, matchless fair?
Thy heavenly smile how win?
Thy smile that smooths the brow of Care,
And stills the storm within
O wilt thou to thy favourite grove
Thine ardent votary bring,
And bless his hours, and bid them move
Serene, on silent wing?

Oft let Remembrance soothe his mind
With dreams of former days,
When in the lap of Peace reclined
He framed his infant lays,
When Fancy roved at large, nor Care
Nor cold Distrust alarm'd,
Nor Envy, with malignant glare,
His simple youth had harm'd

'Twas then, O Solitude! to thee
His early vows were paid,
From heart sincere, and warm, and free,
Devoted to the shade.
Ah, why did Fate his steps decoy
In stormy paths to roam,
Remote from all congenial joy!—
O take the wanderer home

Thy shades, thy silence now be mine,
Thy charms my only theme;
My haunt the hollow cliff, whose pine
Waves o'er the gloomy stream
Whence the scared owl on pumons gray
Breaks from the rustling boughs,
And down the lone vale sails away
To more profound repose.

O, while to thee the woodland pours
Its wildly warbling song,
And balmy from the bank of flowers
The zephyr breathes along,
Let no rude sound invade from far,
No vagrant foot be nigh,
No ray from Grandeur's gilded car
Flash on the startled eye.

But if some pilgrim through the glade
Thy hallow'd bowers explore,
O guard from harm his hoary head,
And listen to his lore,
For he of joys divine shall tell,
That wean from earthly wo,
And triumph o'er the mighty spell
That chains his heart below.

For me, no more the path invites
Ambition loves to tread;
No more I climb those toilsome heights,
By guileful Hope misled;
Leaps my fond fluttering heart no more
To Mirth's enlivening strain;
For present pleasure soon is o'er,
And all the past is vain."

Beattie — Born 1735, Died 1808.

992.—THE HERMIT

At the close of the day, when the hamlet is
still
And mortals the sweets of forgetfulness
prove,
When nought but the torrent is heard on the
hill,
And nought but the nightingale's song in the
grove.
'Twas thus, by the cave of the mountain afar,
While his harp rung symphonious, a hermit
began
No more with himself or with nature at war,
He thought as a sage, though he felt as a
man.

"Ah! why, all abandon'd to darkness and
wo,
Why, lone Philomela, that languishing fall?
For spring shall return, and a lover bestow,
And sorrow no longer thy bosom enthrall
But, if pity inspire thee, renew the sad lay,
Mourn, sweetest complainer, man calls thee
to mourn;
O soothe him, whose pleasures like thine pass
away:
Full quickly they pass—but they never
return.

Now gliding remote on the verge of the sky,
The moon half extinguish'd her crescent dis-
plays.
But lately I mark'd, when majestic on high
She shone, and the planets were lost in her
blaze
Roll on, thou fair orb, and with gladness
pursue
The path that conducts thee to splendour
again;
But man's faded glory what change shall
renew?
Ah fool! to exult in a glory so vain!"

'Tis night, and the landscape is lovely no more ;
 I mourn, but, ye woodlands, I mourn not for you,
 For morn is approaching, your charms to restore,
 Perfumed with fresh fragrance, and glittering with dew
 Nor yet for the ravage of winter I mourn ;
 Kind Nature the embryo blossom will save.
 But when shall spring visit the mouldering urn !
 O when shall it dawn on the night of the grave !

'Twas thus, by the glare of false science betray'd,
 That leads, to bewilder ; and dazzles, to blind,
 My thoughts wont to roam, from shade onward to shade,
 Destruction before me, and sorrow behind
 'O pity, great Father of Light,' then I cried,
 'Thy creature, who fain would not wander from thee,
 Lo, humbled in dust, I relinquish my pride :
 From doubt and from darkness thou only canst free !'

And darkness and doubt are now flying away,
 No longer I roam in conjecture forlorn
 So breaks on the traveller, faint and astray,
 The bright and the balmy effulgence of morn.
 See Truth, Love, and Mercy, in triumph descending,
 And Nature all glowing in Eden's first bloom !
 On the cold cheek of death smiles and roses are blending,
 And beauty immortal awakes from the tomb "

Beattie —Born 1785, Died 1803.

993.—ODE TO PEACE.

Peace, heaven-descended maid ! whose powerful voice
 From ancient darkness call'd the morn,
 Of jarring elements composed the noise ;
 When Chaos, from his old dominion torn,
 With all his bellowing throng,
 Far, far was hurl'd the void abyss along ;
 And all the bright angelic choir
 To loftiest raptures tune the heavenly lyre,
 Pour'd in loud symphony the impetuous strain ;
 And every fiery orb and planet sung,
 And wide through night's dark desolate domain
 Rebounding long and deep the lays triumphant rung

Oh, whither art thou fled, Saturnian reign ?
 Roll round again, majestic Years !
 To break fell Tyranny's corroding chain,
 From Woe's wan cheek to wipe the bitter tears,
 Ye Years, again roll round !
 Hark, from afar what loud tumultuous sound,
 While echoes sweep the winding vales,
 Swells full along the plains, and loads the gales !
 Murder deep-roused, with the wild whirlwind's haste
 And roar of tempest, from her cavern springs ;
 Her tangled serpents girds around her waist,
 Smiles ghastly stern, and shakes her gore-distilling wings

Fierce up the yielding skies
 The shouts redoubling rise
 Earth shudders at the dreadful sound,
 And all is listening, trembling round.
 Torrents, that from yon promontory's head
 Dash'd furious down in desperate cascade,
 Heard from afar amid the lonely night,
 That oft have led the wanderer right,
 Are silent at the noise
 The mighty ocean's more majestic voice,
 Drown'd in superior din, is heard no more ;
 The surge in silence sweeps along the foamy shore.

The bloody banner streaming in the air,
 Seen on yon sky-mix'd mountain's brow,
 The mingling multitudes, the madd'ning car,
 Pouring impetuous on the plain below,
 War's dreadful lord proclaim.
 Bursts out by frequent fits the expansive flame
 Whirl'd in tempestuous eddies flies
 The surging smoke o'er all the darken'd skies.
 The cheerful face of heaven no more is seen,
 Fades the morn's vivid blush to deadly pale.
 The bat flits transient o'er the dusky green,
 Night's shrieking birds along the sullen twilight sail.

Involved in fire-streak'd gloom the car comes on
 The mangled steeds grim Terror guides
 His forehead writhed to a relentless frown,
 Aloft the angry Power of Battles rides -
 Grasp'd in his mighty hand
 A mace tremendous desolates the land,
 Thunders the turret down the steep,
 The mountain shrinks before its wasteful sweep ;

Chill horror the dissolving limbs invades,
Smit by the blasting lightning of his
eyes,
A bloated paleness beauty's bloom o'er-
spreads,
Fades every flowery field, and every verdure
dies

How startled Frenzy stares,
Bristling her ragged hairs !
Revenge the gory fragment gnaws,
See, with her gripping vulture-claws
Imprinted deep, she rends the opening
wound !
Hatred her torch blue-streaming tosses
round,
The shrieks of agony and clang of arms
Re-echo to the fierce alarms
Her trump terrific blows
Disparting from behind, the clouds disclose
Of kingly gesture a gigantic form,
That with his scourge sublime directs the
whirling storm.

Ambition, outside fair ! within more foul
Than fell'st fiend from Tartarus sprung,
In caverns hatch'd, where the fierce torrents
roll
Of Phlegethon, the burning banks along,
Yon naked waste survey
Where late was heard the flute's mellifluous
lay,
Where late the rosy-bosom'd Hours
In loose array danced lightly o'er the
flowers,
Where late the shepherd told his tender
tale,
And, waked by the soft-murmuring breeze
of morn,
The voice of cheerful labour fill'd the dale,
And dove-eyed Plenty smiled, and waved her
liberal horn

Yon ruins sable from the wasting flame
But mark the once resplendent dome,
The frequent corse obstructs the sullen
stream,
And ghosts glare horrid from the sylvan
gloom.
How sadly silent all !
Save where outstretch'd beneath yon
hanging wall
Pale Famine moans with feeble breath,
And Torture yells, and grinds her bloody
teeth—
Though vain the muse, and every melting
lay,
To touch thy heart, unconscious of remorse !
Know, monster, know, thy hour is on the
way,
I see, I see the Years begin their mighty
course

What scenes of glory rise
Before my dazzled eyes !
Young Zephyrs wave their wanton wings,
And melody celestial rings :

Along the lihed lawn the nymphs advance,
Flush'd with love's bloom, and range the
sprightly dance
The gladsome shepherds on the mountain-
side,
Array'd in all their rural pride,
Exalt the festive note,
Inviting Echo from her inmost grot—
But ah ! the landscape glows with fainter
light,
It darkens, swims, and flies for ever from
my sight

Illusions vain ! Can sacred Peace reside,
Where sordid gold the breast alarms,
Where cruelty inflames the eye of Pride,
And Grandeur wantons in soft Pleasure's
arms ?
Ambition ! these are thine,
These from the soul erase the form divine ;
These quench the animating fire
That warms the bosom with sublime desire
Thence the relentless heart forgets to feel,
Hate rides tremendous on the o'erwhelming
brow,
And midnight Rancour grasps the cruel
steel,
Blaze the funereal flames, and sound the
shrieks of Woe

From Albion fled, thy once beloved retreat,
What region brightens in thy smile,
Creative Peace, and underneath thy feet
Sees sullen flowers adorn the rugged soil ?
In bleak Siberia blows,
Waked by thy genial breath, the balmy
rose ?
Waved over by thy magic wand,
Does life inform fell Libya's burning
sand ?
Or does some isle thy parting flight detain,
Where roves the Indian through primeval
shades,
Haunts the pure pleasures of the woodland
reign,
And led by Reason's ray the path of Nature
treads ?

On Cuba's utmost steep,
Far leaning o'er the deep,
The Goddess' pensive form was seen.
Her robe of Nature's varied green
Waved on the gale, grief dimm'd her
radiant eyes,
Her swelling bosom heaved with boding
sighs—
She eyed the man ; where, gaining on the
view,
Emerging from the ethereal blue,
'Midst the dread pomp of war
Gleam'd the Iberian streamer from afar
She saw, and, on refulgent pinions borne,
Slow wing'd her way sublime, and mingled
with the morn

Beattie — Born 1735, Died 1803.

994 —SONG TO DAVID.

O thou, that sitt'st upon a throne,
With harp of high, majestic tone,
To praise the King of kings
And voice of heaven, ascending swell,
Which, while its deeper notes excel,
Clear as a clarion rings

To bless each valley, grove, and coast,
And charm the cherubs to the post
Of gratitude in throngs,
To keep the days on Zion's mount,
And send the year to his account,
With dances and with songs :

O servant of God's holiest charge,
The minister of praise at large,
Which thou mayst now receive,
From thy blest mansion hail and hear,
From topmost eminence appear
To this the wreath I weave

Great, valiant, pious, good, and clean,
Sublime, contemplative, serene,
Strong, constant, pleasant, wise !
Bright effluence of exceeding grace ;
Best man ! the swiftness and the race,
The peril and the prize !

Great—from the lustre of his crown,
From Samuel's horn, and God's renown,
Which is the people's voice ;
For all the host, from rear to van,
Applauded and embraced the man—
The man of God's own choice.

Valiant—the word, and up he rose ;
The fight—he triumph'd o'er the foes
Whom God's just laws abhor ;
And, arm'd in gallant faith, he took
Against the boaster, from the brook,
The weapons of the war.

Pious—magnificent and grand,
'Twas he the famous temple plann'd
(The seraph in his soul)
Foremost to give the Lord his dues,
Foremost to bless the welcome news,
And foremost to condole

Good—from Jehudah's genuine vein,
From God's best nature, good in grain,
His aspect and his heart
To pity, to forgive, to save,
Witness En-gedi's conscious cave,
And Shimei's blunted dart.

Clean—if perpetual prayer be pure,
And love, which could itself inure
To fasting and to fear—
Clean in his gestures, hands, and feet,
To smite the lyre, the dance complete,
To play the sword and spear

Sublime—invention ever young,
Of vast conception, towering tongue,
To God the eternal theme,

Notes from yon exaltations caught,
Unrivall'd royalty of thought,
O'er meaner strains supreme.

Contemplative—on God to fix
His musings, and above the six
The Sabbath-day he blest,
'Twas then his thoughts self-conquest pruned,
And heavenly melancholy tuned,
To bless and bear the rest

Serene—to sow the seeds of peace,
Remembering when he watch'd the fleece,
How sweetly Kidron purld—
To further knowledge, silence vice,
And plant perpetual paradise,
When God had calm'd the world.

Strong—in the Lord, who could defy
Satan, and all his powers that lie
In sempiternal night,
And hell, and horror, and despair
Were as the lion and the bear
To his undaunted might.

Constant—in love to God, the Truth,
Age, manhood, infancy, and youth—
To Jonathan his friend
Constant, beyond the verge of death ;
And Ziba and Mephibosheth,
His endless fame attend.

Pleasant—and various as the year ;
Man, soul, and angel without peer,
Priest, champion, sage, and boy,
In armour, or in ephod clad,
His pomp, his piety was glad ;
Majestic was his joy.

Wise—in recovery from his fall,
Whence rose his eminence o'er all,
Of all the most reviled ;
The light of Israel in his ways,
Wise are his precepts, prayer, and praise,
And counsel to his child

His muse, bright angel of his verse,
Gives balm for all the thorns that pierce,
For all the pangs that rage,
Blest light, still gazing on the gloom,
The more than Michael of his bloom,
The Abishag of his age

He sang of God—the mighty source
Of all things—the stupendous force
On which all strength depends ;
From whose right arm, beneath whose eyes,
All period, power, and enterprise
Commences, reigns, and ends.

Angels—their munistry and meed,
Which to and fro with blessings speed,
Or with their utterans wait ;
Where Michael, with his millions, bows,
Where dwells the seraph and his spouse,
The cherub and her mate.

Of man—the semblance and effect
Of God and love—the saint elect
For infinite applause—
To rule the land, and briny broad,
To be laborious in his land,
And heroes in his cause.

The world—the clustering spheres he made,
The glorious light, the soothing shade,
Dale, champagne, grove, and hill,
The multitudinous abyss,
Where secrecy remains in bliss,
And wisdom hides her skill.

Trees, plants, and flowers—of virtuous root,
Gem yielding blossom, yielding fruit,
Choice gums and precious balm,
Bless ye the nosegay in the vale,
And with the sweetness of the gale
Enrich the thankful psalm

Of fowl—e'en every beak and wing
Which cheer the winter, hail the spring,
That live in peace, or prey,
They that make music, or that mock,
The quail, the brave domestic cock,
The raven, swan, and jay.

Of fishes—every size and shape,
Which nature frames of light escape,
Devouring man to shun
The shells are in the wealthy deep,
The shoals upon the surface leap,
And love the glancing sun

Of beasts—the beaver plods his task;
While the sleek tigers roll and bask,
Nor yet the shades arouse,
Her cave the mining coney scoops;
Where o'er the mead the mountain stoops,
The kids exult and browse.

Of gems—their virtue and their price,
Which, hid in earth from man's device,
Their darts of lustre sheath,
The jasper of the master's stamp,
The topaz blazing like a lamp,
Among the mines beneath.

Blest was the tenderness he felt,
When to his graceful harp he knelt,
And did for audience call,
When Satan with his hand he quell'd,
And in serene suspense he held
The frantic throes of Saul.

His furious foes no more malign'd
As he such melody divined,
And sense and soul detain'd;
Now striking strong, now soothing soft,
He sent the godly sounds aloft,
Or in delight refrain'd.

When up to heaven his thoughts he piled,
From fervent lips fair Michal smiled,
As blush to blush she stood;
And chose herself the queen, and gave
Her utmost from her heart—"so brave,
And plays his hymns so good."

The pillars of the Lord are seven,
Which stand from earth to topmost heaven;
His wisdom drew the plan;
His Word accomplish'd the design,
From brightest gem to deepest mine,
From Christ enthroned to man.

Alpha, the cause of causes, first
In station, fountain, whence the burst
Of light and blaze of day,
Whence bold attempt, and brave advance,
Have motion, life, and ordinance,
And heaven itself its stay

Gamma supports the glorious arch
On which angelic legions march,
And is with sapphires paved;
Thence the fleet clouds are sent adrift,
And thence the painted folds that lift
The crimson veil, are waved

Eta, with living sculpture breathes,
With verdant carvings, flowery wreaths
Of never-wasting bloom,
In strong relief his goodly base
All instruments of labour grace,
The trowel, spade, and loom.

Next Theta stands to the supreme—
Who form'd in number, sign, and scheme,
The illustrious lights that are;
And one address'd his saffron robe,
And one, clad in a silver globe,
Held rule with every star

Iota's tuned to choral hymns
Of those that fly, while he that swims
In thankful safety lurks;
And foot, and chapitre, and niche,
The various histories enrich
Of God's recorded works.

Sigma presents the social robes
With him that solitary roves,
And man of all the chief;
Fair on whose face, and stately frame,
Did God impress his hallow'd name,
For ocular belief.

Omega! greatest and the best,
Stands sacred to the day of rest,
For gratitude and thought;
Which bless'd the world upon his pole,
And gave the universe his goal,
And closed th' infernal draught

O David, scholar of the Lord!
Such is thy science, whence reward,
And infinite degree,
O strength, O sweetness, lasting ripe!
God's harp thy symbol, and thy type
The lion and the bee!

There is but One who ne'er rebell'd,
But One by passion unpell'd,
By pleasures unenticed;
He from himself his semblance sent,
Grand object of his own content,
And saw the God in Christ.

Tell them, I Am, Jehovah said
To Moses, while earth heard in dread,
And, smitten to the heart,
At once above, beneath, around,
All nature, without voice or sound,
Replied, O Lord, Thou Art

Thou art—to give and to confirm,
For each his talent and his term;
All flesh thy bounties share.
Thou shalt not call thy brother fool;
The porches of the Christian school
Are meekness, peace, and prayer.

Open and naked of offence,
Man's made of mercy, soul, and sense—
God arm'd the snail and wilk,
Be good to him that pulls thy plough;
Due food and care, due rest allow
For her that yields thee milk

Rise up before the hoary head,
And God's benign commandment dread,
Which says thou shalt not die
"Not as I will, but as thou wilt,"
Pray'd He, whose conscience knew no guilt,
With whose bless'd pattern vie

Use all thy passions!—love is thine,
And joy and jealousy divine,
Thine hope's eternal fort,
And care thy leisure to disturb,
With fear concupiscence to curb,
And rapture to transport.

Act simply, as occasion asks,
Put mellow wine in season'd casks;
Till not with ass and bull—
Remember thy baptismal bond;
Keep from commixtures foul and fond,
Nor work thy flax with wool.

Distribute, pay the Lord his tithes,
And make the widow's heart-strings blithe;
Resort with those that weep
As you from all and each expect,
For all and each thy love direct,
And render as you reap

The slander and its bearer spurn,
And propagating praise sojourn
To make thy welcome last,
Turn from old Adam to the New:
By hope futurity pursue—
Look upwards to the past.

Control thine eye, salute success,
Honour the wiser, happier bless,
And for thy neighbour feel,
Grutch not of mammon and his leaven,
Work emulation up to heaven
By knowledge and by zeal

O David, highest in the list
Of worthies, on God's ways insist,
The genuine word repeat!
Vain are the documents of men,
And vain the flourish of the pen
That keeps the fool's concert.

Praise above all—for praise prevails;
Heap up the measure, load the scales,
And good to goodness add—
The generous soul her Saviour aids,
But peevish obloquy degrades;
The Lord is great and glad.

For Adoration all the ranks
Of angels yield eternal thanks,
And David in the midst,
With God's good poor, which, last and least
In man's esteem, thou to thy feast,
O blessed bridegroom, bidst.

For Adoration seasons change,
And order, truth, and beauty range,
Adjust, attract, and fill
The grass the polyanthus checks,
And polish'd porphyry reflects,
By the descending rill

Rach almonds colour to the prime
For Adoration, tendrils climb,
And fruit-trees pledge their gems,
And Ivis, with her gorgonian vest,
Builds for her eggs her cunning nest,
And bell-flowers bow their stems.

With vinous syrup cedars spout;
From rocks pure honey gushing out,
For Adoration springs
All scenes of painting crowd the map
Of nature; to the mermaid's pap
The scaled infant clings

The spotted ounce and playsome cubs
Run rustling 'mongst the flowering shrubs,
And lizards feed the moss;
For Adoration beasts embark,
While waves upholding Halcyon's ark
No longer roar and loss.

While Israel sits beneath his fig,
With coral root and ambor sprig
The wean'd adventurer sports,
Where to the palm the jasmine cleaves,
For Adoration 'mong the leaves
The gale his peace reports

Increasing days their reign exalt,
Nor in the pink and mottled vault
The opposing spirits tilt,
And by the coasting reader spied,
The silverlings and crusions glide
For Adoration gilt.

For Adoration ripening canes,
And cocoa's purest milk detains
The western pilgrim's staff,
Where rain in clasping boughs enclosed,
And vines with oranges disposed,
Embower the social laugh

Now labour his reward receives,
For Adoration counts his sheaves
To peace, her bounteous prince;
The nect'rine his strong tint imbibes,
And apples of ten thousand tribes,
And quack peculiar quince

The wealthy crops of whitening rice
 'Mongst thyme woods and groves of spice,
 For Adoration grow;
 And, marshall'd in the fenced land,
 The peaches and pomegranates stand,
 Where wild carnations blow

The laurels with the winter strive;
 The crocus burnishes alive
 Upon the snow-clad earth
 For Adoration myrtles stay
 To keep the garden from dismay,
 And bless the sight from dearth.

The pheasant shows his pompous neck;
 And ermine, jealous of a speck,
 With fear eludes offence
 The sable, with his glossy pride,
 For Adoration is descried,
 Where frosts the wave condense

The cheerful holly, pensive yew,
 And holy thorn, then turn renew,
 The squirrel hoards his nuts
 All creatures batten o'er their stores,
 And careful nature all her doors
 For Adoration shuts

For Adoration, David's Psalms
 Lift up the heart to deeds of alms;
 And he, who kneels and chants,
 Prevails his passions to control,
 Finds meat and medicine to the soul,
 Which for translation pants

For Adoration, beyond match,
 The scholar bulfinch aims to catch
 The soft flute's ivory touch,
 And, careless, on the hazel spray
 The daring redbreast keeps at bay
 The damsel's greedy clutch

For Adoration, in the skies,
 The Lord's philosopher espies
 The dog, the ram, and rose,
 The planet's ring, Orion's sword;
 Nor is his greatness less adored
 In the vile worm that glows

For Adoration, on the strings
 The western breezes work their wings,
 The captive ear to soothe—
 Hark! 'tis a voice—how still, and small—
 That makes the cataracts to fall,
 Or bids the sea be smooth!

For Adoration, incense comes
 From bezoar and Arabian gums,
 And from the civet's fur
 But as for prayer, or e'er it faunts,
 Far better is the breath of saints
 Than galbanum or myrrh

For Adoration, from the down
 Of damsons to the anana's crown,
 God sends to tempt the taste,
 And while the luscious zest invites
 The sense, that in the scene delights,
 Commands desire be chaste.

For Adoration, all the paths
 Of grace are open, all the baths
 Of purity refresh;
 And all the rays of glory beam
 To deck the man of God's esteem,
 Who triumphs o'er the flesh

For Adoration, in the dome
 Of Christ, the sparrows find a home;
 And on his olives perch—
 The swallow also dwells with thee,
 O man of God's humility,
 Within his Saviour's Church

Sweet is the dew that falls betimes,
 And drops upon the leafy limes,
 Sweet Hermon's fragrant air
 Sweet is the lily's silver bell,
 And sweet the wakeful tapers smell
 That watch for early prayer

Sweet the young nurse, with love intense,
 Which smiles o'er sleeping innocence;
 Sweet when the lost arrive
 Sweet the musician's ardour beats,
 While his vague mind's in quest of sweets,
 The choicest flowers to live

Sweeter, in all the strains of love,
 The language of thy turtle-dove,
 Paired to thy swelling chord,
 Sweeter, with every grace endued,
 The glory of thy gratitude,
 Respired unto the Lord.

Strong is the horse upon his speed,
 Strong in pursuit the rapid glade,
 Which makes at once his game
 Strong the tall ostrich on the ground;
 Strong through the turbulent profound
 Shoots Xiphas to his aim.

Strong is the lion—like a coal
 His eyeball—like a bastion's mole
 His chest against the foe—
 Strong the gier-eagle on his sail,
 Strong against tide the enormous whale
 Emerges as he goes

But stronger still in earth and air,
 And in the sea the man of prayer,
 And far beneath the tide
 And in the seat to faith assign'd,
 Where ask is have, where seek is find,
 Where knock is open wide

Beauteous the fleet before the gale,
 Beauteous the multitudes in mail,
 Rank'd arms, and crested heads;
 Beauteous the garden's umbrage mild,
 Walk, water, meditated wild,
 And all the bloomy beds.

Beauteous the moon full on the lawn,
 And beauteous when the veil's withdrawn,
 The virgin to her spouse—
 Beauteous the temple, deck'd and fill'd,
 When to the heaven of heavens they build
 Their heart-directed vows

Beauteous, yea beauteous more than these,
The Shepherd King upon his knees,
For his momentous trust;
With wish of infinite conceit,
For man, beast, mute, the small and great,
And prostrate dust to dust.

Precious the bounteous widow's mite,
And precious, for extreme delight,
The largess from the churl
Precious the ruby's blushing blaze,
And alba's blest imperial rays,
And pure cerulean pearl

Precious the penitential tear,
And precious is the sigh sincere,
Acceptable to God
And precious are the winning flowers,
In gladsome Israel's feast of bowers,
Bound on the hallow'd sod.

More precious that diviner part
Of David, e'en the Lord's own heart,
Great, beautiful, and new.
In all things where it was intent,
In all extremes, in each event,
Proof—answering true to true.

Glorious the sun in mid career;
Glorious the assembled fires appear,
Glorious the comet's train
Glorious the trumpet and alarm,
Glorious the Almighty's stretch'd-out arm,
Glorious the enraptured man.

Glorious the northern lights astream,
Glorious the song, when God's the theme;
Glorious the thunder's roar
Glorious hosannah from the den;
Glorious the catholic amen,
Glorious the martyr's gore:

Glorious—more glorious is the crown
Of Him that brought salvation down,
By meekness call'd thy Son;
Thou that stupendous truth behev'd,
And now the matchless deed's achieved,
Determined, Dared, and Done.

Christopher Smart.—Born 1722, Died 1770

995.—FROM A TRIP TO CAMBRIDGE, OR THE GRATEFUL FAIR.

Sure such a wretch as I was never born,
By all the world deserted and forlorn:
This bitter-sweet, this honey-gall to prove,
And all the oil and vinegar of love;
Pride, love, and reason, will not let me rest,
But make a devilish bustle in my breast
To wed with Fizzig, pride, pride, pride denies,
Put on a Spanish padlock, reason cries;
But tender, gentle love, with every wish
complexes.

Pride, love, and reason, fight till they are
cloy'd,
And each by each in mutual wounds
destroy'd

Thus when a barber and a collier fight,
The barber beats the luckless collier—white,
The dusty collier heaves his ponderous sack,
And, big with vengeance, beats the barber—
black

In comes the brick-dust man, with grime
o'erspread,

And beats the collier and the barber—red,
Black, red, and white, in various clouds are
toss'd,

And in the dust they raise the combatants are
lost.

Christopher Smart —Born 1722, Died 1770.

996 —ODE.

Imperial bird, who wont to soar
High o'er the rolling cloud,
Where Hyperboean mountains hoar
Their heads in ether shroud,—
Thou servant of almighty Jove,
Who, free and swift as thought, couldst rove
To the bleak north's extremest goal,—
Thou, who magnanimous couldst bear
The sovereign thunderer's arms in air,
And shake thy native pole!

O, cruel fate! what barbarous hand,
What more than Gothic ire,
At some fierce tyrant's dread command,
To check thy daring fire
Has placed thee in this sordid cell,
Where discipline and dulness dwell,
Where genius ne'er was seen to roam,
Where every selfish soul's at rest,
Nor ever quits the carnal breast,
But lurks and sneaks at home!

Though dumm'd thine eye, and clapt thy wing,
So grov'ling! once so great,
The grief-inspired Muse shall sing
In tenderest lays thy fate
What time by thee scholastic pride
Takes his precise pedantic stride,
Nor on thy mis'ry casts a care,
The stream of love ne'er from his heart
Flows out, to act fair pity's part,
But stinks, and stagnates there

Yet useful still, hold to the throng—
Hold the reflecting glass,—
That not untutor'd at thy wrong
The passenger may pass!
Thou type of wit and sense confined,
Cramp'd by th' oppressors of the mind,
Who study downward on the ground;
Type of the fall of Greece and Rome,
While more than mathematic gloom
Envelops all around

Christopher Smart —Born 1722, Died 1770.

997.—A NIGHT SCENE.

Silver Phoebe spreads
A light, reposing on the quiet lake,
Save where the snowy rival of her hue,
The gliding swan, behind him leaves a trail
In luminous vibration. Lo! an isle
Swell on the surface. Marble structures
there
New gloss of beauty borrow from the moon
To deck the shore. Now silence gently yields
To measured strokes of oars. The orange
groves,
in rich profusion round the fertile verge,
impart to fanning breezes fresh perfumes
Exhaustless, visiting the scene with sweets,
Which soften even Briareus, but the son
Of Gobryas, heavy with devouring care,
Uncharm'd, unheeding sits.

Richard Glover.—Born 1712, Died 1785.

998.—THE ARMIES AT SALAMIS.

O sun! thou o'er Athenian towers,
The citadel and fane in ruin huge,
Dost, rising now, illuminate a scene
More new, more wondrous to thy piercing
eye
Than ever time disclosed Phaleron's wave
Presents three thousand barks in pendants
rich,
Spectators, clustering like Hymethian bees,
Hang on the burden'd shrouds, the bending
yards,
The reeling masts; the whole Cæcropsian
strand,
Far as Eleusis, seat of mystic rites,
Is throng'd with millions, male and female
race,
Of Asia and of Libya, rank'd on foot,
On horses, camels, cars. Ægæleos tall,
Half down his long declivity, where spreads
A mossy level, on a throne of gold,
Displays the king, environ'd by his court,
In oriental pomp; the hill behind
By warriors cover'd, like some trophy huge,
Ascends in varied arms and banners clad,
Below the monarch's feet th' immortal guard,
Lane under lane, erect their gaudy spears;
The arrangement, shelving downward to the
beach,
Is edged by chosen horse. With blazing steel
Of Attic arms encircled, from the deep
Peyttalia lifts her surface to the sight,
Like Ariadne's heaven-bespangling crown,
A wreath of stars, beyond, in dread array,
The Grecian fleet, four hundred galleys, fill
The Salammian Straits; barbarian prows
In two divisions point to either mouth
Six hundred brazen beaks of tower-like ships,
Unwieldy bulks; the gently-swelling soil
Of Salamis, rich island, bounds the view.

Along her silver-sanded verge array'd,
The men-at-arms exalt their naval spears,
Of length terrific. All the tender sex,
Rank'd by Timothea, from a green ascent,
Look down in beauteous order on their
sires,
Their husbands, lovers, brothers, sons, pre-
pared
To mount the rolling deck The younger
dames
In bridal robes are clad, the matrons sage,
In solemn raiment, worn on sacred days;
But white in vesture, like their maiden
breasts,
Where Zephyr plays, uplifting with his
breath
The loosely waving folds, a chosen line
Of Attic graces in the front is placed,
From each fair head the tresses fall, en-
twined
With newly-gather'd flowerets; chaplets gay
The snowy hand sustains, the native curls,
O'ershading half, augment their powerful
charms;
While Venus, temper'd by Minerva, fills
Their eyes with ardour, pointing every glance
To animate, not soften From on high
Her large controlling orbs Timothea rolls,
Surpassing all in stature, not unlike
In majesty of shape the wife of Jove,
Presiding o'er the empyreal fair.

Richard Glover —Born 1712, Died 1785.

999.—ADMIRAL HOSIER'S GHOST.

As near Porto-Bello lying
On the gently swelling flood,
At midnight with streamers flying,
Our triumphant navy rode:
There while Vernon sat all-glorious
From the Spaniards' late defeat;
And his crews, with shouts victorious,
Drank success to England's fleet

On a sudden, shrilly sounding,
Hideous yells and shrieks were heard;
Then, each heart with fear confounding,
A sad troop of ghosts appear'd,
All in dreary hammocks shrouded,
Which for winding-sheets they wore,
And with looks by sorrow clouded,
Frowning on that hostile shore.

On them gleam'd the moon's wan lustre,
When the shade of Hosier brave
His pale bands was seen to muster,
Rising from their wat'ry grave
O'er the glimmering wave he hied him,
Where the Burford rear'd her sail,
With three thousand ghosts beside him,
And in groans did Vernon hail

"Heed, O heed, our fatal story,
I am Homer's injured ghost,
You, who now have purchased glory
At this place where I was lost,
Though in Porto-Bello's run
You now triumph free from fears,
When you think on our undoing,
You will mix your joy with tears.

See these mournful spectres, sweeping
Ghastly o'er this hated wave,
Whose wan cheeks are stain'd with weeping,
These were English captains brave.
Mark those numbers pale and horrid,
Those were once my sailors bold,
Lo! each hangs his drooping forehead,
While his dismal tale is told.

I, by twenty sail attended,
Did the Spanish town affright;
Nothing then its wealth defended
But my orders not to fight
O! that in this rolling ocean
I had cast them with disdain,
And obey'd my heart's warm motion,
To have quell'd the pride of Spain.

For resistance I could fear none,
But with twenty ships had done
What thou, brave and happy Vernon,
Hast achieved with six alone
Then the Bastimentos never
Had our foul dishonour seen,
Nor the sea the sad receiver
Of this gallant train had been

Thus, like thee, proud Spain dismaying,
And her galleons leading home,
Though condemn'd for disobeying,
I had met a traitor's doom,
To have fall'n, my country crying
He has play'd an English part,
Had been better far than dying
Of a grieved and broken heart

Unrepining at thy glory,
Thy successful arms we hail;
But remember our sad story,
And let Homer's wrongs prevail.
Sent in this foul clime to languish,
Think what thousands fell in vain,
Wasted with disease and anguish,
Not in glorious battle slain

Hence, with all my train attending
From their oozy tombs below,
Through the hoary foam ascending,
Here I feed my constant woe.
Here the Bastimentos viewing,
We recall our shameful doom,
And our plaintive cries renewing,
Wander through the midnight gloom

O'er these waves for ever mourning
Shall we roam deprived of rest,
If to Britain's shores returning,
You neglect my just request.

After this proud foe subduing,
When your patriot friends you see,
Think on vengeance for my ruin,
And for England shamed in me "

Richard Glover — Born 1712, Died 1785

1000.—SONG—THE PARTING KISS.

One kind wish before we part,
Drop a tear, and bid adieu
Though we sever, my fond heart,
Till we meet, shall pant for you

Yet, yet weep not so, my love,
Let me kiss that falling tear;
Though my body must remove,
All my soul will still be here.

All my soul, and all my heart,
And every wish shall pant for you;
One kind kiss, then, ere we part,
Drop a tear, and bid adieu

Robert Dodsley — Born 1703, Died 1764.

1001 —SONG

Man's a poor deluded bubble,
Wand'ring in a mist of lies,
Seeing false, or seeing double,
Who would trust to such weak eyes?

Yet presuming on his senses,
On he goes, most wondrous wise,
Doubts of truth, believes pretences,
Lost in error, lives and dies

Robert Dodsley — Born 1703, Died 1764.

1002 —TO MRS. BISHOP.

WITH A PRESENT OF A KNIFE

"A knife," dear girl, "cuts love," they say!
Mere modish love, perhaps it may—
—For any tool, of any kind,
Can separate—what was never join'd.

The knife, that cuts our love in two,
Will have much tougher work to do,
Must cut your softness, truth, and spirit,
Down to the vulgar size of merit,
To level yours, with modern taste,
Must cut a world of sense to waste;
And from your single beauty's store,
Clip, what would dizen out a score.

That self-same blade from me must sever
Sensation, judgment, sight, for ever.

All memory of endearments past,
All hope of comforts long to last,—
All that makes fourteen years with you,
A summer—and a short one too,—
All that affection feels and fears,
When hours without you seem like years.

Till that be done (and I'd as soon
Believe this knife will chip the moon),
Accept my present, undeter'd,
And leave their proverbs to the herd.

If in a kiss—delicious treat!—
Your lips acknowledge the receipt,
Love, fond of such substantial fare,
And proud to play the glutton there,
All thoughts of cutting will disdain,
Save only—"cut and come again."

Samuel Bishop—Born 1731, Died 1795.

1003—TO THE SAME

ON THE ANNIVERSARY OF HER WEDDING-DAY,
WHICH WAS ALSO HER BIRTH-DAY,
WITH A RING

"Thee, Mary, with this ring I wed"—
So, fourteen years ago, I said—
Behold another ring!—"for what?"
"To wed thee o'er again?"—Why not?"

With that first ring I married youth,
Grace, beauty, innocence, and truth,
Taste long admired, sense long revered,
And all my Molly then appear'd.

If she, by merit since disclosed,
Prove twice the woman I supposed,
I plead that double merit now,
To justify a double vow.

Here then to-day (with faith as sure,
With ardour as intense, as pure,
As when, amidst the rites divine,
I took thy troth, and plighted mine),
To thee, sweet girl, my second ring
A token and a pledge I bring
With this I wed, till death us part,
Thy riper virtues to my heart,
Those virtues, which before untied,
The wife has added to the bride
Those virtues, whose progressive claim,
Endearing wedlock's very name,
My soul enjoys, my song approves,
For conscience' sake, as well as love's.

And why?—They show me every hour
Honour's high thought, Affection's power,
Discretion's deed, sound Judgment's sentence,
And teach me all things—but repentance

Samuel Bishop—Born 1731, Died 1795

1004—EPIGRAM.

QUOD PETIS, HIC EST.

No plate had John and Joan to hoard,
Plain folk, in humble plight,
One only tankard crown'd their board,
And that was fill'd each night,—

Along whose inner bottom sketch'd,
In pride of chubby grace,
Some rude engraver's hand had etch'd
A baby Angel's face.

John swallow'd first a moderate sup;
But Joan was not like John,
For when her lips once touch'd the cup,
She swill'd, till all was gone

John often urged her to drink fair,
But she ne'er changed a jot,
She loved to see the Angel there,
And therefore drain'd the pot

When John found all remonstrance vain,
Another card he play'd,
And where the Angel stood so plain,
He got a Devil portray'd—

Joan saw the horns, Joan saw the tail,
Yet Joan as stoutly quaff'd,
And ever, when she seized her ale,
She clear'd it at a draught—

John stared, with wonder petrified,
His hair stood on his pate,
And "why dost guzzle now," he cried,
"At this enormous rate?"—

"Oh! John," she said, "am I to blame?
I can't in conscience stop
For sure 'twould be a burning shame,
To leave the Devil a drop!"

Samuel Bishop—Born 1731, Died 1795.

1005—EPIGRAM

SPLNDEAT USU.

See! stretch'd on nature's couch of grass,
The foot-sore traveller lies!
Vast treasures let the great amass;
A leather pouch and burning-glass
For all his wants suffice.

For him the sun its power displays
In either hemisphere;
Pours on Virginia's coast its blaze,
Tobacco for his pipe to raise;
And shines to light it—*here!*

Samuel Bishop—Born 1731 Died 1795.

1006.—EPIGRAM.

QUOCUNQUE MODO REM

A veteran gambler, in a tempest caught,
 Once in his life a church's shelter sought;
 Where many a hint, pathetically grave,
 On life's precarious lot, the preacher gave
 The sermon ended, and the storm all spent,
 Home trudged old Cog-due, reasoning as he
 went,
 "Strict truth," quoth he, "this reverend
 sage declared;
 I feel conviction—and will be prepared—
 Nor e'er henceforth, since life thus steals
 away,
 Give credit for a bet, beyond a day!"

Samuel Bishop — Born 1731, Died 1795.

1007 — SONNET.

As when, to one, who long hath watch'd the morn
 Advancing, slow forewarns th' approach of day
 (What time the young and flow'ry-kirtled May
 Decks the green hedge, and dewy grass unshorn
 With cowslips pale, and many a whitening thorn);
 And now the sun comes forth, with level ray
 Gilding the high-wood top, and mountain gray,
 And, as he climbs, the meadows 'gins adorn,
 The rivers glisten to the dancing beam,
 Th' awaken'd birds begin their amorous strain,
 And hill and vale with joy and fragrance teem,
 Such is the sight of thee, thy wish'd return
 To eyes, like mine, that long have waked to mourn,
 That long have watch'd for light, and wept in vain!

John Bampfylde. — Born 1754, Died 1796.

1008 — SONNET.

TO THE REDBREAST.

When that the fields put on their gay attire,
 Thou silent sitt'st near brake or river's brim,
 Whilst the gay thrush sings loud from covert dim;
 But when pale Winter lights the social fire,
 And meads with slime are sprent and ways with mire,

Thou charm'st us with thy soft and solemn hymn,
 From battlement, or barn, or hay-stack trim,
 And now not seldom tune'st, as if for lure,
 Thy thrilling pipe to me, waiting to catch
 The pittance due to thy well-warbled song
 Sweet bird, sing on! for oit near lonely hatch,
 Like thee, myself have pleased the rustic throng,
 And oft for entrance 'neath the peaceful thatch,
 Full many a tale have told and ditty long.

John Bampfylde. — Born 1754, Died 1796

1009 — SONNET.

ON A WET SUMMER.

All ye, who far from town, in rural hall,
 Like me, were wont to dwell near pleasant field,
 Enjoying all the sunny day did yield,
 With me the change lament, in irksome thrall,
 By rains incessant held, for now no call
 From early swain invites my hand to wield
 The scythe, in parlour dim I sit conceal'd,
 And mark the lessening sand from hour-glass fall,
 Or 'neath my window view the wistful train
 Of dripping poultry, whom the vine's broad leaves
 Shelter no more — Mute is the mournful plain,
 Silent the swallow sits beneath the thatch,
 And vacant hind hangs pensive o'er his hatch,
 Counting the frequent drop from reeded eaves
John Bampfylde — Born 1754, Died 1796

1010.—SONNET. E

Cold is the senseless heart that never strove
 With the mild tumult of a real flame;
 Rugged the breast that beauty cannot tame,
 Nor youth's enlivening graces teach to love
 The pathless vale, the long forsaken grove,
 The rocky cave that bears the fair one's name,
 With ivy mantled o'er — For empty fame,
 Let him amidst the rabble toil, or rove
 In search of plunder far to western clime.
 Give me to waste the hours in amorous play
 With Delia,auteous maid, and build the rhyme

Praising her flowing hair, her snowy arms,
And all that prodigality of charms
Form'd to enslave my heart and grace
my lay

John Bampfylde.—Born 1754, Died 1796.

1011—AN ODE, IN IMITATION OF ALCÆUS.

What constitutes a state ?
Not high-raised battlement or labour'd
mound,
Thick wall or moated gate,
Not cities proud with spires and turrets
crown'd,
Not bays and broad-arm'd ports,
Where, laughing at the storm, rich navies
ride,
Not starr'd and spangled courts,
Where low-brow'd baseness wafts perfume to
pride

No men, high-mind'd men,
With powers as far above dull brutes endued
In forest, brake, or den,
As boasts excel cold rocks and brambles rude,
Men who their duties know,
But know their rights, and, knowing, dare
maintain,

Prevent the long-arm'd blow,
And crush the tyrant while they rend the
chain

These constitute a state,
And sovereign Law, that state's collected will,
O'er thrones and globes elate
Sits empress, crowning good, repressing ill,
Smit by her sacred frown,
The fiend Discretion like a vapour sinks,
And e'en the all-dazzling Crown
Hides his faint rays, and at her bidding
shrinks.

Such was this heaven-loved isle,
Than Lesbos fairer, and the Cretan shore

No more shall Freedom smile ?
Shall Britons languish, and be men no more ?
Since all must life resign,
Those sweet rewards, which decorate the
brave,

'Tis folly to decline,
And steal inglorious to the silent grave.

Sir W. Jones.—Born 1746, Died 1794

1012—A PERSIAN SONG OF HAFIZ.

Sweet maid, if thou would'st charm my sight,
And bid these arms thy neck enfold,
That rosy cheek, that lily hand,
Would give thy poet more delight
Than all Bocara's vaunted gold,
Than all the gems of Samarcand

Boy, let yon liquid ruby flow,
And bid thy pensive heart be glad,
Whate'er the frowning zealots say.
Tell them, their Eden cannot show
A stream so clear as Roonabad,
A bower so sweet as Mosellay

O ! when these fair perfidious maids,
Whose eyes our secret haunts infest,
Their dear destructive charms display,
Each glance my tender breast invades,
And robs my wounded soul of rest,
As Tartars seize their destined prey.

In vain with love our bosoms glow
Can all our tears, can all our sighs,
New lustre to those charms impart ?
Can cheeks, where living roses blow,
Where nature spreads her richest dyes,
Require the borrow'd gloss of art ?

Speak not of fate : ah ! change the theme,
And talk of odours, talk of wine,
Talk of the flowers that round us bloom :
'Tis all a cloud, 'tis all a dream ;
To love and joy thy thoughts confine,
Nor hope to pierce the sacred gloom

Beauty has such resistless power,
That even the chaste Egyptian dame
Sigh'd for the blooming Hebrew boy :
For her how fatal was the hour,
When to the banks of Nilus came
A youth so lovely and so coy !

But ah ! sweet maid, my counsel hear
(Youth should attend when those advise
Whom long experience renders sage)
While music charms the ravish'd ear,
While sparkling cups delight our eyes,
Be gay, and scorn the frowns of age

What cruel answer have I heard ?
And yet, by heaven, I love thee still :
Can aught be cruel from thy lip ?
Yet say, how fell that bitter word
From lips which streams of sweetness fill,
Which nought but drops of honey sip ?

Go boldly forth, my simple lay,
Whose accents flow with artless ease,
Like orient pearls at random strung :
Thy notes are sweet, the damsels say ;
But oh ! far sweeter, if they please
The nymph for whom these notes are sung !

Sir W. Jones.—Born 1746, Died 1794.

1013.—TETRASTIC.

FROM THE PERSIAN.

On parent knees, a naked new-born child,
Weeping thou sat'st while all around thee
smiled ;
So live that, sinking in thy last long sleep,
Calm thou mayst smile, while all around thee
weep.

Sir W. Jones.—Born 1746, Died 1794.

1014.—THE BROWN JUG

Dear Tom, this brown jug that now foams
with mild ale
(In which I will drink to sweet Nan of the
vale),

Was once Toby Fillpot, a thirsty old soul,
As o'er drank a bottle, or fathom'd a bowl,
In bousing about 'twas his praise to exult,
And among jolly toppers he bore off the bell.

It chanced as in dog-days he sat at his ease,
In his flower-woven arbour, as gay as you
please,

With a friend and a pipe puffing sorrows
away,
And with honest old stingo was soaking his
clay,

His breath-doors of life on a sudden were
shut,
And he died full as big as a Dorchester butt.

His body when long in the ground it had lain,
And time into clay had resolved it again,
A potter found out in its coverts so snug,
And with part of fat Toby he form'd this
brown jug,

Now sacred to friendship, and mirth, and
mild ale,

So here's to my lovely sweet Nan of the
vale!

Francis Fawkes — Born 1721, Died 1777

1015.—ODE TO SOLITUDE

O Solitude, romantic maid!
Whether by nodding towers you tread,
Or haunt the desert's trackless gloom,
Or hover o'er the yawning tomb,
Or climb the Andes' lifted side,
Or by the Nile's coy source abide,
Or starting from your half-year's sleep,
From Hecla view the thawing deep,
Or, at the purple dawn of day,
Tadmor's marble wastes survey,
You, recluse, again, I woo,
And again your steps pursue

Plumed Concert himself surveying,
Folly with her shadow playing,
Purse-proud, elbowing Insolence,
Bloated empiric, puff'd Pretence,
Noise that through a trumpet speaks,
Laughter in loud peals that breaks,
Intrusion with a fopling's face
(Ignorant of time and place),
Sparks of fire Dissension blowing,
Ductile, court-bred Flattery, bowing,
Restraint's stiff neck, Grimace's leer,
Squint-eyed Censure's artful sneer,
Ambition's buskins, steep'd in blood,
Fly thy presence, Solitude

Sage Reflection, bent with years,
Conscious Virtue void of fears,
Muffled Silence, wood-nymph shy,
Meditation's piercing eye,
Halcyon Peace on moss reclined,
Retrospect that scans the mind,
Wrapt earth-gazing Reverie,
Blushing artless Modesty,
Health that snuffs the morning air,
Full-eyed Truth with bosom bare,
Inspiration, Nature's child,
Seek the solitary wild

You, with the tragic muse retired,
The wise Eurypides inspired,
You taught the sadly-pleasing air
That Athons saved from ruins bare
You gave the Ocean's tears to flow,
And unlock'd the springs of woe,
You penn'd what exiled Naso thought,
And pour'd the melancholy note
With Petrarch o'er Vancluse you staid'd,
When death snatch'd his long-loved maid
You taught the rocks her loss to mourn,
Ye strow'd with flowers her virgin urn.
And late in Hagley you were seen,
With bloodshot eyes, and somber mien,
Hymn his yellow vestment to, e,
And Durga a wreath of cypress wore
But chief your own the solemn lay
That wept Narcissa young and gay;
Darkness clapp'd her sable wing,
While you touch'd the mournful string;
Anguish left the pathless wild,
Grim-faced Melancholy smiled,
Drowsy Midnight ceased to yawn,
The starry host put back the dawn;
Aside their harps even seraphs flung
To hear thy sweet Complaint, O Young!
When all nature's hush'd asleep,
Nor Love nor Guilt their vigils keep,
Soft you leave your cavern'd den,
And wander o'er the works of men;
But when Phosphor brings the dawn
By her dappled coursers drawn,
Again you to the wild retreat
And the early huntsman meet,
Where, as you pensive pace along,
You catch the distant shepherd's song,
Or brush from herbs the pearly dew,
Or the rising primrose view
Devotion lends her heaven-plumed wings,
You mount, and nature with you sings
But when mid-day fervours glow,
To upland airy shades you go,
Where never sunburnt woodman came,
Nor sportsman chased the timid game,
And there beneath an oak reclined,
With drowsy waterfalls behind,
You sink to rest,
Till the tuneful bird of night,
From the neighbouring poplar's height,
Wake you with her solemn strain,
And teach pleased Echo to complain.

With you roses brighter bloom.
Sweeter every sweet perfume,

Purer every fountain flows,
 Stronger every wildling grows
 Let those toil for gold who please,
 Or for fame renounce their ease.
 What is fame? an empty bubble.
 Gold? a transient shining trouble.
 Let them for their country bleed,
 What was Sidney's, Raleigh's meed?
 Man's not worth a moment's pain,
 Base, ungrateful, fickle, vain.
 Then let me, sequester'd fair,
 To your subyl grot repair,
 On yon hanging cliff it stands,
 Scoop'd by nature's salvage hands,
 Bosom'd in the gloomy shade
 Of cypress not with age decay'd
 Where the owl still-hooting sits,
 Where the bat incessant fits,
 There in loftier strains I'll sing
 Whence the changing seasons spring,
 Tell how storms deform the skies,
 Whence the waves subside and rise,
 Trace the comet's blazing tail,
 Weigh the planets in a scale,
 Bend, great God, before thy shrine,—
 The boundless macrocosm's thine * *

Dr Granger.—Born 1721, Died 1766

1016.—THE CHAMELEON

Of't has it been my lot to mark
 A proud, conceited, talking spark,
 With eyes that hardly served at most
 To guard their master 'gainst a post;
 Yet round the world the blade has been,
 To see whatever could be seen
 Returning from his finish'd tour,
 Grown ten times perler than before;
 Whatever word you chance to drop,
 The travell'd fool your mouth will stop
 "Sir, if my judgment you'll allow—
 I've seen—and sure I ought to know."
 So begs you'd pay a due submission,
 And acquiesce in his decision.

Two travellers of such a cast,
 As o'er Arabia's wilds they pass'd,
 And on their way, in friendly chat,
 Now talk'd of this, and then of that;
 Discours'd awhile, 'mongst other matter,
 Of the Chameleon's form and nature.
 "A stranger animal," cries one,
 "Sure never lived beneath the sun
 A lizard's body lean and long,
 A fish's head, a serpent's tongue,
 Its foot with triple claw disjoin'd,
 And what a length of tail behind!
 How slow its pace! and then its hue—
 Who ever saw so fine a blue?"
 "Hold there," the other quick replies,
 "'Tis green, I saw it with these eyes,

As late with open mouth it lay,
 And wain'd it in the sunny ray;
 Stretch'd at its ease the beast I view'd,
 And saw it eat the air for food."

"I've seen it, sir, as well as you,
 And must again affirm it blue;
 At leisure I the beast survey'd
 Extended in the cooling shade."

"'Tis green, 'tis green, sir, I assure
 ye"

"Green!" cries the other in a fury
 "Why, sir, d'ye think I've lost my eyes?"

"'Twere no great loss," the friend replies,
 "For if they always serve you thus,
 You'll find them but of little use"

So high at last the contest rose,
 From words they almost came to blows.
 When luckily came by a third,
 To him the question they referr'd,
 And begg'd he'd tell them, if he knew,
 Whether the thing was green or blue.

"Sir," cries the umpire, "cease your
 pother,

The creature's neither one nor t'other.

I caught the animal last night,
 And view'd it o'er by candle-light,
 I mark'd it well, 'twas black as jet—
 You stare—but, sirs, I've got it yet,
 And can produce it'—"Pray, sir, do,
 I'll lay my life the thing is blue"

"And I'll be sworn, that when you've seen
 The reptile, you'll pronounce him green"

"Well, then, at once to ease the doubt,"
 Replies the man, "I'll turn him out,
 And when before your eyes I've set him,
 If you don't find him black, I'll eat him"

He said, and full before their sight
 Produced the beast, and lo!—'twas white
 Both stared; the man look'd wondrous
 wise—

"My children," the Chameleon cries
 (Then first the creature found a tongue),
 "You all are right, and all are wrong:
 When next you talk of what you view,
 Think others see as well as you.
 Nor wonder if you find that none
 Prefers your eye-sight to his own"

James Merrick.—Born 1720, Died 1769.

1017.—THE WISH.

How short is life's uncertain space!

Alas! how quickly done!

How swift the wild precarious chase!

And yet how difficult the race!

How very hard to run!

Youth stops at first its wilful ears

To wisdom's prudent voice,

Till now arrived to ripper years,

Experienced age, worn out with cares,

Repents its earlier choice.

What though its prospects now appear
So pleasing and refined ?
Yet groundless hope, and anxious fear,
By turns the busy moments share,
And prey upon the mind.

Since then false joys our fancy cheat
With hopes of real bliss,
Yo guardian powers that rule my fate,
The only wish that I create
Is all comprised in this —

May I, through life's uncertain tide,
Be still from pain exempt !
May all my wants be still supplied,
My state too low t' admit of pride,
And yet above contempt !

But should your providence divine
A greater bliss intend,
May all those blessings you design
(If e'er those blessings shall be mine),
Be centred in a friend !

James Merrick — Born 1720, Died 1769.

1018.—THE TEMPESTUOUS EVENING.

There's grandeur in this sounding storm,
That drives the hurrying clouds along
That on each other seem to throng,
And mix in many a varied form,
While, bursting now and then between,
The moon's dim misty orb is seen,
And casts faint glimpes on the green.

Beneath the blast the forests bend,
And thick the branchy ruin lies,
And wide the shower of foliage flies,
The lake's black waves in tumult blend,
Revolving o'er and o'er and o'er,
And foaming on the rocky shore,
Whose caverns echo to their roar.

The sight sublime enrapt's my thought,
And swift along the past it strays,
And much of strange event surveys,
What history's faithful tongue has taught,
Or fancy form'd, whose plastic skill
The page with fabled change can fill
Of ill to good, or good to ill.

But can my soul the scene enjoy,
That rends another's breast with pain ?
O hapless he, who, near the main,
Now sees its billowy rage destroy !
Beholds the foundering bark descend,
Nor knows but what its fate may end
The moments of his dearest friend !

John Scott — Born 1730, Died 1783.

1019.—ODE ON HEARING THE DRUM.

I hate that drum's discordant sound,
Parading round, and round, and round -

To thoughtless youth it pleasure yields,
And lures from cities and from fields,
To sell their liberty for charms
Of tawdry lace, and glittering arms ;
And when ambition's voice commands,
To march, and fight, and fall, in foreign lands.

I hate that drum's discordant sound,
Parading round, and round, and round -
To me it talks of ravaged plains,
And burning towns, and ruin'd swains,
And mangled limbs, and dying groans,
And widows' tears, and orphans' moans ;
And all that misery's hand bestows,
To fill the catalogue of human woes.

John Scott — Born 1730, Died 1783

1020.—ODE ON PRIVATEERING.

How custom steals the human breast
To deeds that nature's thoughts detest !
How custom consecrates to fame
What reason else would give to shame !
Fair spring supplies the favouring gale,
The naval plunderer spreads his sail,
And ploughing wide the wat'ry way,
Explores with anxious eyes his prey.

The man he never saw before,
The man who him no quarrel bore,
He meets, and avarice prompts the fight ;
And rage enjoys the dreadful sight
Of decks with streaming crimson dyed,
And wretches struggling in the tide,
Or 'midst th' explosion's horrid glare,
Dispersed with quivering limbs in air.

The merchant now on foreign shores
His captured wealth in vain deploras ;
Quits his fair home, O mournful change !
For the dark prison's scanty range ;
By plenty's hand so lately fed,
Depends on casual alms for bread ;
And with a father's anguish torn,
Sees his poor offspring left forlorn.

And yet, such man's misjudging mind,
For all this injury to his kind,
The prosperous robber's native plain
Shall bid him welcome home again ;
His name the song of every street,
His acts the theme of all we meet,
And oft the artist's skill shall place
To public view his pictured face !

If glory thus be earn'd, for me
My object glory ne'er shall be ;
No, first in Cambria's loneliest dale
Be mine to hear the shepherd's tale !
No, first on Scotia's bleakest hill
Be mine the stubborn soil to till !
Remote from wealth, to dwell alone,
And die, to guilty praise unknown !

John Scott. — Born 1730, Died 1783.

1021.—SONG,

MADE EXTEMPORE BY A GENTLEMAN, OCCASIONED BY A FLY DRINKING OUT OF HIS CUP OF ALE.

Busy, curious, thirsty fly,
Drink with me, and drink as I;
Freely welcome to my cup,
Could'st thou sip and sip it up
Make the most of life you may,
Life is short, and wears away

Both alike are mine and thine,
Hastening quick to their decline:
Thine's a summer, mine no more,
Though repeated to threescore,
Threescore summers, when they're gone,
Will appear as short as one

William Oldys—Born 1696, Died 1761.

1022.—SONG.—MAY-EVE, OR KATE OF ABERDEEN

The silver moon's enamour'd beam,
Steals softly through the night,
To wanton with the winding stream,
And kiss reflected light
To beds of state go, balmy sleep
'Tis where you've seldom been),
May's vigil while the shepherds keep
With Kate of Aberdeen

Upon the green the virgins wait,
In rosy chaplets gay,
Till morn unbars her golden gate,
And gives the promised May.
Methinks I hear the maids declare,
The promised May, when seen,
Not half so fragrant, half so fair,
As Kate of Aberdeen.

Strike up the tabor's boldest notes,
We'll rouse the nodding grove,
The nested birds shall raise their throats,
And hail the maid I love
And see—the matin lark mistakes,
He quits the tufted green:
Fond bird! 'tis not the morning breaks,
'Tis Kate of Aberdeen.

Now lightsome o'er the level mead,
Where midnight faeries rove,
Like them the jocund dance we'll lead,
Or tune the reed to love
For see, the rosy May draws nigh;
She claims a virgin queen,
And hark! the happy shepherds cry,
'Tis Kate of Aberdeen.

John Cunningham.—Born 1729, Died 1773

1023—CONTENT, A PASTORAL.

O'er moorlands and mountains, rude, barren,
and bare,
As wilder'd and wearied I roam,
A gentle young shepherdess sees my despair,
And leads me o'er lawns to her home.

Yellow sheaves from rich Ceres her cottage
had crowned,
Green rushes were strew'd on her floor,
Her casement sweet woodbines crept wantonly
round.
And deck'd the sod seats at her door.

We sat ourselves down to a cooling repast,
Fresh fruits, and she cull'd me the best,
While thrown from my guard by some glances
she cast,
Love slyly stole into my breast!
I told my soft wishes, she sweetly replied
(Ye virgins, her voice was divine!),
I've rich ones rejected, and great ones
denied,
But take me fond shepherd—I'm thine.

Her air was so modest, her aspect so meek,
So simple, yet sweet were her charms!
I kiss'd the ripe roses that glow'd on her
cheek,
And lock'd the loved maid in my arms.
Now jocund together we tend a few sheep,
And if, by yon prattler, the stream,
Rechned on her bosom, I sunk into sleep,
Her image still softens my dream

Together we range o'er the slow-rising hills,
Delighted with pastoral views,
Or rest on the rock whence the streamlet
distils,
And point out new themes for my muse
To pomp or proud titles she ne'er did aspire,
The damsel's of humble descent,
The cottager Peace is well-known for her
sire,
And shepherds have named her Content.

John Cunningham—Born 1729, Died 1773.

1024—THE FIRESIDE.

Dear Chloe, while the busy crowd,
The vain, the wealthy, and the proud,
In folly's maze advance;
Though singularity and pride
Be called our choice, we'll step aside,
Nor join the giddy dance.

From the gay world we'll oft retire
To our own family and fire,
Where love our hours employs;
No noisy neighbour enters here;
Nor intermeddling stranger near,
To spoil our heartfelt joys.

If such happiness we prize,
 Within our breast thus jewel lies;
 And they are fools who roam
 The world has nothing to bestow;
 From our own selves our joys must flow,
 And that dear hut—our home.

Of lost was Noah's dove bereft,
 When with impatient wing she left
 That safe retreat, the ark;
 Giving her vain excursion o'er,
 The disappointed bird once more
 Explored the sacred bark.

Though fools spurn Hymen's gentle powers,
 We, who improve his golden hours,
 By sweet experience know,
 That marriage, rightly understood,
 Gives to the tender and the good
 A paradise below.

Our babes shall richest comforts bring;
 If tutored right, they'll prove a spring
 Whence pleasures ever rise
 We'll form their minds, with studious care,
 To all that's manly, good, and fair,
 And train them for the skies.

While they our wisest hours engage,
 They'll joy our youth, support our age,
 And crown our hoary hairs:
 They'll grow in virtue every day;
 And thus our fondest loves repay,
 And recompense our cares.

No borrow'd joys, they're all our own,
 While to the world we live unknown,
 Or by the world forgot.
 Monarchs! we envy not your state;
 We look with pity on the great,
 And bless our humbler lot.

Our portion is not large, indeed;
 But then how little do we need!
 For nature's calls are few
 In this the art of living lies,
 To want no more than may suffice,
 And make that little do

We'll therefore relish with content
 Whate'er kind Providence has sent,
 Nor aim beyond our power;
 For, if our stock be very small,
 'Tis prudence to enjoy it all,
 Nor lose the present hour.

To be resigned when ills betide,
 Patient when favours are denied,
 And pleased with favours given;
 Dear Chloe, this is wisdom's part;
 This is that incense of the heart,
 Whose fragrance smells to heaven.

We'll ask no long protracted treat,
 Since winter-life is seldom sweet,
 But when our feast is o'er,
 Grateful from table we'll arise,
 Nor grudge our sons with envious eyes
 The relics of our store.

Thus, hand in hand, through life we'll go;
 Its chequered paths of joy and woe
 With cautious steps we'll tread;
 Quit its vain scenes without a tear,
 Without a trouble or a fear,
 And mingle with the dead

While conscience, like a faithful friend,
 Shall through the gloomy vale attend,
 And cheer our dying breath,
 Shall, when all other comforts cease,
 Like a kind angel, whisper peace,
 And smooth the bed of death

Nathaniel Cotton — Born 1721, Died 1788

1025 — A PUBLIC BREAKFAST.

What blessings attend, my dear mother, all
 those

Who to crowds of admirers their persons
 expose!

Do the gods such a noble ambition inspire,
 Or gods do we make of each ardent desire?
 O generous passion! 'tis yours to afford
 The splendid assembly, the plentiful board;
 To thee do I owe such a breakfast this morn,
 As I ne'er saw before, since the hour I was
 born;

'Twas you made my Lord Raggamuffonn come
 here,

Who they say has been lately created a Peer,
 And to-day with extreme complaisance and
 respect ask'd

All the people at Bath to a general breakfast

You've heard of my Lady Bunbutter, no
 doubt,

How she loves an assembly, fandango, or rout,
 No lady in London is half so expert
 At a snug private party, her friends to divert;
 But they say that of late she's grown sick
 of the town,

And often to Bath condescends to come down
 Her Ladyship's favourite house is the Bear
 Her chariot, and servants, and horses are there,
 My Lady declares that retiring is good,
 As all with a separate maintenance should;
 For when you have put out the conjugal fire,
 'Tis time for all sensible folk to retire,
 If Hymen no longer his fingers will scorch,
 Little Cupid for others can whip in his torch,
 So pert is he grown, since the custom began
 To be married and parted as quick as you can

Now my Lord had the honour of coming
 down post,

To pay his respects to so famous a toast,
 In hopes he her Ladyship's favour might win,
 By playing the part of a host at an inn
 I'm sure he's a person of great resolution,
 Tho' delicate nerves, and a weak consti-
 tution;

For he carried us all to a place cross the river,
 And vow'd that the rooms were too hot for his liver,
 He said it would greatly our pleasure promote,
 If we all for Spring-Gardens set out in a boat
 I never as yet could his reason explain,
 Why we all sallied forth in the wind and the rain,
 For sure such confusion was never yet known
 Here a cap and a hat, there a cardinal blow,
 While his Lordship, embroider'd, and powder'd all o'er,
 Was bowing, and handing the ladies a-shore,
 How the Misses did huddle and scuddle, and run,
 One would think to be wet must be very good fun,
 For by wagging their tails, they all seem'd to take pains
 To moisten their punions like ducks when it rains;
 And 'twas pretty to see how, like birds of a feather,
 The people of quality flock'd all together,
 All pressing, addresssing, caressing, and fond,
 Just the same as those animals are in a pond
 You've read all their names in the news I suppose,
 But, for fear you have not, take the list as it goes —
 There was Lady Greasowmister,
 And Madam Van-Twister,
 Her Ladyship's sister
 Lord Cram, and Lord Vultur,
 Sir Brandish O'Culter,
 With Marshal Carouzer,
 And Old Lady Mouzer;
 And the great Hanoverian Baron Pans-mowzer,
 Besides many others, who all in the rain went,
 On purpose to honour this grand entertainment
 The company made a most brilliant appearance,
 And ate bread and butter with great perseverance,
 All the chocolate, too, that my Lord set before 'em
 The ladies dispatch'd with the utmost decorum
 Soft musical numbers were heard all around,
 The horns and the clarions echoing sound —
 Sweet were the strains, as od'rous gales
 that blow
 O'er fragrant banks where punks and roses grow
 The Peer was quite ravish'd, while close to his side
 Sat Lady Bunbutter, in beautiful pride !

Of turning his eyes, he with rapture survey'd
 All the powerful charms she so nobly display'd
 As when at the feast of the great Alexander,
 Timotheus, the musical son of Thersander,
 Breath'd heavenly measures —

 The prince was in pain,
 And could not contain,
 While Thais was sitting beside him,
 But, before all his peers,
 Was for shaking the spheres,
 Such goods the kind gods did provide him

 Grew bolder and bolder,
 And cock'd up his shoulder,
 Like the son of great Jupiter Ammon,
 Till at length quite oppress'd,
 He sunk on her breast,
 And lay there as dead as a salmon

O had I a voice that was stronger than steel,
 With twice fifty tongues to express what I feel,
 And as many good mouths, yet I never could utter
 All the speeches my Lord made to Lady Bunbutter !
 So polite all the time, that he ne'er touch'd a bit,
 While she ate up his rolls and applauded his wit,
 For they tell me that men of true taste, when they treat,
 Should talk a great deal, but they never should eat;
 And if that be the fashion, I never will give
 Any grand entertainment as long as I live —
 For I'm of opinion 'tis proper to cheer
 The stomach and bowels, as well as the ear.
 Nor me did the charming concerto of Abel
 Regale like the breakfast I saw on the table :
 I freely will own I the muffins prefer'd
 To all the genteel conversation I heard,
 E'en tho' I'd the honour of sitting between
 My Lady Stuff-damask, and Peggy Moreen,
 Who both flew to Bath in the London machine.
 Cries Peggy, "This place is onchantingly pretty,
 We never can see such a thing in the city
 You may spend all your life-time in Cateaton street,
 And never so civil a gentleman meet.
 You may talk what you please, you may search London through,
 You may go to Carhale's, and to Almanac's too,
 And I'll give you my head if you find such a host,
 For coffee, tea, chocolate, butter, and toast
 How he welcomes at once all the world and his wife,
 And how civil to folk he ne'er saw in his life !"—

"These horns," cries my Lady, "so tickle one's ear,
 Lord! what would I give that Sir Simon was here!
 To the next public breakfast Sir Simon shall go,
 For I find here are folks one may venture to know,
 Sir Simon would gladly his Lordship attend,
 And my Lord would be pleased with so cheerful a friend."

So when we had wasted more bread at a breakfast
 Than the poor of our parish have ate for this week past,
 I saw, all at once, a prodigious great throng
 Come bustling, and rustling, and jostling along;
 For his Lordship was pleased that the company now
 To my Lady Bunbutter should curt'sey and bow,
 And my Lady was pleased, too, and seem'd vastly proud
 At once to receive all the thanks of a crowd;
 And when, like Chaldeans, we all had ador'd
 This beautiful image set up by my Lord,
 Some few insignificant folk went away,
 Just to follow th' employments and calls of the day,
 But those who knew better their time how to spend,
 The fiddling and dancing all chose to attend
 Miss Clunch and Sir Toby perform'd a Co-tillon,
 Just the same as our Susan and Bob the postillion,
 All the while her mamma was expressing her joy,
 That her daughter the morning so well could employ.

—Now why should the muse, my dear mother, relate
 The misfortunes that fall to the lot of the great!
 As homeward we came—'tis with sorrow you'll hear
 What a dreadful disaster attended the peer
 For whether some envious god had decreed
 That a Naiad should long to ennoble her breed;
 Or whether his Lordship was charm'd to behold
 His face in the stream, like Narcissus of old,
 In hanging old Lady Bumfidget and daughter,
 This obsequious Lord tumbled into the water,
 But a nymph of the flood brought him safe to the boat,
 And I left all the ladies a'cleaning his coat.—

Thus the feast was concluded, as far as I hear,
 To the great satisfaction of all that were there

O may he give breakfasts as long as he stays,
 For I ne'er ate a better in all my born days.
 In haste I conclude, &c &c. &c.

Christopher Anstey — Born 1724, Died 1805.

1026 — THE THREE WARNINGS.

The tree of deepest root is found
 Least willing still to quit the ground;
 'Twas therefore said by ancient sages,
 That love of life increased with years
 So much, that in our latter stages,
 When pains grow sharp, and sickness rages,
 The greatest love of life appears.
 This great affection, to behave,
 Which all confess, but few perceive,
 If old assertions can't prevail,
 Be pleased to hear a modern tale.

When sports went round, and all were gay,
 On neighbour Dodson's wedding-day,
 Death called aside the jocund groom
 With him into another room,
 And looking grave—"You must," says he,
 "Quit your sweet bride, and come with me."
 "With you!" and quit my Susan's side?
 "With you!" the hapless husband cried;
 "Young as I am, 'tis monstrous hard!"
 Besides, in truth, I'm not prepared
 My thoughts on other matters go,
 Thus is my wedding-day, you know."

What more he urged I have not heard,
 His reasons could not well be stronger,
 So death the poor delinquent spared,
 And left to live a little longer
 Yet calling up a serious look,
 His hour-glass trembled while he spoke—
 "Neighbour," he said, "farewell! no more
 Shall Death disturb your mirthful hour
 And farther, to avoid all blame
 Of cruelty upon my name,
 To give you time for preparation,
 And fit you for your future station,
 Three several warnings you shall have,
 Before you're summoned to the grave,
 Willing for once I'll quit my prey,
 And grant a kind reprieve,
 In hopes you'll have no more to say,
 But, when I call again this way,
 Well pleased the world will leave."
 To those conditions both consented,
 And parted perfectly contented.

What next the hero of our tale befell,
 How long he lived, how wise, how well,
 How roundly he pursued his course,
 And smoked his pipe, and stroked his horse,
 The willing muse shall tell
 He chaffered, then he bought and sold,
 Nor once perceived his growing old,
 Nor thought of Death as near:
 His friends not false, his wife no shrew,
 Many his gains, his children few,

He pass'd his hours in peace
 But while he view'd his wealth increase,
 While thus along life's dusty road
 The beaten track content he trod,
 Old Time, whose haste no mortal spares,
 Uncalled, unheeded, unawares,
 Brought on his eightieth year
 And now, one night, in musing mood,
 As all alone he sate,
 The unwelcome messenger of Fate
 Once more before him stood

Half-killed with anger and surprise,
 "So soon returned!" Old Dodson cries
 "So soon d'y'e call it?" Death replies;
 "Surely, my friend, you're but in jest!
 Since I was here before
 'Tis six-and-thirty years at least,
 And you are now fourscore."

"So much the worse," the clown rejoined,
 "To spare the aged would be kind
 However, see your search be legal;
 And your authority—is 't regal?
 Else you are come on a fool's errand,
 With but a secretary's warrant
 Beside, you promised me Three Warnings,
 Which I have looked for nights and mornings,
 But for that loss of time and ease,
 I can recover damages"

"I know," cries Death, "that at the best
 I seldom am a welcome guest,
 But don't be captious, friend, at least;
 I little thought you'd still be able
 To stump about your farm and stable
 Your years have run to a great length,
 I wish you joy, though, of your strength!"

"Hold," says the farmer, "not so fast!
 I have been lame these four years past"

"And no great wonder," Death replies.
 "However, you still keep your eyes;
 And sure to see one's loves and friends,
 For legs and arms would make amends."

"Perhaps," says Dodson, "so it might,
 But latterly I've lost my sight"

"This is a shocking tale, 'tis true,
 But still there's comfort left for you
 Each strives your sadness to amuse,
 I warrant you hear all the news"

"There's none," cries he, "and if there
 were,

I'm grown so deaf, I could not hear."

"Nay, then," the spectre stern rejoined,

"These are unjustifiable yearnings,

If you are lame, and deaf, and blind,

You've had your Three sufficient Warn-
 ings;

So come along, no more we'll part,"

He said, and touched him with his dart

And now Old Dodson, turning pale,
 Yields to his fate—so ends my tale

1027—THE BEGGAR.

Pity the sorrows of a poor old man!

Whose trembling limbs have borne him to
 your door,

Whose days are dwindled to the shortest span,
 Oh! give relief, and Heaven will bless your
 store

These tattered clothes my poverty bespeak,
 These hoary locks proclaim my lengthen'd
 years;

And many a furrow in my grief-worn cheek
 Has been the channel to a stream of tears.

Yon house, erected on the rising ground,
 With tempting aspect drew me from my
 road,

For plenty there a residence has found,
 And grandeur a magnificent abode

(Hard is the fate of the infirm and poor!)
 Here craving for a morsel of their bread,
 A pampered menial forced me from the door,
 To seek a shelter in a humbler shed.

Oh! take me to your hospitable dome,
 Keen blows the wind, and piercing is the
 cold!

Short is my passage to the friendly tomb,
 For I am poor and miserably old

Should I reveal the source of every grief,
 If soft humanity e'er touched your breast,
 Your hands would not withhold the kind
 relief,
 And tears of pity could not be repress'd

Heaven sends misfortunes—why should we
 repine?

'Tis Heaven has brought me to the state
 you see

And your condition may be soon like mine,
 The child of sorrow and of misery.

A little farm was my paternal lot,
 Then, like the lark, I sprightly hail'd the
 morn,

But ah! oppression forced me from my cot,
 My cattle died, and blighted was my corn.

My daughter—once the comfort of my age!
 Lured by a villain from her native home,
 Is cast, abandoned, on the world's wild stage,
 And doomed in scanty poverty to roam

My tender wife—sweet soother of my care!
 Struck with sad anguish at the stern
 decree,

Fell—lingering fell a victim to despair,
 And left the world to wretchedness and me.

Pity the sorrows of a poor old man!

Whose trembling limbs have borne him to
 your door,

Whose days are dwindled to the shortest span,
 Oh! give relief, and Heaven will bless your
 store

1028—THE BUSH ABOON TRAQUAIR.

Hear me, ye nymphs, and every swain,
 I'll tell how Peggy grieves me;
 Though, thus I languish, thus complain,
 Alas ' she ne'er believes me.
 My vows and sighs, like silent air,
 Unheeded never move her;
 At the bonny bush aboon Traquair,
 'Twas there I first did love her.

That day she smiled, and made me glad,
 No maid seem'd ever kinder;
 I thought myself the luckiest lad,
 So sweetly there to find her
 I tried to soothe my amorous flame
 In words that I thought tender;
 If more there pass'd, I'm not to blame,
 I meant not to offend her.

Yet now she scornful flees the plain,
 The fields we then frequented;
 If e'er we meet, she shows disdain,
 She looks as ne'er acquainted
 The bonny bush bloom'd fair in May,
 Its sweets I'll aye remember,
 But now her frowns make it decay,
 It fades as in December.

Ye rural powers, who hear my strains,
 Why thus should Peggy grieve me?
 Oh! make her partner in my pains,
 Then let her smiles relieve me.
 If not, my love will turn despair,
 My passion no more tender,
 I'll leave the bush aboon Traquair,
 To lonely wilds I'll wander.

Wm. Crawford.—Born 1700 (?), Died 1750 (?).

1029—TWEEDSIDE

What beauties does Flora disclose!
 How sweet are her smiles upon Tweed!
 Yet Mary's, still sweeter than those,
 Both nature and fancy exceed.
 Nor daisy, nor sweet-blushing rose,
 Not all the gay flowers of the field,
 Not Tweed gliding gently through those,
 Such beauty and pleasure does yield.

The warblers are heard in the grove,
 The linnet, the lark, and the thrush,
 The blackbird, and sweet-cooing dove,
 With music enchant every bush
 Come, let us go forth to the mead,
 Let us see how the primroses spring;
 We'll lodge in some village on Tweed,
 And love while the feather'd folks sing

How does my love pass the long day?
 Does Mary not tend a few sheep?
 Do they never carelessly stray,
 While happily she lies asleep?

Tweed's murmurs should lull her to rest;
 Kind nature indulging my bliss,
 To relieve the soft pains of my breast,
 I'd steal an ambrosial kiss.

'Tis she does the virgins excel,
 No beauty with her may compare
 Love's graces around her do dwell;
 She's fairest where thousands are fair
 Say, charmer, where do thy flocks stray,
 Oh! tell me at noon where they feed,
 Shall I seek them on smooth-winding Tay
 Or the pleasanter banks of the Tweed?

Wm. Crawford.—Born 1700 (?), Died 1750 (?)

1030—ON MRS. A. H., AT A CONCERT

Look where my dear Hamilla smiles,
 Hamilla! heavenly charmer;
 See how with all their arts and wiles
 The Loves and Graces arm her
 A blush dwells glowing on her cheeks,
 Fair seats of youthful pleasures
 There Love in smiling language speaks,
 There spreads his rosy treasures.

O fairest maid, I own thy power,
 I gaze, I sigh, and languish,
 Yet ever, ever will adore,
 And triumph in my anguish
 But ease, O charmer, ease my care,
 And let my torments move thee;
 As thou art fairest of the fair,
 So I the dearest love thee

Wm. Crawford.—Born 1700 (?), Died 1750 (?).

1031—VERSES WRITTEN WHEN ALONE
IN AN INN AT SOUTHAMPTON.

Twenty lost years have stolen their hours
 away,
 Since in this inn, even in this room, I lay
 How changed! what then was rapture, fire,
 and air,
 Seems now sad silence all and blank despair!
 Is it that youth paints every view too bright,
 And, life advancing, fancy fades her light?
 Ah, no!—nor yet is day so far declined,
 Nor can time's creeping coldness reach the
 mind
 'Tis that I miss the inspirer of that youth,
 Her, whose soft smile was love, whose soul
 was truth
 Her, from whose pain I never wish'd relief,
 And for whose pleasure I could smile at
 grief
 Prospects that, view'd with her, inspired
 before,
 Now seen without her can delight no more.

Death snatch'd my joys, by cutting off her share,
 But left her griefs to multiply my care
 Pensive and cold this room in each changed part
 I view, and, shock'd, from ev'ry object start
 There hung the watch that, beating hours from day,
 Told its sweet owner's lessening life away
 There her dear diamond taught the sash my name,
 'Tis gone! frail image of love, life, and fame
 That glass she dress'd at, keeps her form no more;
 Not one dear footstep tunes th' unconscious floor
 There sat she—yet those chairs no sense retain,
 And busy recollection smarts in vain.
 Sullen and dim, what faded scenes are here!
 I wonder, and retract a starting tear,
 Gaze in attentive doubt—with anguish swell,
 And o'er and o'er on each weigh'd object dwell.
 Then to the window rush, gay views invite,
 And tempt ideas to permit delight
 But unimpressive, all in sorrow drown'd,
 One void forgetful desert glooms around
 Oh life!—deceitful lure of lost desires!
 How short thy period, yet how fierce thy fires!
 Scarce can a passion start (we change so fast),
 Ere now lights strike us, and the old are past
 Schemes following schemes, so long life's taste explore,
 That ere we learn to live, we live no more
 Who then can think—yet sigh, to part with breath,
 Or shun the healing hand of friendly death?
 Guilt, penitence, and wrongs, and pain, and strife,
 Form the whole heap'd amount, thou flatterer, life!
 Is it for this, that toss'd 'twixt hope and fear,
 Peace, by new shipwrecks, numbers each new year?
 Oh take me, death! indulge desired repose,
 And draw thy silent curtain round my woes
 Yet hold—one tender pang revokes that pray'r.
 Still there remains one claim to tax my care
 Gone though she is, she left her soul behind,
 In four dear transcripts of her copied mind
 They chain me down to life, new task supply,
 And leave me not at leisure yet to die!
 Busied for them I yet forego release,
 And teach my wearied heart to wait for peace
 But when their day breaks broad, I welcome night,
 Smile at discharge from care, and shut out light

Aaron Hill.—Born 1685, Died 1750

1032 —ALLEGORICAL DESCRIPTION OF
 VERTU

So on he passed, till he comen hath
 To a small river, that full slow did glide,
 As it unneath mote find its wat'ry path
 For stones and rubbish, that did choak
 its tide,
 So lay the mouldering piles on every side,
 Seem'd there a goodly city once had been,
 Albert now fallen were her royal pride,
 Yet mote her ancient greatness still be seen,
 Still from her ruins proved the world's imperial queen

For the rich spoil of all the continents,
 The boast of art and nature there was brought,
 Corinthian brass, Egyptian monuments,
 With hieroglyphic sculptures all unwrought,
 And Parian marbles, by Greek artists taught
 To counterfeit the forms of heroes old,
 And set before the eye of sober thought
 Lycurgus, Homer, and Alcides bold.
 All these and many more that may not here be told

There in the midst of a ruin'd pile,
 That seem'd a theatre of circuit vast,
 Where thousands might be seated, he ere-while
 Discover'd bath an uncouth trophy placed,
 Seem'd a huge heap of stone together cast
 In nice disorder and wild symmetry,
 Urns, broken friezes, statues half defaced,
 And pedestals with antique imagery
 Emboss'd, and pillars huge of costly porphyry.

Aloft on this strange basis was ypright
 With girlonds gay adorn'd a golden chair,
 In which aye smiling with self-bred delight,
 In careless pride reclin'd a lady fair,
 And to soft music lent her idle ear,
 The which with pleasure so did her enthral,
 That for aught else she had but little care,
 For wealth, or fame, or honour femal,
 Or gentle love, sole king of pleasures natural.

Als by her side in richest robes array'd,
 An eunuch sate, of visago pale and dead
 Unseemly paramour for loyal maid!
 Yet him she courted oft and honour'd,
 And oft would by her place in princely sted,
 Though from the dregs of earth he springen were,
 And oft with regal crowns she deck'd his head,
 And oft, to soothe her vain and foolish ear,
 She bade him the great names of mighty
 Kesaras bear.

Thereto herself a pompous title bore,
 For she was vain of her great ancestry,
 But vainer still of that prodigious store
 Of arts and learning, which she vaunts to
 lie
 In the rich archives of her treasury
 These she to strangers oftentimes would
 show,
 With grave demean and solemn vanity,
 Then proudly claim as to her merit due,
 The venerable praise and title of Vertù.

Vertù she was yclept, and held her court
 With outward shows of pomp and
 majesty,
 To which natheless few others did resort,
 But men of base and vulgar industry,
 Or such perdy as of them cozen'd be,
 Mimes, fiddlers, pipers, eunuchs squeaking
 fine,
 Painters and huilders, sons of masonry,
 Who well could measure with the rule and
 line,
 And all the orders five right craftly define

But other skill of cunning architect,
 How to contrive the house for dwelling
 best,
 With self-sufficient scorn they wont neg-
 lect,
 As corresponding with their purpose
 least;
 And heram be they copied of the rest,
 Who aye pretending love of science fair,
 And generous purpose to adorn the breast
 With liberal arts, to Vertù's court repair,
 Yet nought but tunes and names and coins
 away do bear.

For long, to viast her once-honour'd seat
 The studious sons of learning have for-
 bore
 Who whilom thither ran with pilgrim feet,
 Her venerable reliques to adore,
 And load their bosom with the sacred
 store,
 Whereof the world large treasure yet
 enjoys
 But sthence she declined from wisdom's
 lore,
 They left her to display her pompous
 toys
 To virtuous vain and wonder-gaping boys

Galbert West — Born 1706, Died 1755.

1033.—SONG—THE BLIND BOY.

O say! what is that thing call'd light,
 Which I must ne'er enjoy?
 What are the blessings of the sight?
 O tell your poor blind boy!

You talk of wond'rous things you see,
 You say the sun shines bright;
 I feel him warm, but how can he
 Or make it day or night?

My day or night myself I make,
 Whene'er I sleep or play;
 And could I ever keep awake,
 With me 'twere always day.

With heavy sighs I often hear
 You mourn my hapless woe;
 But sure with patience I can bear
 A loss I ne'er can know

Then let not what I cannot have
 My cheer of mind destroy,
 Whilst thus I sing, I am a king,
 Although a poor blind boy.

Colley Cibber — Born 1671, Died 1757.

1034.—THE HAPPY MARRIAGE.

How blest has my time been! what joys have
 I known,
 Since wedlock's soft bondage made Jessy my
 own!

So joyful my heart is, so easy my chain,
 That freedom is tasteless, and roving a pain.

Through walks grown with woodbines, as
 often we stray,
 Around us our boys and guls frolic and
 play
 How pleasing their sport is! the wanton ones
 see,
 And borrow their looks from my Jessy and
 me

To try her sweet temper, oftentimes am I seen,
 In revels all day with the nymphs on the
 green
 Though painful my absence, my doubts she
 beguiles,
 And meets me at night with complacence and
 smiles

What though on her cheeks the rose loses its
 hue,
 Her wit and good humour bloom all the year
 through,
 Time still, as he flies, adds increase to her
 truth,
 And gives to her mind what he steals from
 her youth.

Ye shepherds so gay, who make love to
 ensnare,
 And cheat, with false vows, the too credulous
 fair,
 In search of true pleasure, how vainly you
 roam!
 To hold it for life, you must find it at home.

Edward Moore. — Born 1712, Died 1757.

1035.—SALLY IN OUR ALLEY

Of all the girls that are so smart,
There's none like pretty Sally,
She is the darling of my heart,
And she lives in our alley
There is no lady in the land,
Is half so sweet as Sally
She is the darling of my heart,
And she lives in our alley

Her father he makes cabbage-nets,
And through the streets does cry 'em
Her mother she sells laces long,
To such as please to buy 'em
But sure such folks could ne'er beget
So sweet a girl as Sally
She is the darling of my heart,
And she lives in our alley

When she is by, I leave my work
(I love her so sincerely),
My master comes like any Turk,
And bangs me most severely
But let him bang his belly full,
I'll bear it all for Sally,
She is the darling of my heart,
And she lives in our alley.

Of all the days that's in the week,
I dearly love but one day,
And that's the day that comes betwixt
A Saturday and Monday,
For then I'm dress'd all in my best,
To walk abroad with Sally,
She is the darling of my heart,
And she lives in our alley

My master carries me to church,
And often am I blamed,
Because I leave him in the lurch,
As soon as text is named
I leave the church in sermon time,
And slink away to Sally,
She is the darling of my heart,
And she lives in our alley.

Henry Carey.—Died 1743

1036.—FROM "A MONODY TO THE
MEMORY OF HIS WIFE"

* * * Where'er I turn my eyes,
Some sad memento of my loss appears;
I fly the fated house—suppress my sighs,
Resolved to dry my unavailing tears
But, ah! in vain—no change of time or
place
The memory can efface
Of all that sweetness, that enchanting air,
Now lost, and nought remains but anguish
and despair

Where were the delegates of Heaven, oh
where!

Appointed virtue's children safe to keep!
Had innocence or virtue been their care,
She had not died, nor had I lived to weep
Moved by my tears, and by her patience
moved,
To see her force the endearing smile,
My sorrows to beguile,
When torture's keenest pain she proved,
Sure they had warded that untimely dart,
Which broke her thread of life, and rent a
husband's heart

How shall I e'er forget that dreadful hour,
When, feeling death's resistless power,
My hand she press'd wet with her falling
tears,
And thus, in faltering accents, spoke her
fears—

"Ah, my loved lord, the transient scene is
o'er,

And we must part (alas!) to meet no more!
But, oh! if e'er thy Emma's name was dear,
If e'er thy vows have charm'd my ravish'd
ear,

If from my lov'd embrace my heart to gain,
Proud friends have frown'd, and fortune
smiled in vain,

If it has been my sole endeavour still
To act in all obsequious to thy will,
To watch thy very smiles, thy wish to know,
Then only truly blest when thou wert so
If I have doated with that fond excess,
Nor love could add, nor fortune make it
less,

If thus I've done, and more—oh, then be kind
To the dear lovely babe I leave behind!
When time my once-loved memory shall
efface,

Some happier maid may take thy Emma's
place,

With envious eyes thy partial fondness see,
And hate it for the love thou bore to me—
My dearest Shaw, forgive a woman's fears,
But one word more (I cannot bear thy tears):
Promise—and I will trust thy faithful
vow

(Oft have I tried, and ever found thee true)—
That to some distant spot thou wilt remove
This fatal pledge of hapless Emma's love,
Where safe thy blandishments it may par-
take,

And, oh! be tender for its mother's sake
Wilt thou?

I know thou wilt—sad silence speaks assent,
And in that pleasing hope thy Emma dies
content"

I, who with more than manly strength have
bore

The various ills imposed by cruel fate,
Sustain the firmness of my soul no more—
But sink beneath the weight
Just Heaven (I cried), from memory's earliest
day

No comfort has thy wretched suppliant
known,
Misfortune still with unrelenting sway
Has claim'd me for her own
But O—in pity to my grief, restore
This only source of bliss; I ask—I ask no
more—

Vain hope—th' irrevocable doom is past,
Even now she looks—she sighs her last—
Vainly I strive to stay her fleeting breath,
And with rebellious heart protest against her
death

* * * * *

Perhaps kind Heaven in mercy dealt the
blow,
Some saving truth thy roving soul to
teach;

To wean thy heart from grovelling views
below,
And point out bliss beyond misfortune's
reach,

To show that all the flattering schemes of
joy,
Which towering hope so fondly builds in
air,

One fatal moment can destroy,
And plunge th' exulting maniac in despair.
Then, O! with pious fortitude sustain
Thy present loss—happily, thy future gain,
Nor let thy Emma die in vain,
Time shall administer its wonted balm,
And hush this storm of grief to no displeasing
calm.

Thus the poor bird, by some disastrous fate
Caught and imprison'd in a lonely cage,
Torn from its native fields, and dearer mate,
Flutters a while and spends its little rage.
But, finding all its efforts weak and vain,
No more it pants and rages for the plain;
Moping a while, in sullen mood
Droops the sweet mourner—but, ere long,
Prunes its light wings, and pecks its food,
And meditates the song
Serenely sorrowing, breathes its piteous case,
And with its plaintive warblings saddens
all the place.

Forgive me, Heaven—yet—yet the tears will
flow,
To think how soon my scene of bliss is
past!

My budding joys just promising to blow,
All nipt and wither'd by one envious
blast!

My hours, that laughing wont to fleet away,
Move heavily along;
Where's now the sprightly jest, the
jocund song?

Time creeps unconscious of delight
How shall I cheat the tedious day?
And O—the joyless night!

Where shall I rest my weary head?
How shall I find repose on a sad widow'd
bed?

* * * * *

Sickness and sorrow hovering round my bed,
Who now with anxious haste shall bring
relief,

With lenient hand support my drooping head,
Assuage my pains and mitigate my grief?

Should worldly business call away,
Who now shall in my absence fondly
mourn,

Count every minute of the loitering day,
Impatient for my quick return?

Should aught my bosom discompose,
Who now with sweet complacent air
Shall smooth the rugged brow of care,
And soften all my woes?

'Too faithful memory—Cease, O cease—
How shall I e'er regain my peace?

(O to forget her!)—but how vain each art,
Whilst every virtue lives imprinted on my
heart.

And thou, my little cherub, left behind,
To hear a father's plaints, to share his
woes,

When reason's dawn informs thy infant
mind,
And thy sweet lisping tongue shall ask the
cause,

How oft with sorrow shall mine eyes run o'er,
When twining round my knees I trace
Thy mother's smile upon thy face?

How oft to my full heart shalt thou restore
Sad memory of my joys—ah! now no more!
By blessings once enjoy'd now more dis-
tress'd,

More beggar by the riches once possess'd.
My little darling!—dearer to me grown
By all the tears thou'st caused—(O strange
to hear!)

Bought with a life yet dearer than thy own,
Thy cradle purchased with thy mother's
bier!

Who now shall seek, with fond delight,
Thy infant steps to guide aright!
She who with doating eyes would gaze
On all thy little artless ways,
By all thy soft endearments blest,
And clasp thee oft with transport to her
breast,

Alas! is gone—yet shalt thou prove
A father's dearest tend'ring love,
And O, sweet senseless smiler (envied state!),
As yet unconscious of thy hapless fate,

When years thy judgment shall mature,
And reason shows those ills it cannot cure,
Wilt thou, a father's grief to assuage,
For virtue prove the phoenix of the earth

(Like her, thy mother died to give thee birth),
And be the comfort of my age?

When sick and languishing I lie,
Wilt thou my Emma's wonted care supply?

And oft as to thy list'ning ear
Thy mother's virtues and her fate I tell,
Say, wilt thou drop the tender tear,
Whilst on the mournful theme I dwell?
Then, fondly stealing to thy father's side,
Whene'er thou seest the soft distress,
Which I would vainly seek to hide,
Say, wilt thou strive to make it less?
To soothe my sorrows all thy cares employ,
And in my cup of grief infuse one drop of joy?

Outthbert Shaw — Born 1738, Died 1771

1037.—HUNTING SONG

The sun from the east tips the mountains
with gold,
The meadows all spangled with dew-drops
behold!
Hear! the lark's early matin proclaims the
new day,
And the horn's cheerful summons rebukes our
delay.

CHORUS

With the sports of the field there's no
pleasure can vie,
While yocund we follow the hounds in full
cry

Let the drudge of the town make riches his
sport,
The slave of the state hunt the smiles of a
court
No care and ambition our pastime annoy,
But innocence still gives a zest to our joy.
With the sports, &c

Mankind are all hunters in various degree,
The priest hunts a living—the lawyer a fee,
The doctor a patient—the courtier a place,
Though often, like us, he's flung out in the
chase

With the sports, &c

The cit hunts a plumb—while the soldier
hunts fame,
The poet a dinner—the patriot a name;
And the practised coquette, though she seems
to refuse,
In spite of her airs, still her lover pursues
With the sports, &c

Let the bold and the busy hunt glory and
wealth,
All the blessing we ask is the blessing of
health,
With hound and with horn through the wood-
lands to roam,
And, when tired abroad, find contentment at
home

With the sports, &c.

Paul Whitehead — Born 1710, Died 1774.

1038.—THE SAILOR'S FAREWELL.

The topsails shiver in the wind,
The ship she casts to sea,
But yet my soul, my heart, my mind,
Are, Mary, moor'd by thee
For though thy sailor's bound afar,
Still love shall be his leading star.

Should landmen flatter when we're sailed,
O doubt their artful tales,
No gallant sailor ever fail'd,
If Cupid fill'd his sails
Thou art the compass of my soul,
Which steers my heart from pole to pole.

Sirens in ev'ry port we meet,
More fell than rocks and waves;
But sailors of the British fleet
Are lovers, and not slaves
No foes our courage shall subdue,
Although we've left our hearts with you.

These are our cares, but if you're kind,
We'll scorn the dashing main,
The rocks, the billows, and the wind,
The powers of France and Spain
Now Britain's glory rests with you,
Our sails are full—sweet girls, adieu!

Edward Thompson — Born 1738, Died 1786.

1039.—SONG.

Behold upon the swelling wave,
With streaming pendants gay,
Our gallant ship invites the brav
While glory leads the way,
And a cruising we will go.

Whene'er Monsneur comes in view,
From India richly fraught,
To gain the prize we're firm and true,
And fire as quick as thought

With hearts of oak we ply each gun,
Nor fear the least dismay,
We either take, or sink, or burn,
Or make them run away.

The lovely maids of Britain's isle
We sailors ne'er despise,
Our courage rises with each smile,
For them we take each prize

The wind sets fair, the vessel's trim,
Then let us boldly go,
Old Neptune guides us while we swim,
To check the haughty foe

United let each Briton join,
Courageously advance,
We'll baffle every vain design,
And check the pride of France

Edward Thompson — Born 1738, Died 1786

1040 — SONG

Loose every sail to the breeze,
The course of my vessel improve ;
I've done with the toils of the seas,
Ye sailors, I'm bound to my love.

Since Emma is true as she's fair,
My griefs I fling all to the wind ·
'Tis a pleasing return for my care,
My mistress is constant and kind.

My sails are all fill'd to my dear ;
What tropic bird swifter can move ?
Who, cruel, shall hold his career
That returns to the nest of his love !

Hoist every sail to the breeze,
Come, shipmates, and join in the song ;
Let's drink, while the ship cuts the seas,
To the gale that may drive her along

Edward Thompson.—Born 1738, Died 1786.

1041.—FROM HIS "INVOCATION TO
MELANCHOLY."

* * * *

Child of the potent spell and nimble eye,
Young Fancy, oft in rainbow vest array'd,
Points to new scenes that in succession pass
Across the wondrous mirror that she bears,
And bids thy unsated soul and wand'ring eye
A wider range o'er all her prospects take,
Lo, at her call, New Zealand's wastes arise !
Casting their shadows far along the main,
Whose brows, cloud-capp'd in joyless majesty,
No human foot hath trod since time began,
Here death-like silence ever-brooding dwells,
Save when the watching sailor startled hears,
Far from his native land at darksome night,
The shrill-toned petrel, or the penguin's
voice,

That skim their trackless flight on lonely
wing,
Through the bleak regions of a nameless
main :

Here danger stalks, and drinks with glutton
ear

The weaned sailor's moan, and fruitless sigh,
Who, as he slowly cuts his daring way,
Affrighted drops his axe, and stops awhile,
To hear the jarring echoes lengthen'd din,
That fling from pathless cliffs their sullen
sound

Off here the fiend his grisly visage shows,
His limbs, of giant form, in vesture clad
Of drear collected ice and stuffen'd snow,
The same he wore a thousand years ago,
That thwarts the sunbeam, and endures the
day

'Tis thus, by Fancy shown, thou kenn'st
entranced
Long tangled woods, and ever stagnant lakes,

That know no zephyr pure, or temperate
gale,

By baneful Tigris banks, where, oft they say,
As late in sullen march for prey he prowls,
The tawny lion sees his shadow'd form,
At silent midnight by the moon's pale gleam,
On the broad surface of the dark deep wave,
Here, parch'd at mid-day, oft the passenger
Invokes with lingering hope the tardy breeze,
And oft with silent anguish thinks in vain
On Europe's milder air and silver springs.

Thou, unappall'd, canst view astounding
fear

With ghastly visions wild, and train un-
bless'd

Of ashy fiends, at dead of murky night,
Who catch the fleeting soul, and slowly pace,
With visage dimly seen, and beckoning hand,
Of shadowy forms, that, ever on the wing,
Flit by the tedious couch of wan despair
Methinks I hear him, with impatient tongue,
The lagging minutes chide, whilst sad he
sits

And notes their secret lapse with shaking
head.

See, see, with tearless glance they mark his
fall,

And close his beamless eye, who, trembling.
meets

A late repentance, and an early grave

With thine and elfin Fancy's dreams well
pleased,

Safe in the lowly vale of letter'd ease,
From all the dull buffoonery of life,
Thy sacred influence grateful may I own,
Nor till old age shall lead me to my tomb,
Quit thee and all thy charms with many a
tear

On Omole, or cold Soracte's top,
Singing defiance to the thieft'ning storm,
Thus the lone bird, in winter's rudest hour,
Hid in some cavern, shrouds its ruffled
plumes,

And through the long, long night, regardless
hears

The wild wind's keenest blast and dashing
rain.

Henry Headley — Born 1766, Died 1788

1042 — SONNET TO VALCLUSA.

What though, Valclusa, the fond bard be
fied,

That woo'd his fair in thy sequester'd bowers,
Long loved her living, long bemoan'd her
dead,

And hung her visionary shrine with flowers !
What though no more he teach thy shades to
mourn

The hapless chances that to love belong,
As erst when drooping o'er her turf forlorn,
He charm'd wild Echo with his plaintive
song.

Yet still, enamour'd of the tender tale,
Pale Passion haunts thy grove's romantic
gloom,
Yet still soft music breathes in every gale,
Still undecay'd the fairy garlands bloom,
Still heavenly incense fills each fragrant vale,
Still Petrarch's Genius weeps o'er Laura's
tomb.

Thomas Russell.—Born 1762, Died 1788.

1043.—SONNET, SUPPOSED TO BE
WRITTEN AT LEMNOS.

On this lone isle, whose rugged rocks affright
The cautious pilot, ten revolving years
Great Pæon's son, unwonted erst to tears,
Wept o'er his wound alike each rolling light
Of heaven he watch'd, and blamed its linger-
ing flight
By day the sea-mew, screaming round his
cave,
Drove slumber from his eyes, the chiding
wave,
And savage howlings chased his dreams by
night
Hope still was his; in each low breeze that
sigh'd
Through his rude grot, he heard a coming
our
In each white cloud a coming sail he spied;
Nor seldom listen'd to the fancied roar
Of Cæta's torments, or the hoarser tide
That parts famed Trachus from th' Euboean
shore.

Thomas Russell.—Born 1762, Died 1788.

1044.—ODE TO MANKIND.

Is there, or do the schoolmen dream—
Is there on earth a power supreme,
The delegate of heaven,
To whom an uncontroll'd command,
In every realm or sea and land,
By special grace is given?

Then say, what signs this god proclaim?
Dwells he amidst the diamond's flame,
A throne his hallow'd shrine?
The borrow'd pomp, the arm'd array,
Want, fear, and impotence, betray
Strange proofs of power divine!

If service due from human kind,
To men in slothful ease reclined,
Can form a sov'reign's claim
Hail, monarchs! ye, whom heaven ordains,
Our toils unshared, to share our gains,
Ye idiots, blind and lame!

Superior virtue, wisdom, might,
Create and mark the ruler's right,
So reason must conclude:
Then thine it is, to whom belong
The wise, the virtuous, and the strong,
Thrice sacred multitude!

In thee, vast All! are these contain'd,
For thee are those, thy parts ordain'd,
So nature's systems roll
The sceptre's thine, if such there be;
If none there is, then thou art free,
Great monarch! mighty whole!

Let the proud tyrant rest his cause
On faith, prescription, force, or laws,
An host's or senate's voice!
His voice affirms thy stronger due,
Who for the many made the few,
And gave the species choice

Unsancified by thy command,
Unown'd by thee, the sceptred hand
The trembling slave may bind;
But loose from nature's moral ties,
The oath by force imposed belies
The unassenting mind.

Thy will's thy rule, thy good its end,
You punish only to defend
What parent nature gave
And he who dares her gifts invade,
By nature's oldest law is made
Thy victim or thy slave

Thus reason founds the just degree
On universal liberty,
Not private rights resign'd
Through various nature's wide extent,
No private beings e'er were meant
To hurt the general kind.

Thee justice guides, thee right maintains,
Th' oppressor's wrongs, the pilferer's gains,
Thy injured weal impair.
Thy warmest passions soon subside,
Nor partial envy, hate, nor pride,
Thy temper'd counsels share

Each instance of thy vengeful rage,
Collected from each clime and age,
Though malice swell the sum,
Would seem a spotless scanty scroll,
Compared with Marius' bloody roll,
Or Sylla's hippodrome.

But thine has been imputed blame,
The unworthy few assume thy name,
The rabble weak and loud;
Or those who on thy ruins feast,
The lord, the lawyer, and the priest;
A more ignoble crowd

Avails it thee, if one devours,
Or lesser spoilers share his powers,
While both thy claim oppose?
Monsters who wore thy sullied crown,
Tyrants who pull'd those monsters down,
Alike to thee were foes.

Far other shone fair Freedom's band,
Far other was th' immortal stand,
When Hampden fought for thee
They snatch'd from rapine's gripe thy spoils,
The fruits and prize of glorious toils,
Of arts and industry

On thee yet foams the preacher's rage,
On thee fierce frowns th' historian's page,
A false apostate train -
Tears stream adown the martyr's tomb;
Unpitied in their harder doom,
Thy thousands strow the plain

These had no charms to please the sense,
No graceful port, no eloquence,
To win the Muse's throng
Unknown, unsung, unmark'd they lie
But Caesar's fate o'ercasts the sky,
And Nature mourns his wrong

Thy foes, a frontless band, invade,
Thy friends afford a timid aid,
And yield up half the right
E'en Locke beams forth a mingled ray.
Afraid to pour the flood of day
On man's too feeble sight

Hence are the motley systems framed,
Of right transferr'd, of power reclaim'd,
Distinctions weak and vain
Wise nature mocks the wrangling herd;
For unreclaim'd, and untransferr'd,
Her powers and rights remain

While law the royal agent moves,
The instrument thy choice approves,
We bow through him to you
But change or cease the inspiring choice,
The sov'reign sinks a private voice,
Alike in one, or few!

Shall then the wretch, whose dastard heart
Shrinks at a tyrant's nobler part,
And only dares betray,
With reptile wiles, alas! prevail,
Where force, and rage, and priestcraft fail,
To pulf'r power away?

O! shall the bought, and buying tribe,
The slaves who take, and deal the bribe,
A people's claims enjoy?
So Indian murderers hope to gain
The powers and virtues of the slain,
Of wretches they destroy

"Avert it, Heaven! you love the brave,
You hate the treach'rous, willing slave,
The self-devoted head,
Nor shall an hireling's voice convey
That sacred prize to lawless sway,
For which a nation bled"

Vain prayer, the coward's weak resource!
Directing reason, active force,
Propitious heaven bestows
But ne'er shall flame the t'und'ring sky,
To aid the trembling herd that fly
Before their weaker foes

In names there dwell no magic charms,
The British virtues, British arms
Unloosed our fathers' band -
Say, Greece and Rome! if these should fail,
What names, what ancestors avail,
To save a sinking land?

Far, far from us such ills shall be,
Mankind shall boast one nation free,
One monarch truly great -
Whose title speaks a people's choice,
Whose sovereign will a people's voice,
Whose strength a prosp'rous state

Earl Nugent — Born 1709, Died 1788

1045 — WOO'D, AND MARRIED, AND A'.

The bride cam' out o' the byre,
And, O, as she dightet her cheeks!
Sirs, I'm to be married the night,
And have neither blankets nor sheets,
Have neither blankets nor sheets,
Nor scarce a coverlet too,
The bride that has a' thing to borrow,
Has e'en right muckle ado
Woo'd, and married, and a',
Married, and woo'd, and a'!
And was she nae vey weel off,
That was woo'd, and married, and a'?

Out spake the bride's father,
As he cam' in frae the plough
O, haud your tongue, my dochter,
And ye'se get gear enough,
The stirk stands i' the tether,
And our braw bawsunt yade,
Will carry ye hame your corn—
What wad ye be at, ye jade?

Out spake the bride's mither,
What deal needs a' this pride?
I had nae a plack in my pouch
That night I was a bride,
My gown was linsy-woolsy,
And ne'er a sark ava,
And ye hae ribbons and buskins,
Mae than ane or twa

* * *

Out spake the bride's brither,
As he cam' in wi' the kye:
Poor Willie wad ne'er hae ta'en ye,
Had he kent ye as weel as I,
For ye're bairn proud and sancy,
And no for a poor man's wife;
Gin I canna get a better,
I'se ne'er tak ane i' my life

* * *

Alex Ross — Born 1698, Died 1784.

1046.—MARY'S DREAM.

The moon had clumb'd the highest hill
Which rises o'er the source of Dee,
And from the eastern summit shed
Her silver light on tower and tree,
When Mary laid her down to sleep,
Her thoughts on Sandy far at sea,
When, soft and low, a voice was heard,
Saying, "Mary, weep no more for me!"

She from her pillow gently raised
Her head, to ask who there might be,
And saw young Sandy shivering stand,
With visage pale, and hollow ee
"O Mary dear, cold is my clay,
It lies beneath a stormy sea
Far, far from thee I sleep in death,
So, Mary, weep no more for me!"

Three stormy nights and stormy days
We toss'd upon the raging main,
And long we strove our bark to save,
But all our striving was in vain
Even then, when horror chill'd my blood,
My heart was fill'd with love for thee
The storm is past, and I at rest,
So, Mary, weep no more for me!"

O maiden dear, thyself prepare,
We soon shall meet upon that shore,
Where love is free from doubt and care,
And thou and I shall part no more!"
Loud crow'd the cock, the shadow fled,
No more of Sandy could she see,
But soft the passing spirit said,
"Sweet Mary, weep no more for me!"

Alex. Ross — Born 1698, Died 1784.

1047.—AULD ROBIN GRAY.

When the sheep are in the fauld, and the kye
at hame,
And a' the warld to sleep are gane,
The waes o' my heart fa' in show'ers frae my
ee,
When my gudeman has sound by me

Young Jamie loo'd me weel, and socht me for
his bride,
But saving a crown, he had naething else
beside;
To mak that crown a pund, young Jamie gaed
to sea;
And the crown and the pund were baith for
me.

He hadna been awa a week but only twa,
When my mother she fell sick, and the cow
was stown awa,
My father brak his arm, and young Jamie at
the sea,
And auld Robin Gray cam' a-courtin' me

My father couldna work, and my mother
couldna spin,
I toiled day and nicht, but their bread I
couldna win,
And Rob maintain'd them baith, and, wi'
tears in his ee,
Said, "Jennie, for their sakes, Oh, marry
me!"

My heart it said nay, for I look'd for Jamie
back;
But the wind it blew high, and the ship it
was a wreck,
The ship it was a wreck—why didna Jamie
dee?
Or why do I live to say, Wae's me?"

My father argued sair. my mother didna
speak,
But she lookit in my face till my heart was
like to break;
Sae they gied him my hand, though my heart
was in the sea;
And auld Robin Gray was gudeman to me.

I hadna been a wife a week but only four,
When, sitting sae mournfully at the door,
I saw my Jamie's wraith, for I couldna think
it he,
Till he said, "I'm come back for to marry
thee"

Oh, sair did we greet, and muckle did we
say,
We took but ae kiss, and we tore ourselves
away.
I wish I were dead! but I'm no like to
dee,
And why do I live to say, Wae's me?"

I gang like a ghaist, and I carena to spin,
I daurna think on Jamie, for that wad be a
sun,
But I'll do my best a gude wife to be,
For auld Robin Gray is kind unto me.

Lady Anne Barnard — Born 1750, Died 1825.

1048.—THE FLOWERS OF THE FOREST.

I've heard the hiting at our yowe-milking,
Lasses a-liting before the dawn of day;
But now they are moaning on ilka green
loaming—
The Flowers of the Forest are a' wode
away.

At buchts, in the morning, nae blythe lads
are scorning,
The lasses are lonely, and dowie, and wae,
Nae daffin', nae gabbin', but sighing and
sabbing,
Ilk ane lifts her leglen and hies her away

In hairst, at the shearing, nae youths now are
jeering,
The bandsters are lyart, and runckled, and
gray,
At fair, or at preaching, nae wooing, nae
flesching—
The Flowers of the Forest are a' wede
away.

At e'en, at the gloaming, nae swankies are
roaming,
'Bout stacks wi' the lasses at bogle to
play;
But ilk ane sits dreame, lamenting her
dearie—
The Flowers of the Forest are a' wede
away.

Dule and wae for the order, sent our lads to
the Border'
The English, for ance, by guile wan the
day,
The Flowers of the Forest that focht aye
the foremost,
The prime o' our land, aie cauld in the
clay.

We hear nae mair litang at our yowe-
milkng,
Women and barns are heartless and wae,
Sighing and moaning on ilka green loaning—
The Flowers of the Forest are a' wede
away.

Miss Jane Elliot — About 1740.

1049.—THE FLOWERS OF THE FOREST.

I've seen the smiling
Of Fortune beguiling;
I've felt all its favours, and found its decay.
Sweet was its blessing,
Kind its caressing,
But now 'tis fled—fled far away.

I've seen the forest
Adornèd the foremost
With flowers of the fairest most pleasant and
gay,
Sae bonnie was their blooming'
Their scent the air perfuming'
But now they are wither'd and weede away.

I've seen the morning
With gold the hills adorning,
And loud tempest storming before the mid-
day.
I've seen Tweed's silver streams,
Shining in the sunny beams,
Grow drumly and dark as he row'd on his
way.

Oh, fickle Fortune,
Why this cruel sporting?
Oh, why still perplex us, poor sons of a day?
Nae mair your smiles can cheer me,
Nae mair your frowns can fear me;
For the Flowers of the Forest are a' wede
away

Mrs Cockburn — Born 1679, Died 1749.

1050.—TULLOCHGORUM.

Come gie's a sang, Montgomery cried,
And lay your disputes all aside,
What signifies 't for folks to chide
For what's been done before them?
Let Whig and Tory all agree,
Whig and Tory, Whig and Tory,
Let Whig and Tory all agree
To drop their Whigmegmorum.
Let Whig and Tory all agree
To spend this night with mirth and glee,
And cheerfu' sing along wi' me
The reel of Tullochgorum

O, Tullochgorum's my delight;
It gars us a' in ane unite,
And ony smugh that keeps up spite,
In conscience I abhor him
Blithe and merry we's be a',
Blithe and merry, blithe and merry,
Blithe and merry we's be a',
And mak' a cheerfu' quorum
Blithe and merry we's be a',
As lang as we hae breath to draw,
And dance, till we be liko to fa',
The reel of Tullochgorum

There need na be sae great a phrase
Wi' dringing dull Italian lays,
I wadna gie our ain strathspeys
For half a hundred score o' 'om
They're douff and dowie at the best,
Douff and dowie, douff and dowie,
They're douff and dowie at the best,
Wi' a' their variorums
They're douff and dowie at the best,
Their allegros, and a' the rest,
They canna please a Highland taste,
Compared wi' Tullochgorum

Let warldly minds themselves oppress
Wi' fear of want, and double cess,
And sullen sots themselves distress
Wi' keeping up decorum
Shall we sae sour and sulky sit,
Sour and sulky, sour and sulky,
Shall we sae sour and sulky sit,
Like auld Philosophorum?
Shall we sae sour and sulky sit,
Wi' neither senso, nor mirth, nor wit,
And canna rise to shake a fit
At the reel of Tullochgorum?

May choicest blessings still attend
 Each honest-hearted open friend;
 And calm and quiet be his end,
 And a' that's good watch o'er him!
 May peace and plenty be his lot,
 Peace and plenty, peace and plenty,
 May peace and plenty be his lot,
 And daunties, a great store o' 'em!
 May peace and plenty be his lot,
 Unstain'd by any vicious blot,
 And may he never want a groat,
 That's fond of Tullochgorum.

But for the discontented fool,
 Who wants to be oppression's tool,
 May envy gnaw his rotten soul,
 And discontent devour him!
 May dool and sorrow be his chance,
 Dool and sorrow, dool and sorrow,
 May dool and sorrow be his chance,
 And nane say, Wae's me for 'im!
 May dool and sorrow be his chance,
 And a' the ills that come frae France,
 What'e'er he be that winna dance
 The reel of Tullochgorum!

John Skinner.—Born 1721, Died 1807.

1051.—AMYNTA.

My sheep I neglected, I broke my sheep-
 hook,
 And all the gay haunts of my youth I
 forsook,
 No more for Amynta fresh garlands I wove,
 For ambition, I said, would soon cure me of
 love
 Oh, what had my youth with ambition to
 do?
 Why left I Amynta? Why broke I my
 vow?
 Oh, give me my sheep, and my sheep-hook
 restore,
 And I'll wander from love and Amynta no
 more.

Through regions remote in vain do I rove,
 And bid the wide ocean secure me from
 love!
 Oh, fool! to imagine that aught could
 subdue
 A love so well-founded, a passion so true!

Alas! 'tis too late at thy fate to repine,
 Poor shepherd, Amynta can never be thine.
 Thy tears are all fruitless, thy wishes are
 vain,
 The moments neglected return not again.

Sir Gilbert Elliot —Died 1777.

1052.—BRAID CLAITH.

Ye wha are fain to hae your name
 Wrote i' the bonnie book o' fame,
 Let merit nae pretension claim
 To laurell'd wreath,
 But hap ye weel, bairn back and wame,
 In gud braid claith.

He that some ells o' this may fa',
 And slae-black hat on pow like snaw,
 Bids bauld to bear the gree awa,
 Wi' a' this graith,
 When beinly clad wi' shell fu' braw
 O' gud braid claith

Waesucks for him wha has nae feck o't!
 For he's a gowk they're sure to geck at;
 A chiel that ne'er will be respeckit
 While he draws breath,
 Till his four quarters are bedeckit
 Wi' gud braid claith.

On Sabbath-days the barber spark,
 When he has done wi' scraipin' wark,
 Wi' siller broachie in his sark,
 Gangs trigly, faith!
 Or to the Meadows, or the Park,
 In gud braid claith

Weel might ye trow, to see them there,
 That they to shave your haffits bare,
 Or curl and sleek a pickle hair,
 Would be richt lath,
 When pacin' wi' a gawsy air
 In gud braid claith

If ony mettled stirrah green
 For favour fiae a lady's een,
 He maunna care for bairn's seen
 Before he sheath
 His body in a scabbard clean
 O' gud braid claith.

For, gin he come wi' coat threadbare,
 A feg for him she winna care,
 But crook her bonny mou fou sair,
 And scauld him bairn
 Woosers should aye their travel spare,
 Without braid claith

Braid claith lends founk an unca heeze;
 Maks mony kail-worms butterfles,
 Gies mony a doctor his degrees,
 For little skaith
 In short, you may be what you please,
 Wi' gud braid claith.

For though ye had as wise a snout on,
 As Shakspeare or Sir Isaac Newton,
 Your judgment founk would hae a doubt on,
 I'll tak my aith,
 Till they could see ye wi' a suit on
 O' gud braid claith

Robert Fergusson.—Born 1751, Died 1774.

1053—THE FARMER'S INGLE

Whan gloamin grey out owre the welkin
keeks,

Whan Batie ca's his owsen to the byre,
Whan Thrasher John, sar dung, his barn-
door steeks,

An' lusty lasses at the dightin' t're,
What bangs fu' leal the e'emin's coming
cauld,

An' gas snaw-tappit Winter freeze in
vain;

Gars dowie mortals look baith blithe an'
bauld,

Nor fley'd wi' a' the poortath o' the plain;
Begin, my Muse' and chaunt in hamely
strain.

Frae the big stack, weel winnow't on the hull,
Wi' divots theekit frae the weat an' drift;
Sods, peats, and heathery turfs the chumley
fill,

An' gar their thickening smeek salute the
lift

The gudeman, new come hame, is blithe to
find,

Whan he out owre the hallan flings his een,
That ilka turn is handled to his mind,
That a' his house looks sae coash an' clean;
For cleanly house lo'es he, though e'er sae
mean.

Weel kens the gudewife, that the pleughs
require

A heartsome meltith, and refreshin' synd
O' nappy liquor, owre a bleamn' fire.

Sair wark an' poortath downa weel be join'd.
Wi' butter'd bannocks now the girdle reeks,

I' the far nook the bowie briskly reams,
The readied kail stands by the chimley cheeks,
An' hand the riggun' het wi' welcome
streams,

Whilk than the daintiest kitchen nicer
seems.

Frae this, lat gentler gabs a lesson lear:

Wad they to labouring lend an eident hand,
They'd rax fall strang upo' the simplest fare,

Nor find their stamacks ever at a stand
Fu' hale an' healthy wad they pass the day,

At night, in calmest slumbers dose fu'
sound,

Nor doctor need their weary life to spae,
Nor drops their noddle and then sense
confound,

Till death slip sleely on, an' gie the hindmost
wound.

On sicken food has mony a doughty deed

By Caledonia's ancestors been done;

By this did mony a wight fu' weirlike bleed

In brulnes frae the dawn to set o' sun

Twas this that braced their gardies stuff an'
strang;

That bent the deadly yew in ancient days;

Laid Denmark's daring sons on yird along,

Garr'd Scotch thristles bang the Roman
bays;

For near our crest their heads they dought
na raise.

The couthy cracks begun whan supper's owre,
The cheering bicker gars them glibly gash

O' Summer's showery blinks, an' Winter's
sour,

Whase floods did erst their maulin's produce
hash.

'Bout kirk an' market eke their tales gae on,
How Jock woo'd Jenny here to be his
bride,

An' there, how Marion, for a bastard son,
Upo' the cutty-stool was forced to ride,

The waeifu' scanld o' our Mess John to
bide.

The fient a cheep 's amang the bairnies now,
For a' their anger's wi' their hunger gane

Ay maun the childer, wi' a fastin' mou,

Grumble an' greet, an' mak an unco maen

In rangles round, before the ingle's low,

Frae gudame's mouth auld wauld tales they
hear,

O' warlocks loupin round the wurrikow

O' ghaists, that win in glen an kirkyard
drear,

Whilk touzles a' their tap, an' gars them
shake wi' fear'

For weel she throws, that fiends an' faeries be
Sent frae the doil to fleetch us to our ill,

That ky hae tuit their milk wi' evil ee,

An' corn been scowder'd on the glowin'
kail

O mock nae this, my friends' but rather
mourn,

Ye in life's brawest spring wi' reason clear,

Wi' euld our idle fancies a' return,

And dim our dolefu' days wi' barnly fear,

The mind's ay cradled whan the grave is
near

Yet Thrift, industrious, bides her latest days,
Though Age her sar-dow'd front wi' runcles
wave,

Yet frae the russet lap the spindle plays;

Her e'emin stent reels she as weel's the
lave.

On some feast-day, the wee things buskit
braw,

Shall heese her heart up wi' a silent joy,

Fu' cadgie that her head was up an' saw

Her an spun cleeidin' on a darlin' oy,

Careless though death shou'd mak the feast
her foy

In its auld lorroch yet the deas remains,

Where the gudeman aft streaks him at his
ease;

A warm and canny lean for weary banos

O' labourers doylt upo' the wintry loas

Round him will baudrins an' the collic come,

To wag their tail, and cast a thankfu' ee.

To him wha kindly flings them mony a crum

O' kebbuck whang'd, an' dauntie fadge to
 prie,
 Thus a' the boon they crave, an' a' the fee
 Frae him the lads their mornin' counsel tak
 What stacks he wants to thrash, what
 rigs to till,
 How big a birn maun lie on bassie's back,
 For meal an' mu'ter to the thirlin' mill
 Nist, the gudewife her hurelin' damsels bids
 Glowr through the byre, an' see the hawkies
 bound;
 Tak tent, case Crammy tak her wonted tids,
 An' ca' the laigien's treasure on the
 ground;
 Whilk spills a kebbuck mee, or yellow
 pound
 Then a' the house for sleep begin to green,
 Their joints to slack frae industry a while,
 The leaden god fa's heavy on their e'en,
 An' haffins steeks them frae their daily
 toil
 The cruzy, too, can only blink and bleei,
 The reistat ingle's done the maist it dow,
 Tacksman an' cottar eke to bed maun steer,
 Upo' the cod to clear their drumly pow,
 Till wanken'd by the dawnn's ruddy glow
 Peace to the husbandman, an' a' his tribe,
 Whase care folls a' our wants frae year to
 year
 Lang may his sook and cou'ter turn the gleyb,
 An' banks o' corn bend down wi' laded
 ear
 May Scotia's summers ay look gay an' green;
 Her yellow ha'rsts frae scowry blasts de-
 creed
 May a' her tenants sit fu' snug an' bien,
 Frae the hard grip o' ails, and poorthith
 freed,
 An' a lang lasting train o' peacefu' hours
 succeed

Robert Fergusson.—Born 1751, Died 1774

1054.—TO THE TRON-KIRK BELL.

Wanwordy, crazy, dunsome thing,
 As e'er was framed to jow or ring,
 What gar'd them sic in steeple hung,
 They ken themsel,
 But weel wat I, they couldna bring
 Waur sounds frae hell.

* * * * *

Fleece-merchants may look bauld, I trow,
 Sin' a' Auld Reekie's childer now
 Maun stap their lugs wi' teats o' woo,
 Thy sound to bang,
 And keep it frae gaun through and through
 Wi' jarrin' twang.

Your noisy tongue, there's nae abidin't,
 Luke scaudin' wife's, there is nae gudin't;
 When I'm 'bout ony business aident,
 It's sair to thole,
 To deave me, then, ye tak a pride in't,
 Wi' senseless knoll.

Oh! were I provost o' the town,
 I swear by a' the powers aboon,
 I'd bring ye wi' a reeale down,
 Nor should you think
 (Sae sair I'd crack and clour your crown)
 Again to clink

For, when I've toom'd the meikle cap,
 And fain wald fa' owre in a nap,
 Troth, I could doze as sound's a tap,
 Were't no for thee,
 That gies the tither weary chap
 To wauken me.

I dreamt ae night I saw Auld Nick:
 Quo' he—"This bell o' mine's a trick,
 A wily piece o' politic,
 A cunnin' snare,
 To trap fouk in a cloven stack,
 Ere they're aware.

As lang's my daunt bell hings there,
 A' body at the kirk will skaar,
 Quo' they, if he that preaches there
 Like it can wound,
 We downa care a single hair
 For joyfu' sound"

If magistrates wi' me would 'gree,
 For aye tongue-tackit should you be;
 Nor fleg wi' anti-melody
 Sic honest fouk,
 Whase lugs were never made to dree
 Thy dolefu' shock,

But far frae thee the bailies dwell,
 Or they would scunner at your knell;
 Gie the foul thief his riven bell,
 And then, I trow,
 The byword hauds, "The diel himsel
 Has got his due"

Robert Fergusson.—Born 1751, Died 1774.

1055.—A SUNDAY IN EDINBURGH.

On Sunday, here, an alter'd scene
 O' men and manners meets our een.
 Ane wad maist trow, some people chose
 To change their faces wi' their clo'es,
 And fain wad gar ilk neibour think
 They thirst for guidness as for drink;
 But there's an unco dearth o' grace,
 That has nae mansion but the face,
 And never can obtain a part
 In benmost corner o' the heart
 Why should religion mak us sad,
 If good fine virtue's to be had?

Na - rather gleefu' turn your face,
Forsake hypocrisy, grimace ;
And never hae it understood
You fleg mankind frae being good.

In afternoon, a' brawly buskit,
The joes and lasses loe to frisk it.
Some tak a great delight to place
The modest bon-grace owre the face ;
Though you may see, if so inclined,
The turning o' the leg behind
Now, Comely-Garden and the Park
Refresh them, after forenoon's wark :
Newhaven, Lerth, or Canonmills,
Supply them in their Sunday's gills ;
Where writers aften spend their pence,
To stock their heads wi' drink and sense.

While danderm ous delight to stray
To Castlehill or public way,
Where they nae other purpose mean,
Than that fool cause o' being seen,
Let me to Arthur's Seat pursue,
Where bonnie pastures meet the view,
And mony a wild-lorn scene accrues,
Befitting Willie Shakspeare's muse.
If Fancy there would join the thrang,
The desert rocks and hills amang,
To echoes we should hlt and play,
And gie to mirth the live-lang day
Or should some canker'd bitang shower
The day and a' her sweets deflower,
To Holyrood-house let me stray,
And gie to musing a' the day,
Lamenting what auld Scotland knew,
Bein days for ever frae her view
O Hamilton, for shame ! the Muse
Would pay to thee her conthly vows,
Gin ye wad tent the humble strain,
And gie's our dignity again !
For oh, wae 's me ! the thistle springs
In domicile o' ancient kings,
Without a patriot to regret
Our palace and our ancient state.

Robert Fergusson.—Born 1751, Died 1774

1056.—CARELESS CONTENT.

I am content, I do not care,
Wag as it will the world for me ;
When fuss and flet was all my fare,
It got no ground as I could see .
So when away my caring went,
I counted cost, and was content.

With more of thanks and less of thought,
I strive to make my matters meet ;
To seek what ancient sages sought,
Physic and food in sour and sweet :
To take what passes in good part,
And keep the hiccups from the heart.

With good and gentle-humour'd hearts,
I choose to chat where'er I come,

Whate'er the subject be that starts ;
But if I get among the glum,
I hold my tongue to tell the truth,
And keep my breath to cool my broth.

For chance or change of peace or pain,
For fortune's favour or her frown,
For lack or glut, for loss or gain,
I never dodge, nor up nor down :
But swing what way the ship shall swim,
Or tack about with equal trim

I suit not where I shall not speed,
Nor trace the turn of every tide ;
If simple sense will not succeed,
I make no bustling, but abide .
For shining wealth, or scaring woe,
I force no friend, I fear no foe

Of ups and downs, of ins and outs,
Of they're i' the wrong, and we're i' the right.
I shun the rancours and the routs ;
And wishing well to every wight,
Whatever turn the matter takes,
I deem it all but ducks and drakes.

With whom I feast I do not fawn,
Nor if the folks should flout me, faint ;
If wanted welcome be withdrawn,
I cook no kind of a complaint .
With none disposed to disagree,
But like them best who best like me.

Not that I rate myself the rule
How all my betters should behave ;
But fame shall find me no man's fool,
Nor to a set of men a slave
I love a friendship free and frank,
And hate to hang upon a hank.

Fond of a true and trusty tie,
I never loose where'er I link ;
Though if a business budes by,
I talk thereon just as I think ;
My word, my work, my heart, my hand,
Still on a side together stand

If names or notions make a noise,
Whatever hap the question hath,
The point impartially I poise,
And read or write, but without wrath ;
For should I burn, or break my brain,
Pray, who will pay me for my pains ?

I love my neighbour as myself,
Myself like him too, by his leave ;
Nor to his pleasure, power, or pelf,
Came I to crouch, as I conceive .
Dame Nature doubtless has design'd
A man the monarch of his mind.

Now taste and try this temper, sirs,
Mood it and brood it in your breast ;
Or if ye ween, for worldly stars,
That man does right to mar his rest,
Let me be deft, and debonair,
I am content, I do not care.

John Byrom.—Born 1691, Died 1763

1057—A PASTORAL.

My time, O ye Muses, was happily spent,
 When Phoebe went with me wherever I went;
 Ten thousand sweet pleasures I felt in my
 breast
 Sure never fond shepherd like Colin was
 blest!
 But now she is gone, and has left me behind,
 What a marvellous change on a sudden I
 find!
 When things were as fine as could possibly
 be,
 I thought 'twas the Spring. but alas! it was
 she.

With such a companion to tend a few
 sheep,
 To rise up and play, or to lie down and
 sleep.
 I was so good-humour'd, so cheerful and gay,
 My heart was as light as a feather all day;
 But now I so cross and so peevish am grown,
 So strangely uneasy, as never was known.
 My fair one is gone, and my joys are all
 drown'd,
 And my heart—I am sure it weighs more than
 a pound.

The fountain that wont to run sweetly
 along,
 And dance to soft murmurs the pebbles
 among,
 Thou know'st, little Cupid, if Phoebe was
 there,
 'Twas pleasure to look at, 'twas music to
 hear
 But now she is absent, I walk by its side,
 And still, as it murmurs, do nothing but
 chide,
 Must you be so cheerful, while I go in pain?
 Peace there with your bubbling, and hear me
 complain.

My lambkins around me would oftentimes
 play,
 And Phoebe and I were as joyful as they;
 How pleasant their sporting, how happy their
 time,
 When Spring, Love, and Beauty were all in
 their prime;
 But now, in their frolics when by me they
 pass,
 I fling at their fleeces a handful of grass;
 Be still, then, I cry, for it makes me quite
 mad,
 To see you so merry while I am so sad.

My dog I was ever well pleased to see
 Come wagging his tail to my fair one and
 me;
 And Phoebe was pleased too, and to my dog
 said,
 "Come hither, poor fellow;" and patted his
 head.

But now, when he's fawning, I with a sour
 look
 Cry "Surrah!" and give him a blow with my
 crook.
 And I'll give him another; for why should
 not Tray
 Be as dull as his master, when Phoebe's
 away?

When walking with Phoebe, what sights
 have I seen,
 How fair was the flower, how fresh was the
 green!
 What a lovely appearance the trees and the
 shade,
 The corn fields and hedges, and everything
 made!
 But now she has left me, though all are still
 there,
 They none of them now so delightful appear.
 'Twas nought but the magic, I find, of her
 eyes,
 Made so many beautiful prospects arise.

Sweet music went with us both all the wood
 through,
 The lark, linnet, throistle, and nightingale
 too,
 Winds over us whisper'd, flocks by us did
 bleat,
 And chirp! went the grasshopper under our
 feet
 But now she is absent, though still they
 sing on,
 The woods are but lonely, the melody's gone
 Her voice in the concert, as now I have
 found,
 Gave everything else its agreeable sound.

Rose, what is become of thy delicate hue?
 And where is the violet's beautiful blue?
 Does ought of its sweetness the blossom be-
 guile?
 That meadow, those daisies, why do they not
 smile?
 Ah! rivals, I see what it was that you drest,
 And made yourselves fine for—a place in her
 breast.
 You put on your colours to pleasure her eye,
 To be pluck'd by her hand, on her bosom to
 die

How slowly Time creeps till my Phoebe
 return!
 While amidst the soft zephyr's cool breezes I
 burn.
 Methinks, if I knew whereabouts he would
 tread,
 I could breathe on his wings, and 'twould
 melt down the lead.
 Fly swifter, ye minutes, bring hither my dear,
 And rest so much longer for 't when she is
 here.
 Ah Colin! old Time is full of delay,
 Nor will budge one foot faster for all thou
 canst say.

Will no pitying power, that hears me complain,
 Or cure my disquiet, or soften my pain ?
 To be cured, thou must, Colin, thy passion
 remove ;
 But what swain is so silly to live without
 love !
 No, deity, bid the dear nymph to return,
 For ne'er was poor shepherd so sadly for-
 lorn
 Ah ! what shall I do ? I shall die with de-
 spair ;
 Take heed, all ye swains, how ye part with
 your fair

John Byrom — Born 1691, Died 1763.

1058 —THE GOSPEL.

Mark the soft-falling snow,
 And the diffusive rain,
 To heaven, from whence it fell,
 It turns not back again ;
 But waters earth
 Through every pore,
 And calls forth all
 Its secret store

Arrayed in beauteous green,
 The hills and valleys shine,
 And man and beast are fed
 By providence divine,
 The harvest bows
 Its golden ears,
 The copious seed
 Of future years

"So," saith the God of grace,
 "My gospel shall descend,
 Almighty to effect
 The purpose I intend,
 Millions of souls
 Shall feel its power,
 And bear it down
 To millions more.

Joy shall begin your march,
 And peace protect your ways,
 While all the mountains round
 Echo melodious praise ;
 The vocal groves
 Shall sing the God,
 And every tree
 Consenting nod "

Doddridge. — Born 1702, Died 1751.

1059. —EVENING HYMN.

Interval of grateful shade,
 Welcome to my weary head !
 Welcome slumber to mine eyes,
 Tired with glaring vanities !

My great Master still allows
 Needful periods of repose .
 By my heavenly Father blest,
 Thus I give my powers to rest ;
 Heavenly Father ! gracious name !
 Night and day his love the same ;
 Far be each suspicious thought,
 Every anxious care forgot
 Thou, my ever bounteous God,
 Crown'st my days with various good
 Thy kind eye, that cannot sleep,
 These defenceless hours shall keep,
 Blest vicissitude to me !
 Day and night I'm still with thee.

What though downy slumbers flee,
 Strangers to my couch and me ?
 Sleepless, well I know to rest,
 Lodged within my Father's breast.
 While the empress of the night
 Scatters mild her silver light ;
 While the vivid planets stray
 Various through their mystic way ;
 While the stars unnumber'd roll
 Round the ever-constant pole,
 Far above these spangled skies,
 All my soul to God shall rise,
 Midst the silence of the night,
 Mingling with those angels bright,
 Whose harmonious voices raise
 Ceaseless love and ceaseless praise.
 Through the throng his gentle ear
 Shall my tuneless accents hear,
 From on high shall he impart
 Secret comfort to my heart
 He, in these serenest hours,
 Guides my intellectual powers,
 And his Spirit doth diffuse,
 Sweeter far than midnight dews,
 Lifting all my thoughts above
 On the wings of faith and love
 Blest alternative to me,
 Thus to sleep or wake with Thee !

What if death my sleep invade ?
 Should I be of death afraid ?
 Whilst encircled by thine arm,
 Death may strike, but cannot harm.
 What if beams of opening day
 Shine around my breathless clay ?
 Brighter visions from on high
 Shall regale my mental eye
 Tender friends awhile may mourn
 Me from their embraces torn ;
 Dearer, better friends I have
 In the realms beyond the grave
 See the guardian angels nigh
 Wait to waft my soul on high !
 See the golden gates display'd !
 See the crown to grace my head !
 See a flood of sacred light,
 Which no more shall yield to night !
 Transitory world, farewell !
 Jesus calls with him to dwell
 With thy heavenly presence blest,
 Death is life, and labour rest.

Welcome sleep or death to me,
Still secure, for still with Thee

Doddridge — Born 1702, Died 1751

1060 — TO-MORROW, LORD, IS THINE

To-morrow, Lord, is thine,
Lodged in thy sov'reign hand,
And if its sun arise and shine,
It shines by thy command

The present moment flies,
And bears our life away,
Oh, make thy servants truly wise,
That they may live to-day !

Since on this winged hour
Eternity is hung,
Awake, by thine almighty pow'r,
The aged and the young

"One thing" demands our care.
Oh, be it still pursued,
Lost, slighted once, the season fair
Should never be renew'd !

Doddridge — Born 1702, Died 1751

1061 — ON RECOVERY FROM SICKNESS

My God, thy service well demands
The remnant of my days,
Why was this fleeting breath renew'd,
But to renew thy praise ?

Thine arms of everlasting love
Did this weak frame sustain,
When life was hovering o'er the grave,
And nature sunk with pain

Thou, when the pangs of death were felt,
Didst chase the fears of hell,
And teach my pale and quivering lips
Thy matchless grace to tell

Calmly I bow'd my fainting head
On thy dear faithful breast,
Pleased to obey my Father's call
To his eternal rest.

Into thy hands, my Saviour God,
Did I my soul resign,
In firm dependence on that truth
Which made salvation mine.

Back from the borders of the grave
At thy command I come,
Nor would I urge a speedier flight
To my celestial home

Where thou determin'st mine abode,
There would I choose to be ;
For in thy presence death is life,
And earth is heaven with thee

Doddridge — Born 1702, Died 1751.

1062 — PREPARING TO MEET GOD.

He comes, thy God, O Israel, comes,
Prepare thy God to meet
Meet him in battle's force array'd,
Or humbled at his feet

He form'd the mountains by his strength,
He makes the winds to blow,
And all the secret thoughts of man
Must his Creator know.

He shades the morning's op'ning rays,
And shakes the solid world,
And stars and angels from their seats
Are by his thunder hurl'd.

Eternal Sovereign of the skies,
And shall thine Israel dare
In mad rebellion to arise,
And tempt th' unequal war ?

Lo, nations tremble at thy frown,
And faint beneath thy rod
Crush'd by its gentlest movement down,
They fall, tremendous God.

Avert the terrors of thy wrath,
And let thy mercy shine,
While humble penitence and prayer
Approve us truly thine

Doddridge — Born 1702, Died 1751.

1063 — A CHRISTMAS HYMN.

Hail, progeny divine !
Hail, Virgin's wondrous Son,
Who, for that humble shrine,
Didst quit the Almighty's throne !
The infant Lord
Our voices sing,
And be the King
Of grace adored.

Ye princes, disappear,
And boast your crowns no more,
Lay down your sceptres here,
And in the dust adore
Where Jesus dwells,
The manger bare
In lustre far
Your pomp excels.

With Bethlehem's shepherds mild
The angels bow their head,
And round the sacred child
Their guardian wings they spread,
They knew that where
Their Sovereign lies,
In low disguise,
Heaven's court is there

Thither, my soul, repair,
And earthly homage pay
To thy Redeemer fair,
As on his natal day :

I kiss thy feet ;
And, Lord, would be
A child like thee,
Whom thus I greet.

Doddridge — Born 1702, Died 1751.

1064 —COME, O THOU TRAVELLER.

PART I

Come, O thou Traveller unknown,
Whom still I hold, but cannot see '
My company before is gone,
And I am left alone with thee :
With thee all night I mean to stay,
And wrestle till the break of day.

I need not tell thee who I am ;
My misery and sin declare,
Thyself hast call'd me by my name,
Look on thy hands, and read it there .
But who, I ask thee, who art Thou ?
Tell me thy name, and tell me now

In vain thou strugglest to get free,
I never will unloose my hold '
Art thou the Man that died for me ?
The secret of thy love unfold
Wrestling, I will not let thee go,
Till I thy Name, thy Nature know

Wilt thou not yet to me reveal
Thy new, unutterable Name ?
Tell me, I still beseech thee, tell
To know it now, resolved I am .
Wrestling, I will not let thee go,
Till I thy Name, thy Nature know.

What though my shrinking flesh complain,
And murmur to contend so long ?
I rise superior to my pain .
When I am weak, then I am strong '
And when my all of strength shall fail,
I shall with the God-Man prevail.

PART II.

Yield to me now, for I am weak,
But confident in self-despair .
Speak to my heart, in blessings speak
Be conquer'd by my instant pray'r
Speak, or thou never hence shalt move,
And tell me if thy Name is Love

'Tis Love ! 'tis Love ! thou diest for me
I hear thy whisper in my heart '
The morning breaks, the shadows flee,
Pure, universal love thou art
To me, to all, thy bowels move,
Thy Nature and thy Name is Love

My pray'r hath power with God the grace
Unspeakable I now receive ;
Through faith I see thee face to face :
I see thee face to face, and live '
In vain I have not wept and strove .
Thy Nature and thy Name is Love.

I know thee, Saviour, who thou art,
Jesus, the feeble sinner's friend
Nor wilt thou with the night depart,
But stay and love me to the end,
Thy mercies never shall remove,
Thy Nature and thy Name is Love

The Sun of Righteousness on me
Hath rose, with healing in his wings
Wither'd my nature's strength, from thee
My soul its life and succour brings,
My help is all laid up above,
Thy Nature and thy Name is Love

Contented now upon my thigh
I halt, till life's short journey end,
All helplessness, all weakness, I
On thee alone for strength depend,
Nor have I power from thee to move,
Thy Nature and thy Name is Love.

Lame as I am, I take the prey,
Hell, earth, and sin, with ease o'ercome,
I leap for joy, pursue my way,
And, as a bounding hart, fly homo,
Through all eternity to prove
Thy Nature and thy Name is Love

Charles Wesley — Born 1708, Died 1788.

1065 —WEARY OF WANDERING.

Weary of wand'ring from my God,
And now made willing to return,
I hear, and bow me to the rod,
For thee, not without hope, I mourn ;
I have an Advocate above,
A Friend before the throne of Love

O Jesus, full of truth and grace,
More full of grace than I of sin ;
Yet once again I seek thy face,
Open thine arms, and take me in ;
And freely my backslidings heal,
And love the faithless sinner still

Thou know'st the way to bring me back,
My fallen spirit to restore,
O ! for thy truth and mercy's sake,
Forgive, and bid me sin no more ;
The runs of my soul repair,
And make my heart a house of pray'r

The stone to flesh again convert,
The veil of sin again remove.
Sprinkle thy blood upon my heart,
And melt it by thy dying love;
Thus rebel heart by love subdued,
And make it soft, and make it new.

Give to mine eyes refreshing tears,
And kindle my relents now;
Fill my whole soul with filial fears;
To thy sweet yoke my spirit bow;
Bend by thy grace, O bend or break,
The iron sinew in my neck!

Ah! give me, Lord, the tender heart,
That trembles at th' approach of sin
A godly fear of sin impart,
Implant, and root it deep within,
That I may dread thy gracious power,
And never dare t' offend thee more

Charles Wesley — Born 1708, Died 1788.

1066.—JESU, LOVER OF MY SOUL.

Jesu, Lover of my soul,
Let me to thy bosom fly,
While the noisier waters roll,
While the tempest still is high
Hide me, O my Saviour, hide,
Till the storm of life be past,
Safe into the haven guide,
O receive my soul at last!

Other refuge have I none,
Hangs my helpless soul on thee;
Leave, ah! leave me not alone,
Still support and comfort me
All my trust on thee is stay'd,
All my help from thee I bring,
Cover my defenceless head
With the shadow of thy wing

Thou, O Christ, art all I want;
More than all in thee I find
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is thy Name;
I am all unrighteousness.
False and full of sin I am;
Thou art full of truth and grace.

Plenteous grace with thee is found,
Grace to cover all my sin;
Let the healing streams abound,
Make and keep me pure within:
Thou of life the fountain art,
Freely let me take of thee;
Spring thou up within my heart,
Raise to all eternity.

Charles Wesley — Born 1708, Died 1788

1067.—FROM TERSTEEGE.

Thou hidden love of God, whose height,
Whose depth unfathom'd, no man knows,
I see from far thy beauteous light,
Only I sigh for thy repose
My heart is pain'd, nor can it be
At rest, till it finds rest in thee

Thy secret voice invites me still
The sweetness of thy yoke to prove;
And fain I would, but though my will
Seems fix'd, yet wide my passions rove;
Yet hindrances strew all the way,
I aim at thee, yet from thee stray

'Tis mercy all, that thou hast brought
My mind to seek her peace in thee,
Yet while I seek, but find thee not,
No peace my wand'ring soul shall see,
O when shall all my wanderings end,
And all my steps to thee-ward tend!

Is there a thing beneath the sun
That strives with thee my heart to share?
Ah, tear it thence, and reign alone,
The Lord of every motion there!
Then shall my heart from earth be free,
When it hath found repose in thee

O hide this self from me, that I
No more, but Christ in me, may live;
My vile affections crucify,
Nor let one darling lust survive!
In all things nothing may I see,
Nothing desire or seek, but thee!

O Love, thy sovereign aid impart,
To save me from low-thoughted care;
Chase this self-will through all my heart,
Through all its latent mazes there
Make me thy dutious child, that I
Ceaseless may, "Abba, Father," cry!

Ah no! ne'er will I backward turn:
Thine wholly, thine alone, I am;
Thrice happy he who views with scorn
Earth's toys, for thee his constant flame!
O help, that I may never move
From the blest footsteps of thy love.

Each moment draw from earth away
My heart, that lowly waits thy call,
Speak to my inmost soul, and say,
"I am thy Love, thy God, thy All!"
To feel thy power, to hear thy voice,
To taste thy love, be all my choice

John Wesley — Born 1708, Died 1791.

1068.—FROM THE GERMAN.

I thirst, thou wounded Lamb of God,
To wash me in thy cleansing blood;
To dwell within thy wounds—then pain
Is sweet, and life or death is gain

Take my poor heart, and let it be
For ever closed to all but thee !
Seal thou my breast, and let me wear
That pledge of love for ever there !

How blest are they who still abide
Close shelter'd in thy bleeding side !
Who life and strength from thence derive,
And by thee move, and in thee live

What are our works but sin and death,
Till thou thy quick'ning spirit breathe ?
Thou giv'st the power thy grace to move :
O wondrous grace ! O boundless love !

How can it be, thou heavenly King,
That thou shouldst us to glory bring ?
Make slaves the partners of thy throne,
Deck'd with a never-fading crown ?

Hence our hearts melt, our eyes o'erflow,
Our words are lost, nor will we know,
Nor will we think of aught beside,
" My Lord, my Love is crucified "

Ah, Lord ! enlarge our scanty thought,
To know the wonders thou hast wrought,
Unloose our stammering tongues, to tell
Thy love immense, unsearchable.

First-born of many brethren Thou !
To thee, lo ! all our souls we bow ;
To thee our hearts and hands we give :
Thine may we die, thine may we live !

John Wesley.—Born 1703, Died 1791

1069—FROM COUNT ZINZENDORF

Jesus, thy Blood and Righteousness
My beauty are, my glorious dress
'Midst flaming worlds, in these array'd,
With joy shall I lift up my head

Bold shall I stand in thy great day,
For who aught to my charge shall lay ?
Fully absolved through these I am,
From sin and fear, from guilt and shame.

The holy, meek, unspotted Lamb,
Who from the Father's bosom came,
Who died for me, even me t' atone,
Now for my Lord and God I own.

Lord, I believe thy precious blood,
Which, at the mercy-seat of God,
For ever doth for sinners plead,
For me, even for my soul, was shed

Lord, I believe, were sinners more
Than sands upon the ocean shore,
Thou hast for all a ransom paid,
For all a full atonement made.

When from the dust of death I rise,
To claim my mansion in the skies,
Even then,—thus shall be all my plea,
Jesus hath lived, hath died for me

Thus Abraham, the Friend of God,
Thus all heaven's armies bought with blood,
Saviour of sinners Thee proclaim,
Sinners, of whom the chief I am.

Jesus, be endless praise to thee,
Whose boundless mercy hath for me,
For me, and all thy hands have made,
An everlasting ransom paid.

Ah ! give to all thy servants, Lord,
With power to speak thy gracious word ;
That all, who to thy wounds will flee,
May find eternal life in thee

Thou God of power, thou God of love,
Let the whole world thy mercy prove !
Now let thy word o'er all prevail,
Now take the spoils of death and hell.

John Wesley.—Born 1703, Died 1791.

1070—FROM SCHEFFLER.

Thee will I love, my strength, my tower ;
Thee will I love, my joy, my crown ;
Thee will I love, with all my power,
In all thy works, and thee alone .
Thee will I love, till the pure fire
Fills my whole soul with chaste desire.

Ah, why did I so late thee know,
Thee, lovelier than the sons of men !
Ah, why did I no sooner go
To thee, the only ease in pain !
Ashamed I sigh, and only mourn,
That I so late to thee did turn

In darkness willingly I stray'd,
I sought thee, yet from thee I roved,
Far wide my wand'ring thoughts were spread ;
Thy creatures more than thee I loved
And now if more at length I see,
'Tis through thy light, and comes from thee.

I thank thee, uncreated Sun,
That thy bright beams on me have shined ;
I thank thee, who hast overthrown
My foes, and heal'd my wounded mind,
I thank thee, whose enlivening voice
Bids my freed heart in thee rejoice.

Uphold me in the doubtful race,
Nor suffer me again to stray ;
Strengthen my feet with steady pace
Still to press forward in thy way ;
My soul and flesh, O Lord of might,
Fill, satiate, with thy heavenly light.

Give to mine eyes refreshing tears,
Give to my heart chaste, hallow'd fires ;
Give to my soul, with filial fears,
The love that all heaven's host inspires ;
That all my powers, with all their might,
In thy sole glory may unite.

Thee will I love, my joy, my crown,
Thee will I love, my Lord, my God;
Thee will I love, beneath thy frown,
Or smile,—thy sceptre, or thy rod
What though my flesh and heart decay,
Thee shall I love in endless day'

John Wesley.—Born 1703, Died 1791.

1071—FROM THE GERMAN

O Thou, to whose all-searching sight
The darkness shineth as the light,
Search, prove my heart, it pants for thee,
O burst these bonds, and set it free'

Wash out its stains, refine its dross,
Nail my affections to the cross,
Hallow each thought, let all within
Be clean, as thou, my Lord, art clean!

If in this darksome wild I stray,
Be thou my Light, be thou my Way,
No foes, no violence I fear,
No fraud, while thou, my God, art near.

When rising floods my soul o'erflow,
When sinks my heart in waves of woe,
Jesus, thy timely aid impart,
And raise my head, and cheer my heart.

Saviour, where'er thy steps I see,
Dauntless, untired, I follow thee!
O let thy hand support me still,
And lead me to thy holy hill!

If rough and thorny be the way,
My strength proportion to my day,
Till toil, and grief, and pain shall cease,
Where all is calm, and joy, and peace

John Wesley.—Born 1703, Died 1791.

1072—LOVE DIVINE, ALL LOVE
EXCELLING

Love divine, all love excelling,
Joy of heaven to earth come down;
Fix in us thy humble dwelling,
All thy faithful mercies crown;
Jesus, Thou art all compassion!
Pure unbounded love Thou art,
Visit us with thy salvation,
Enter every trembling heart.

Breathe, oh, breathe thy loving Spirit
Into every troubled breast,
Let us all in Thee inhale,
Let us find the promised rest,
Take away the love of sinning,
Alpha and Omega be,
End of faith, as its beginning,
Set our hearts at liberty.

Come, almighty to deliver,
Let us all thy life receive;
Suddenly return, and never,
Never more thy temples leave:
Thee we would be always blessing,
Serve Thee as thy hosts above,
Pray and praise Thee without ceasing,
Glory in thy precious love.

Finish then thy new creation,
Pure, unspotted may we be;
Let us see thy great salvation
Perfectly restored by Thee
Changed from glory into glory,
Till in heaven we take our place!
Till we cast our crowns before Thee,
Lost in wonder, love, and praise
A. Toplady.—Born 1740, Died 1778

1073—DEATHLESS PRINCIPLE, ARISE'

Deathless principle, arise!
Soar, thou native of the skies!
Pearl of price, by Jesus bought,
To his glorious likeness wrought,
Go, to shine before his throne—
Deck his mediatorial crown!
Go, his triumphs to adorn—
Made for God, to God return!

Lo, He beckons from on high!
Fearless to his presence fly—
Thine the merit of his blood,
Thine the righteousness of God!
Angels, joyful to attend,
Hovering, round thy pillow bend,
Wait to catch the signal given,
And escort thee quick to heaven!

Is thy earthly house distressed,
Willing to retain its guest?
'Tis not thou, but it, must die—
Fly, celestial tenant, fly,
Burst thy shackles—drop thy clay—
Sweetly breathe thyself away—
Singing, to thy crown remove—
Swift of wing, and fired with love!

Shudder not to pass the stream,
Venture all thy care on Him,
Him—whose dying love and power
Still'd its tossing, hush'd its roar:
Safe is the expanded wave,
Gentle as a summer's eve;
Not one object of his care
Ever suffer'd shipwreck there!

See the haven full in view!
Love divine shall bear thee through:
Trust to that propitious gale,
Weigh thy anchor, spread thy sail!
Saints in glory perfect made
Wait thy passage through the shade.
Ardent for thy coming o'er,
See, they throng the blissful shore!

Mount, their transports to improve—
Join the longing chour above—
Swiftly to their wish be given—
Kindle higher joy in heaven !—
Such the prospects that arise
To the dying Christian's eyes !
Such the glorious vista, Faith
Opens through the shades of death !

A. Toplady.—Born 1740, Died 1778

1074.—ROCK OF AGES, CLEFT FOR ME.

Rock of Ages, cleft for me,
Keep me ever near to Thee !
Let the water and the blood
From thy wounded side which flow'd,
Be of sin the double cure,
Cleanse me from its guilt and pow'r !

Not the labour of my hands
Can fulfil thy law's demands ;
Could my zeal no respite know
Could my tears for ever flow,—
All for sin could not atone,
Thou must save, and Thou alone !

Nothing in my hand I bring,
Simply to thy cross I cling,
Naked, come to Thee for dress ;
Helpless, look to Thee for grace,
Leprous, to the Fountain fly,
Wash me, Saviour, or I die !

While I draw this fleeting breath,—
When my eyes shall close in death,—
When I soar to worlds unknown,—
See Thee on thy judgment throne,—
Rock of Ages, cleft for me,
Let me hide myself in Thee !

A Toplady —Born 1740, Died 1778

1075.—COME, HOLY SPIRIT, COME

Come, Holy Spirit, come,
Let thy bright beams arise ;
Dispel all sorrows from our minds,
All darkness from our eyes

Convince us of our sin,
Then lead to Jesus' blood,
And, to our wond'ring view reveal
The boundless love of God !

Revive our drooping faith,
Our unbelief remove,
And kindle in our hearts the flame
Of never-dying love.

'Tis thine to cleanse the heart,
To sanctify the soul,
To pour fresh life in every part,
And new create the whole

Dwell, therefore, in our hearts,
Our minds from bondage free,
Then shall we know, and praise, and love,
The Father, Son, and Thee !

Hart —Born —, Died —.

1076.—BE WISE TO RUN THY RACE.

Be wise to run thy race,
And cast off ev'ry load,
Strive to be rich in works of grace,
Be rich towards thy God.

If profit be thy scope,
Diffuse thine alms about,
The worldling prospers laying up,
'The Christian, laying out !

Returns will not be scant,
With honour in the highest,
For who relieves his brother's want,
Bestows his alms on Christ.

Give gladly to the poor—
'Tis lending to the Lord,—
In secret to increase thy store,
And hide in heav'n thy hoard.

There thou mayst fear no thief,
No rankling rust, nor moth,
Thy treasure and thy heart are safe,—
Where one is, will be both.

Hart.—Born —, Died —.

THE SEVENTH PERIOD,

FROM 1780 TILL THE PRESENT TIME.

THE great variety and abundance of the literature of this period might, in some measure, have been predicted from the progress made during the previous thirty or forty years, in which, as Johnson said, almost every man had come to write and to express himself correctly, and the number of readers had been multiplied a thousand-fold. The increase in national wealth and population naturally led, in a country like Great Britain, to the improvement of literature and the arts, and accordingly we find that a more popular and general style of composition began to supplant the conventional stiffness and classic restraint imposed upon former authors. The human intellect and imagination were sent abroad on wider surveys, and with more ambitious views. To excite a great mass of hearers, the public orator finds it necessary to appeal to the stronger passions and universal sympathies of his audience, and in writing for a large number of readers, an author must adopt similar means, or fail of success. Hence it seems natural that as society advanced, the character of our literature should become assimilated to it, and partake of the onward movement, the popular feeling, and rising energy of the nation. There were, however, some great public events and accidental circumstances which assisted in bringing about a change. The American war, by exciting the eloquence of Chatham and Burke, awakened the spirit of the nation. The enthusiasm was continued by the poet Cowper, who sympathized keenly with his fellow-men, and had a warm love of his native country. Cowper wrote from no system, he had not read a poet for seventeen years, but he drew the distinguishing features of English life and scenery with such graphic power and beauty, that the mere poetry of art and fashion, and the stock images of descriptive verse, could not but appear mean, affected, and common-place. Warton's "History of Poetry," and Percy's "Reliques," threw back the imagination to the bolder and freer era of our national literature, and the German drama, with all its horrors and extravagance, was something better than mere delineations of manners or incidental satire. The French Revolution came next, and seemed to break down all artificial distinctions. Talent and virtue only were to be regarded, and the spirit of man was to enter on a new course of free and glorious action. This dream passed away, but it had sunk deep into some ardent minds, and its fruits were seen in bold speculations on the hopes and destiny of man, in the strong colourings of nature and passion, and in the free and flexible movements of the native genius of our poetry. Since then, every department of literature has been cultivated with success. In fiction, the name of Scott is inferior only to that of Shakspeare, in criticism, a new era may be dated from the establishment of the Edinburgh Review; and in historical composition, if we have no Hume or Gibbon, we have the results of far more valuable and diligent research. Truth and nature have been more truly and devoutly worshipped, and real excellence more highly prized. It has been feared by some that the principle of utility, which is recognised as one of the features of the present age, and the progress of mechanical knowledge, would be fatal to the higher efforts of imagination, and diminish the territories of the poet. This seems a groundless fear. It did not damp the ardour of Scott or Byron, and it has not prevented the poetry of Wordsworth from gradually working its way into public favour. If we have not the chivalry and romance of the Elizabethan age, we have the ever-living passions of human nature, and the wide theatre of the world, now accurately known and discriminated, as a field for the exercise of genius. We have the benefit of all past knowledge and literature to exalt our standard of imitation and taste, and a more sure reward in the encouragement and applause of a populous and enlightened nation. "The literature of England," says Shelley, "has arisen, as it were, from a new birth. In spite of the low-thoughted envy which would undervalue contemporary merit, our own will be a memorable age in intellectual achievements, and we live among such philosophers and poets as surpass, beyond comparison, any who have appeared since the last national struggle for civil and religious liberty. The most unflinching herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion

or institution, is poetry. At such periods there is an accumulation of the power of communicating and receiving intense and impassioned conceptions respecting man and nature. The persons in whom this power resides, may often, as far as regards many portions of their nature, have little apparent correspondence with that spirit of good of which they are the ministers. But even whilst they deny and adjure, they are yet compelled to serve the power which is seated on the throne of their own soul. It is impossible to read the compositions of the most celebrated writers of the present day without being startled with the electric life which burns within their words. They measure the circumference and sound the depths of human nature with a comprehensive and all-penetrating spirit, and they are themselves perhaps the most sincerely astonished at its manifestations, for it is less their spirit than the spirit of the age. Poets are the hierophants of an unapprehended inspiration, the mirrors of the gigantic shadows which futurity casts upon the present, the words which express what they understand not, the trumpets which sing to battle, and feel not what they inspire, the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world."—Chambers' "Cyc. Eng. Lit.," vol. ii. p. 256. What dear household names we have in this period! Cowper, in all his breathings of home, and happiness, and liberty, Dibdin, with his famous Sea-songs; James Grahame, with his quiet and peaceful Sabbath Morn and Eve, Edwin Atherstone, with his gorgeous Fall of Nineveh, which will be ere long acknowledged one of the greatest poems ever written. Then Sir Walter Scott, with the story of Abbotsford, and Keats in his exquisite beauty, and Heber in his saintly Hymns. We have Leigh Hunt, in all his spring-like and quaint beauty—God bless thee, Leigh Hunt, thou hast cast many a bright ray of sunshine on the gloomy path of this world. We have Macanlay and Lockhart, we have the quiet Bernard Barton and sweet William and Mary Howitt, and Eliza Cook and T. K. Hervey, D. M. Moir and Thomas Aird, who will stand as one of Scotland's greatest bards yet. We have the exquisite poems of the Hon. Mrs. Norton, and the poems of Keble and Wordsworth,—we mean the Archdeacon of Westminster, and of Archbishop Trench, so quaint, so thoughtful, so precious. We have Dean Alford, so fresh with beauty and truth, and which perhaps may last, great, and learned, and acute, and profound as his New Testament is, which may last longer than even it. Monsell and Mrs. Alexander, Lyte, Horatius Bonar, Alexander Smith, Dr. Neale, Arnold, William Kennedy, Charles Swain, Owen Meredith, and, domestic, yet great and grand, W. C. Bennett. We have all these in their beauty and their truth. Southey, Coleridge, Wordsworth, belong to this period, Shelley, Byron, all are ours. And were we to take the names in history, and metaphysics, and divinity, and political economy, and the drama, we should find the age great and glorious, notwithstanding its many faults and shortcomings. Dobell, P. J. Bailey, Catherine Winkworth, all add to the list in whom the people of our isle may well glory, and thank God.

BIOGRAPHICAL NOTICES.

WILLIAM COWPER.

"William Cowper, the most popular poet of his generation, and the best of the English letter-writers, was born at Berkhamstead, where his father was rector. Of noble family on both sides, he was appointed, after a few years spent at the law, with Thurlow for his fellow-student, to a clerkship in the House of Lords; but having to appear before that august body, he was overcome by nervous terror and attempted suicide. The appointment was of course given up, and after he had been some time at St Albans under medical treatment, he retired to that seclusion which he never afterwards left. He went first to Huntingdon, where his brother resided. There he formed an acquaintance with a clergyman of the name of Unwin, and became a member of his family. On Mr. Unwin's death, he continued to reside with his widow, and now the

names of Mary Unwin and William Cowper are indissolubly joined in the story of Cowper's life as well as in his writings. On the advice of John Newton, a man remarkable in many ways, and then curate at Olney, the Unwins and Cowper removed to that town. Here he engaged, at Newton's suggestion, in writing hymns, but his melancholy gaining ground, he was for two years laid aside. On his recovery in 1775, he took to gardening, to hare-keeping, and to poetry. This last became his favourite employment. In 1782, when he was past fifty, he published his first volume, containing 'Table Talk,' 'The Progress of Error,' 'Conversation,' 'Expostulation,' 'Hope,' 'Charity,' etc., all of them marked by an earnest tone, and containing several protests against the infidelity which the school of Voltaire was then seeking to make popular. The sale was slow, both from the themes of which it treats and from a certain

want of melody that impaired the versification, but the book was warmly praised by Johnson, then near his end, and by Franklin Lady Austen, a widow who had come to reside in that neighbourhood, now made the acquaintance of Cowper, told him the story of John Gilpin, whose feats of horsemanship he was to immortalize, and advised him to try his hand at blank verse. This advice produced the 'Task' and in the same volume appeared 'Tirocinium,' 'John Gilpin,' published two years before, and the 'Sofa.' 'The Task,' says Southey, 'is one of the best didactic poems in our language,' 'a glorious poem,' as Burns calls it, 'at once descriptive, moral, and satirical,' and its success was instant and decided. After the publication of this volume Cowper entered upon the more arduous work of the translation of Homer, setting himself forty lines a day. At length the forty thousand verses were completed, and in 1791 he published the whole by subscription in two volumes quarto, 'the best version of the great poet,' as both Southey and Wilson think. Meanwhile the friendship with Lady Austen had been dissolved, and Cowper had removed to Weston, about a mile from Olney. Here he had for a time the society of his cousin, Lady Hesketh, and of the Throckmortons, the owners of Weston. But his malady returned, and was aggravated by the illness of Mrs. Unwin. Hoping that both might be relieved by a change of scene, he removed again into Norfolk, where his friend Hayley was settled. There, in 1796, Mrs. Unwin died, and after her death the poet lingered on for three years under the same dark shadow of despondency, occasionally writing, and listening with interest to all that was read to him, but without permanent relief. His last piece, 'The Castaway,' which shows no decay of mental power, though he was then in his seventieth year, is amongst the most touching poems in any language.

"Cowper's personal history is one of the most affecting in literature. He had the richest wit and humour, yet a large part of his life was spent in sadness. Of an eminently humble and confiding spirit, he lived in dread of eternal condemnation. He wrote pieces which have given consolation to all classes of Christians, yet he himself took no comfort from them, he even regarded them as aggravations of his guilt. Happily all this has now passed away. He bequeathed an inexhaustible treasure to mankind, and he now knows the blessedness he has so touchingly described.

"The qualities which give Cowper a high place in our poetry it is not difficult to define. For humour and quiet satire, for appreciation of natural beauty and domestic life, for strong good sense and devout piety, for public spirit and occasional sublimity, for gentle and noble sentiment, for fine descriptive powers employed with skill on outward scenes and on character, for ease and colloquial free-

dom of style; and for the strength and harmony of his later versification especially, he has rarely been equalled: and for these qualities combined he has never been surpassed.

"And it is this combination that most excites admiration. His satire is often keen but never personal. He is earnestly religious, but his religion never blunts his sensibilities to the glories of nature; nor does it ever, though eminently spiritual, unfit him to appreciate the sacredness of human rights or the fault of wrong-doing. He has evidently been polished by intercourse with the world, but he has preserved a very unworldly degree of purity and simplicity. Never was poet more lonely or sad, and yet by none has domestic happiness been more impressively described. With the ripeness and decision of age, he has the sportiveness and susceptibility of youth. Nor is it easy to decide whether we are attracted most by the excellence of each quality or by the softness and harmony of the whole.

"No one of these qualities, however, nor the combination of them all, is sufficient to explain the healthy influence he exerted on English poetry or the love with which he is now regarded. He is practically the founder of the modern school of poets—an honour he owes chiefly to his reality and naturalness. It is this excellence which gives attractiveness to all he has written. Pope's poems are, at least, as finished as the best of Cowper's, and more finished than most of his earlier pieces. Young is often apparently as religious, sometimes as merry and certainly as witty. Thomson's pictures of nature have greater variety and more ideal beauty than Cowper's. But Pope's poetry is art, Cowper's nature. Young's religion and mirth seem to belong to two different men. From every line Cowper has written, the very man beams forth, always natural, consistent, and unaffected; while his descriptions of nature excite sensations rather than ideas, and the poet lives and moves in every scene. In short, his poetry has the polish and vigour of the eighteenth century, the warmth and feeling of the seventeenth, with a naturalness and a reality all his own. And this last, the naturalness and a reality of a loving, gentle, devout heart, is the secret of his strength."—Dr. Angus's "Handbook of Eng. Lit." pp 234-237. See Alibone's "Crit. Dict. Eng. Lit.", Shaw's "Hist. Eng. Lit."; Gillilan's ed. of Cowper's Poems; Grimshawe's "Life of Cowper"; Southey's "Life and Works of Cowper."

WILLIAM HAYLEY.

William Hayley, born 1745, died 1820, at one time a popular poet, the friend and biographer of Cowper, was educated at Trinity Hall, Cambridge. He wrote "Triumphs of

Temper," "Triumphs of Music," poetical epistles, odes, essays, &c. His works in 1785 occupied six volumes—See Shaw's "Hist. Eng. Lit."; Beeton's "Dict. Univ. Biog."; Allibone's "Crit. Dict. Eng. Lit."; Southey's "Life and Correspondence"; "Lond. Month. Rev.," ciii 267; cv 1, "Blackwood's Mag" xiv. 184, 303; "Memoirs of the Life and Writings of Hayley," written by himself, and edited by John Johnson, LL.D., 1823, 2 vols 4to

DR. ERASMUS DARWIN

Dr. Erasmus Darwin, "an ingenuous, philosophical, though fanciful poet," says Chambers in one of his best articles, "was born at Elston, near Newark, in 1731. Having passed with credit through a course of education at St. John's college, Cambridge, he applied himself to the study of physic, and took his degree of bachelor in medicine at Edinburgh in 1755. He then commenced practice in Nottingham, but meeting with little encouragement, he removed to Lichfield, where he long continued a successful and distinguished physician. In 1757 Dr. Darwin married an accomplished lady of Lichfield, Miss Mary Howard, by whom he had five children, two of whom died in infancy. The lady herself died in 1770; and after her decease Darwin seems to have commenced his botanical and literary pursuits. He was at first afraid that the reputation of a poet would injure him in his profession, but being firmly established in the latter capacity, he at length ventured on publication. At this time he lived in a picturesque villa in the neighbourhood of Lichfield, furnished with a grotto and fountain, and here he began the formation of a botanic garden. The spot he has described as 'adapted to love-scenes, and as being thence a proper residence for the modern goddess of botany.' In 1781 appeared the first part of Darwin's 'Botanic Garden,' a poem in glittering and polished heroic verse, designed to describe, adorn, and allegorize the Linnæan system of botany. The Rosmarian doctrine of gnomes, sylphs, nymphs, and salamanders, was adopted by the poet, as 'affording a proper machinery for a botanic poem, as it is probable they were originally the names of hieroglyphic figures representing the elements.' The novelty and ingenuity of Darwin's attempt attracted much attention and rendered him highly popular. In the same year the poet was called to attend an aged gentleman, Colonel Sachevell Pole, of Radbourne Hall, near Derby. An intimacy was thus formed with Mrs Pole, and the colonel dying, the poetical physician in a few months afterwards, in 1781, married the fair widow, who possessed a jointure of £600 per annum. Darwin was now released from all prudential fears and restraints as to

the cultivation of his poetical talents, and he went on adding to his floral gallery. In 1789 appeared the second part of his poem, containing the 'Loves of the Plants' Ovid having, he said, transmuted men, women, and even gods and goddesses into trees and flowers, he had undertaken, by similar art, to restore some of them to their original animality, after having remained prisoners so long in their respective vegetable mansions —

'From giant oaks, that wave their branches dark,
To the dwarf moss that clings upon their bark,
What beaux and beauties crowd the gaudy groves,
And woo and win their vegetable loves
How snowdrops cold, and blue-eyed harebells blend
Their tender tears, as o'er the streams they bend,
The love-sick violet, and the primrose pale,
Bow their sweet heads, and whisper to the gale,
With secret sighs the virgin lily droops,
And jealous cowslips hang their tawny cups,
How the young rose, in beauty's damask pride,
Drinks the warm blushes of his bashful bride;
With homed lips enamour'd woodbines meet,
Clasp with fond arms, and mix their kisses sweet!
Stay thy soft murmuring waters, gentle rill,
Hush, whispering winds, ye rustling leaves be still,
Rest, silver butterflies, your quivering wings;
Alight, ye beetles, from your airy rings,
Ye painted moths, your gold-eyed plumage furl,
Bow your wude horns, your spiral trunks uncurl;
Glitter, ye glow-worms, on your mossy beds,
Descend, ye spiders, on your lengthen'd threads,
Slide here, ye horned snails, with varnish'd shells;
Ye bee-nymphs, listen in your waxen cells!'

This is exquisitely melodious verse, and ingenious subtle fancy. A few passages have moral sentiment and human interest united to the same powers of vivid painting and expression —

'Roll on, ye stars' exult in youthful prime,
Mark with bright curves the printless steps of Time,
Near and more near your beamy cars approach,
And lessening orbs on lessening orbs encroach,
Flowers of the sky' ye, too, to age must yield,
Frail as your silken sisters of the field!
Star after star from heaven's high arch shall rush,
Suns sink on suns, and systems systems crush,
Headlong, extinct, to one dark centre fall,
And death, and night, and chaos mingle all!
Till o'er the wreck, emerging from the storm,
Immortal nature lifts her changeful form,

Mounts from her funeral pyre on wings of flame,
And soars and shines, another and the same !'

In another part of the poem, after describing the cassia plant, 'anctured with gold,' and borne on by the current to the coasts of Norway with all its 'infant loves,' or seeds, the poet, in his usual strain of forced similitude, digresses, in the following happy and vigorous lines, to 'Moses concealed on the Nile,' and the slavery of the Africans :—

'So the sad mother at the noon of night,
From bloody Memphis stole her silent flight ;
Wrapp'd her dear babe beneath her folded vest,
And clasp'd the treasure to her throbbing breast ,

With soothing whispers hush'd its feeble cry,
Press'd the soft kiss, and breathed the secret sigh

With dauntless steps she seeks the winding shore,
Hears unappall'd the glimmering torrents roar ;

With paper flags a floating cradle weaves,
And hides the smiling boy in lotus leaves ,
Gaves her white bosom to his eager lips,
The salt tears mingling with the milk he sips,
Waits on the reed-crown'd brink with pious gule,

And trusts the scaly monsters of the Nile
Erewhile majestic from his lone abode,
Ambassador of heaven, the prophet trod ;
Wrench'd the red scourge from proud oppression's hands,

And broke, cursed slavery ! thy iron bands
Hark ! heard ye not that piercing cry,
Which shook the waves and rent the sky ?
E'en now, e'en now, on yonder western shores
Weeps pale despair, and writhing anguish roars ;

E'en now in Afric's groves with hideous yell,
Fierce slavery stalks, and slips the dogs of hell ;

From vale to vale the gathering ones rebound,
And sable nations tremble at the sound !

Ye bands of senators ! whose suffrage sways
Britannia's realms, whom ether Ind obeys ,
Who right the injured and reward the brave,
Stretch your strong arm, for ye have power to save !

Throned in the vaulted heart, his dread resort,
Inexorable conscience holds his court ;
With still small voice the plots of guilt alarms,
Bares his mask'd brow, his lifted hand disarms ;

But wrapp'd in night with terrors all his own,
He speaks in thunder when the deed is done.
Hear him, ye senates ! hear this truth sublime,
'He who allows oppression shares the crime !''

"The material images of Darwin are often less happy than the above, being both extravagant and gross, and grouped together without any visible connexion or dependence one on the other. He has such a throng of

startling metaphors and descriptions, the latter drawn out to an excessive length and tiresome minuteness, that nothing is left to the reader's imagination, and the whole passes like a glittering pageant before the eye, exciting wonder, but without touching the heart or feelings. As the poet was then past fifty, the exuberance of his fancy, and his peculiar choice of subjects, are the more remarkable. A third part of the 'Botanic Garden' was added in 1792. Darwin next published his 'Zoonomia, or the Laws of Organic Life,' part of which he had written many years previously. This is a curious and original physiological treatise, evincing an inquiring and attentive study of natural phenomena. Dr Thomas Brown, Professor Dugald Stewart, Paley, and others, have, however, successfully combated the positions of Darwin, particularly his theory which refers instinct to sensation. In 1801 our author came forward with another philosophical disquisition, entitled 'Phytologia, or the Philosophy of Agriculture and Gardening.' He also wrote a short treatise on 'Female Education,' intended for the instruction and assistance of part of his own family. This was Darwin's last publication. He had always been a remarkably temperate man. Indeed, he totally abstained from all fermented and spirituous liquors, and in his Botanic Garden he compares their effects to that of the Promethean fire. He was, however, subject to inflammation as well as gout, and a sudden attack carried him off in his seventy-first year, on the 18th of April, 1802. Shortly after his death was published a poem, 'The Temple of Nature,' which he had ready for the press, the preface to the work being dated only three months before his death. The 'Temple of Nature' aimed, like the Botanic Garden, to amuse by bringing distinctly to the imagination the beautiful and sublime images of the operations of nature. It is more metaphysical than its predecessor, and more inverted in style and diction.

"The poetical reputation of Darwin was as bright and transient as the plants and flowers which formed the subject of his verse. Cowper praised his 'song' for its rich embellishments, and said it was as 'strong' as it was 'learned and sweet' 'There is a fashion in poetry,' observes Sir Walter Scott, 'which, without increasing or diminishing the real value of the materials moulded upon it, does wonders in facilitating its currency while it has novelty, and is often found to impede its reception when the mode has passed away.' This has been the fate of Darwin. Besides his cotermine at Lichfield, the poet of 'Flora' had considerable influence on the poetical taste of his own day. He may be traced in the 'Pleasures of Hope' of Campbell, and in other young poets of that time. The attempt to unite science with the inspirations of the Muse was in itself an attractive novelty, and he supported it with various and high powers.

His command of fancy, of poetical language, dazzling metaphors, and sonorous versification, was well seconded by his curious and multifarious knowledge. The effect of the whole, however, was artificial, and destitute of any strong or continuous interest. The Rosicrucian machinery of Pope was united to the delineation of human passions and pursuits, and became the auxiliary of wit and satire; but who can sympathize with the loves and metamorphoses of the plants? Darwin had no sentiment or pathos, except in very brief episodic passages, and even his eloquent and splendid versification, for want of variety of cadence, becomes monotonous and fatiguing. There is no repose, no cessation from the glare of his bold images, his compound epithets, and high-toned melody. He had attained to rare perfection in the mechanism of poetry, but wanted those impulses of soul and sense, and that guiding taste, which were required to give it vitality, and direct it to its true objects"—Chambers' "Cyc. Eng. Lit." vol. ii pp. 270, 271. See Allibone's "Crit. Dict. Eng. Lit.", Donaldson's "Agric. Biog.", "Memoirs of Darwin's Life," by Anna Seward, Lond. 1804, 8vo.; "Edin. Rev." iv. 230

MRS. CHARLOTTE SMITH.

"Mrs Charlotte Smith was the daughter of Mr. Turner, of Stoke House, in Surrey, and was born on the 4th of May, 1749. She was remarkable for precocity of talents, and for a lively, playful humour, that showed itself in conversation and in compositions both in prose and verse. Being early deprived of her mother, she was carelessly though expensively educated, and introduced into society at a very early age. Her father having decided on a second marriage, the friends of the young and admired poetess endeavoured to establish her in life, and she was induced to accept the hand of Mr. Smith, the son and partner of a rich West-India merchant. The husband was twenty-one years of age, and his wife fifteen. This rash union was productive of mutual discontent and misery. Mr. Smith was careless and extravagant, business was neglected, and his father dying, left a will so complicated and voluminous that no two lawyers understood it in the same sense. Lawsuits and embarrassments were therefore the portion of this ill-starred pair for all their after-lives. Mr. Smith was ultimately forced to sell the greater part of his property, after he had been thrown into prison, and his faithful wife had shared with him the misery and discomfort of his confinement. A numerous family also gathered around them, to add to their solicitude and difficulties. In 1782 Mrs. Smith

published a volume of sonnets, irregular in structure, but marked by poetical feeling and expression. They were favourably received by the public, and at length passed through no less than eleven editions, besides being translated into French and Italian. After an unhappy union of twenty-three years, Mrs. Smith separated from her husband, and, taking a cottage near Chichester, applied herself to her literary occupations with cheerful assiduity, supplying to her children the duties of both parents. In eight months she completed her novel of 'Emmeline,' published in 1788. In the following year appeared another novel from her pen, entitled 'Ethelinde,' and in 1791 a third, under the name of 'Celestina.' She imbibed the opinions of the French Revolution, and embodied them in a romance entitled 'Desmond.' This work arrayed against her many of her friends and readers, but she regained the public favour by her tale, the 'Old Manor House,' which is the best of her novels. Part of this work was written at Earham, the residence of Hayley, during the period of Cowper's visit to that poetical retreat. 'It was delightful,' says Hayley, 'to hear her read what she had just written, for she read, as she wrote, with simplicity and grace.' Cowper was also astonished at the rapidity and excellence of her composition. Mrs. Smith continued her literary labours amidst private and family distress. She wrote a valuable little compendium for children, under the title of 'Conversations', 'A History of British Birds', a descriptive poem on 'Beachy Head,' &c. The delays in the settlement of her property, which had been an endless source of vexation and anxiety to one possessing all the susceptibility and ardour of the poetical temperament, were adjusted by a compromise, but Mrs. Smith had sunk into ill-health. She died at Tilford, near Farnham, on the 28th of October, 1806. The poetry of Mrs. Smith is elegant and sentimental, and generally of a pathetic cast. She wrote as if 'melancholy had marked her for her own.' The keen satire and observation evinced in her novels do not appear in her verse, but the same powers of description are displayed. Her sketches of English scenery are true and pleasing. 'But while we allow,' says Sir Walter Scott, 'high praise to the sweet and sad effusions of Mrs. Smith's muse, we cannot admit that by these alone she could ever have risen to the height of eminence which we are disposed to claim for her as authoress of her prose narratives'—Chambers' "Cyc. Eng. Lit." pp. 273, 274.

MISS SUSANNA BLAIRE

"Miss Susanna Blaire was born at Cardew Hall, near Carlisle, and remained there from the date of her birth (1747) till she was

twenty years of age, when she accompanied her sister—who had married Colonel Graham, of Duchray, Perthshire—to Scotland, and continued there some years. She became enamoured of Scottish music and poetry, and thus qualified herself for writing such sweet lyrics as 'The Nabob' and 'What ails this heart o' mine?' On her return to Cumberland, she wrote several pieces illustrative of Cumbrian manners. She died unmarried in 1794. Her poetical pieces, some of which had been floating through the country in the form of popular songs, were collected by Mr. Patrick Maxwell, and published in 1842."—*Giffillan's* "Less-Known Brit. Poets," vol. iii. pp. 290, 291. See *Alibone's* "Crit. Dict. Eng. Lit.,"; *Chambers'* "Cyc. Eng. Lit."

ANNA LETITIA BARBAULD.

Anna Letitia Barbauld, born 1743, died 1825, daughter of a schoolmaster in Leicestershire, named Aikin, and wife of Bochemont Barbauld, a Frenchman by extraction, and minister of a dissenting congregation at Palgrave, in Suffolk. A little before her marriage she published 'Miscellaneous Poems,' and soon after 'Hymns in Prose for Children.' Mr. Barbauld became a minister of a church at Newington in 1802, which brought Mrs. Barbauld into greater connexion with the literary circles of the day. Her style is simple and graceful, adorned by much exquisite fancy and imagery. Her most valued contributions have been her sacred pieces. That on 'The Death of the Righteous' is one of the gems of English sacred poetry.—See *Shaw's* "Hist. Eng. Lit.,"; *Beeton's* "Dict. Univ. Biog.,"; *Alibone's* "Crit. Dict. Eng. Lit.,"; "Lon. Monthly Rev." 1785; *Boswell's* "Life of Johnson."

MISS ANNA SEWARD.

"Miss Anna Seward, born 1747, died 1809, known as the 'Swan of Lichfield,' daughter of a canon in the cathedral of that city, wrote 'Sonnets,' and a poetical novel, called 'Louisa.' Her poems were bequeathed to Walter Scott for publication, but they are now utterly forgotten."—*Shaw's* "Hist. Eng. Lit." See *Chambers'* "Cyc. Eng. Lit."

MRS. HUNTER.

"Mrs. Hunter, born 1742, died 1821, was the wife of the eminent surgeon, and sister of Everard Home. She wrote verses and songs which were extensively read in their day, and some of which Haydn has 'married to immortal music.'"
—*Dr. Angus's* "Handbook Eng. Lit." p. 266.

See *Chambers'* "Cyc. Eng. Lit.," *Alibone's* "Crit. Dict. Eng. Lit.," "Edin. Rev." 1. 421-426, "Blackwood's Mag." xl. 409.

MRS. AMELIA OPIE

"Mrs. Amelia Opie, born 1769, died 1853. She was the wife of an artist, herself a novelist, and friend of most of the literary celebrities of her age. She wrote a volume of miscellaneous poems, published in 1802."—*Dr. Angus's* "Handbook Eng. Lit." p. 266. See *Chambers'* "Cyc. Eng. Lit."

MRS. GRANT.

"Mrs. Grant, widow of the minister of Laggan, in Inverness-shire, was born in 1754, and died in 1838. She was the author of several able and interesting prose works. She wrote 'Letters from the Mountains,' giving a description of Highland scenery and manners, with which she was conversant from her residence in the country, also 'Memoirs of an American lady' (1810), and 'Essays on the Superstitions of the Highlanders,' which appeared in 1811. The writings of this lady display a lively and observant fancy, and considerable powers of landscape painting. They first drew attention to the more striking and romantic features of the Scottish Highlands, afterwards so fertile a theme for the 'genius of Scott.'"
—*Chambers'* "Cyc. Eng. Lit." vol. ii. p. 279. See *Alibone's* "Crit. Dict. Eng. Lit."

MRS. TIGHE.

"Mrs. Mary Tighe, born 1781, died 1810, was the daughter of the Rev. William Blatchford, of the county of Wicklow, Ireland. Her history seems to be but little known to the public, as I have tried in vain to find some account of her life, but her early death, which took place at Woodstock, near Kilkenny, March 24th, 1810, after six years of protracted suffering, has been commemorated by Moore, in a very beautiful lyric.

"Mrs. Tighe is chiefly known by her poem of 'Psyche,' in six cantos, written in the Spenserian stanza, founded on the classic fable of Apuleius, of the loves of Cupid and Psyche, or the allegory of Love and the Soul (ψυχη). Many of the pictures in this, the chief production of her muse, are conceived in the true spirit of poetry, while over the whole composition is spread the richest glow of purified passion. It is a poem, however, to be read as a whole, and cannot well be appreciated by any detached passages. A luxurious, dreamy sweet-

ness pervades the descriptions, and gives them a peculiar charm, while the elegance of the easy-flowing language attests the complete power of the poet over her theme. Some of her minor pieces also are exceedingly beautiful; and the lines 'On Receiving a Branch of *Mezereon*' are scarcely exceeded, for beauty and pathos, by anything of the kind in the language."—Cleveland's "Eng. Lit. 19th Cent."

ROBERT BLOOMFIELD.

"Robert Bloomfield, born 1766, died 1823, was a farmer's boy, and became, through the influence of the Duke of Grafton, a government clerk, with a somewhat unhappy lot in both positions. He wrote 'The Farmer's Boy' (1798), 'Rural Tales' (1810), 'Wild Flowers,' and other pieces, volumes of cheerful description of rural life, with much moral feeling and smoothness of versification: his great fault is his want of passion, his great excellence, the truth and reality of his delineations. Some of his lines, those, for example, on the 'Soldier's Home,' Wilson thinks equal to Burns."—Dr. Angus's "Handbook Eng. Lit." p. 266. See Alibone's "Crit. Dict. Eng. Lit."; Drake's "Literary Hours"; "Blackwood's Mag." 1822.

JOHN LEYDEN.

"John Leyden, a distinguished oriental scholar as well as a poet, was a native of Denholm, Roxburghshire. He was the son of humble parents; but the ardent borderer fought his way to learning and celebrity. His parents, seeing his desire for instruction, determined to educate him for the Church, and he was entered of Edinburgh College in 1790, in the fifteenth year of his age. He made rapid progress, was an excellent Latin and Greek scholar, and acquired also the French, Spanish, Italian, and German, besides studying the Hebrew, Arabic, and Persian. He became no mean proficient in mathematics and various branches of science. Indeed, every difficulty seemed to vanish before his commanding talents, his retentive memory, and robust application. His college vacations were spent at home, and as his father's cottage afforded him little opportunity for quiet and seclusion, he looked out for accommodations abroad. 'In a wild recess,' says Sir Walter Scott, 'in the den or glen which gives name to the village of Denholm, he contrived a sort of furnace for the purpose of such chemical experiments as he was adequate to performing. But his chief place of retirement was the small parish church, a gloomy and ancient building, generally believed in the neighbourhood to be haunted. To this chosen place of study, usually

looked during week days, Leyden made entrance by means of a window, read there for many hours in the day, and deposited his books and specimens in a retired pew. It was a well-chosen spot of seclusion, for the kirk (excepting during divine service) is rather a place of terror to the Scottish rustic, and that of Cavers was rendered more so by many a tale of ghosts and witchcraft of which it was the supposed scene, and to which Leyden, partly to indulge his humour, and partly to secure his retirement, contrived to make some modern additions. The nature of his abstruse studies, some specimens of natural history, as toads and adders, left exposed in their spirit-uals, and one or two practical jests played off upon the more curious of the peasantry, rendered his gloomy haunt not only venerated by the wise, but feared by the simple of the parish.' From this singular and romantic study, Leyden sallied forth, with his curious and various stores, to astonish his college associates. He already numbered among his friends the most distinguished literary and scientific men of Edinburgh. On the expiration of his college studies, Leyden accepted the situation of tutor to the sons of Mr. Campbell of Fairfield, whom he accompanied to the university of St Andrews. There he pursued his own researches connected with oriental learning, and in 1799 published a sketch of the 'Discoveries and Settlements of the Europeans in Northern and Western Africa.' He wrote also various copies of verses and translations from the northern and oriental languages, which he published in the Edinburgh Magazine. In 1800 Leyden was ordained for the church. He continued, however, to study and compose, and contributed to Lewis's Tales of Wonder and Scott's Minstrelsy of the Scottish Border. So ardent was he in assisting the editor of the Minstrelsy, that he on one occasion walked between forty and fifty miles, and back again, for the sole purpose of visiting an old person who possessed an ancient historical ballad. His next publication was a new edition of 'The Complaynt of Scotland,' an ancient work written about 1548, which Leyden enriched with a preliminary dissertation, notes, and a glossary. He also undertook the management, for one year, of the Scots' Magazine. His strong desire to visit foreign countries induced his friends to apply to government for some appointment for him connected with the learning and languages of the East. The only situation which they could procure was that of surgeon's assistant; and in five or six months, by incredible labour, Leyden qualified himself, and obtained his diploma. 'The sudden change of his profession,' says Scott, 'gave great amusement to some of his friends.' In December, 1802, Leyden was summoned to join the Christmas fleet of Indiamen, in consequence of his appointment as assistant-surgeon on the Madras establishment. He

finished his poem, 'The Scenes of Infancy,' descriptive of his native vale, and left Scotland for ever. After his arrival at Madras, the health of Leyden gave way, and he was obliged to remove to Prince of Wales Island. He resided there for some time, visiting Sumatra and the Malayan peninsula, and amassing the curious information concerning the language, literature, and descent of the Indo-Chinese tribes, which afterwards enabled him to lay a most valuable dissertation before the Asiatic Society at Calcutta. Leyden quitted Prince of Wales Island, and was appointed a professor in the Bengal college. This was soon exchanged for a more lucrative appointment, namely, that of a judge in Calcutta. His spare time was, as usual, devoted to oriental manuscripts and antiquities. 'I may die in the attempt,' he wrote to a friend, 'but if I die without surpassing Sir William Jones a hundredfold in oriental learning, let never a tear for me profane the eye of a borderer.' The possibility of an early death in a distant land often crossed the mind of the ambitious student. In his 'Scenes of Infancy' he expresses his anticipation of such an event in a passage of great melody and pathos

'The silver moon at midnight cold and still,
Looks, sad and silent, o'er yon western hill,
While large and pale the ghostly structures
grow,
Bear'd on the confines of the world below.
Is that dull sound the hum of Teviot's stream?
Is that blue light the moon's, or tomb-fire's
gleam?

By which a mouldering pile is faintly seen,
The old deserted church of Hazeldean,
Where slept my fathers in their natal clay,
Till Teviot's waters roll'd their bones away?
Their feeble voices from the stream they
raise—

'Rash youth! unmindful of thy early days,
Why didst thou quit the peasant's simple
lot?

Why didst thou leave the peasant's turf-built
cot,

The ancient graves where all thy fathers lie,
And Teviot's stream that long has murmur'd
by?

And we—when death so long has closed our
eyes,

How wilt thou bid us from the dust arise,
And bear our mouldering bones across the
main,

From vales that knew our lives devoid of
stain?

Rash youth! beware, thy home-bred virtues
save,

And sweetly sleep in thy paternal grave.'

"In 1811 Leyden accompanied the governor-general to Java. His spirit of romantic adventure," says Scott, "led him literally to rush upon death, for, with another volunteer who attended the expedition, he threw himself

into the surf, in order to be the first Briton of the expedition who should set foot upon Java. When the success of the well-concerted movements of the invaders had given them possession of the town of Batavia, Leyden displayed the same ill-omened precipitancy, in his haste to examine a library, or rather a warehouse of books, in which many Indian manuscripts of value were said to be deposited. A library in a Dutch settlement was not, as might have been expected, in the best order, the apartment had not been regularly ventilated, and either from this circumstance, or already affected by the fatal sickness peculiar to Batavia, Leyden, when he left the place, had a fit of shivering, and declared the atmosphere was enough to give any mortal a fever. The presage was too just: he took his bed, and died in three days (August 28, 1811), on the eve of the battle which gave Java to the British empire.' The Poetical Remains of Leyden were published in 1819, with a Memoir of his Life, by the Rev. James Morton. Sir John Malcolm and Sir Walter Scott both honoured his memory with notices of his life and genius. The Great Minstrel has also alluded to his untimely death in his 'Lord of the Isles.'

'Scalpa's Isle, whose tortured shore
Stills rings to Cornevreckin's roar,
And lonely Colonsay;
Scenes sung by him who sings no more,
His bright and brief career is o'er,
And mute his tuneful strains,
Quench'd is his lamp of varied lore,
That loved the light of song to pour.
A distant and a deadly shore
Has Leyden's cold remains.'

The allusion here is to a ballad by Leyden, entitled 'The Mermaid,' the scene of which is laid at Corrieveckin, and which was published with another, 'The Court of Keeldar,' in the Border Minstrelsy. His longest poem is his 'Scenes of Infancy,' descriptive of his native vale of Teviot. His versification is soft and musical, he is an elegant rather than a forcible poet. His ballad strains are greatly superior to his 'Scenes of Infancy.' Sir Walter Scott has praised the opening of 'The Mermaid,' as exhibiting a power of numbers which, for mere melody of sound, has seldom been excelled in English poetry.—Chambers' "Cyc. Eng. Lit." vol. ii. pp. 288, 289,

CHARLES DIBDIN.

Charles Dibdin, born at Southampton, 1745, died 1814, an English actor, dramatist, and distinguished sea-song writer, was educated at Winchester, and originally intended for the Church; but going to London at the early age of sixteen, he produced an opera

called "The Shepherd's Artifice," which was brought out at Covent Garden. In 1778 he was appointed musical manager at Covent Garden. Subsequently he built the "Circus," afterwards called the "Surrey," and in 1788 published his "Musical Tour." In the following year he gave his entertainment called "The Whim of the Moment," of which he was sole author, composer, and performer. In this piece he sang his ballad of "Poor Jack," which completely won the ear of the public; and from that time, his reputation as a balladist was established. He wrote no fewer than nine hundred songs, according to some; and twelve hundred, according to others. Whichever number is correct does not much signify, as a soul so prolific must have produced many weeds. Many of his lyrics, however, have great merit. They have soled the seaman during long voyages, sustained him in the storm, and inspired him in battle; and they have been quoted to restore the mutinous to order and discipline. In 1805 he retired from public life, and received a government pension of £200 per annum. "Poor Tom Bowling" was written upon a brother of his, who had been the captain of an East Indiaman, and was twenty-nine years older than the author. Thomas, a son of Charles, was long connected with the London stage as an actor and dramatist. He wrote and adapted a vast number of pieces; but none of them are distinguished by much original merit. He also wrote a work of amusing "Reminiscences." Died in Pentonville, 1841.—See Shaw's "Hist. Eng. Lit.", Allibone's "Crt. Dict. Eng. Lit."; "Dibdin's Life."

entangled in a quarrel with Dr. Wolcott, to whom, as "Peter Pindar," he wrote a poetical epistle. In 1802 he published his translation of Juvenal, which Sir Walter Scott says "is the best version ever made of a classical author." In 1804 his edition of Massinger appeared, and, in 1816, that of Ben Jonson. Subsequently, editions both of Ford and Shirley were published, but not entirely edited by him, his death having taken place before he had completed them. In 1809 he became the editor of the London "Quarterly Review;" and it is in this capacity that he is best known. As a critic, he has been much censured for his severity, with which he mingled no inconsiderable degree of injustice. "He was a man with whom I had no literary sympathies," says Southey; "perhaps there was nothing upon which we agreed, except great political questions. . . . He had a heart full of kindness for all living creatures, except authors, *them* he regarded as a fishmonger regards eels, or as Isaac Walton did worms, slugs, and frogs. I always protested against the indulgence of that spirit in his 'Review'." Scott says he was good "as a commentator," but, as a critic, the "fault of extreme severity went through his critical labours," and, in general, he flagellated with so little pity, that people lost their sense of the criminal's guilt in dislike of the savage pleasure which the executioner seemed to take in inflicting punishment. He held the editorship of the "Review" till 1824.—See Shaw's "Hist. Eng. Lit.", Allibone's "Crt. Dict. Eng. Lit.", Chambers' "Cyo. Eng. Lit."

WILLIAM GIFFORD.

William Gifford, born at Ashburton, Devonshire, 1756, died 1826, a modern English writer, was the son of poor parents, and was left an orphan before he had reached his thirteenth year. He was apprenticed to the sea; but, disliking that occupation, was put to shoemaking, at which employment he continued till he was twenty years of age. By that time he had displayed some indications of genius, when a Mr Cookesley, a surgeon of Ashburton, sent him to Oxford. After leaving college, he made the tour of Europe, as the travelling companion of Lord Belgrave, and, on his return to England, settled in London as a literary man. In 1794 he published his "Baviad," a poetical satire, which annihilated the Della Crusca school of poets, of which Mrs. Piozzi formed a leading member. In the following year his "Maviad" appeared, and exposed the low state to which dramatic authorship had then fallen. In 1797 he became the editor of the "Anti-Jacobin," established by Mr. Canning and other gentlemen, and got

GEORGE CANNING.

"The Right Honourable George Canning, born 1770, died 1827, was, on the paternal side, of Irish extraction. His father came to London, entered himself of the Middle Temple, and was called to the bar. Meeting with little practice, he abandoned the law for literature, but being unable to maintain himself in this new vocation, became a wine-merchant, in which capacity he failed, and died of a broken heart. His mother became an actress, and married an actor. He also dying, she was now married to a Mr Hunn, a linen-draper of Exeter, and lived long enough to see her son attain the eminence to which his distinguished abilities entitled him. George was educated first at Hyde Abbey School, Winchester, then at Eton, and then at Oxford, where he was recognized as a high-class man. He then entered Lincoln's Inn, to follow the law as a profession, but, being introduced by Mr. Pitt to the House of Commons, he abandoned the bar, and devoted himself wholly to the study of politics. This was in 1793. In 1796 he was appointed Under-Secretary of State, and

in 1800 received a fortune of £100,000 by his marriage with Joanna, the daughter of General Scott. In 1804 he was appointed treasurer of the navy; and in 1807, a year after the death of Pitt, he was appointed, for the second time, Secretary of State for Foreign Affairs. In 1809 he fought a duel with Lord Castlereagh, and in 1812 became member for Liverpool, which again elected him in 1814, 1818, and 1820. In 1816 he became president of the Board of Control, and in 1822 was named Governor-General of India, and was about to embark for that country, when Lord Castlereagh, then Marquis of Londonderry, committed suicide. This circumstance led to Mr. Canning's relinquishing his appointment, and again accepting that of Secretary of State for Foreign Affairs. In 1827 he became Premier, the great object of a long and arduous political life. The last time he spoke in Parliament was on the 29th of June, 1827. Born in London, died at the villa of the Duke of Devonshire, Chiswick.—Mr. Canning had great oratorical ability, with considerable poetical power, and much brilliancy of wit. He was a firm supporter of the cause of Catholic emancipation, and the main promoter of the independence of Greece.—Beeton's "Dict. Univ. Biog."—See Maunders; Alibone's "Crit. Dict. Eng. Lit."

THOMAS JAMES MATHIAS

"Another satirical poem, which attracted much attention in literary circles at the time of its publication, was 'The Pursuits of Literature,' in four parts, the first of which appeared in 1794. Though published anonymously, this work was written by Mr. Thomas James Mathias, a distinguished scholar, who died at Naples in 1835. Mr. Mathias was some time treasurer of the household to her Majesty Queen Charlotte. He took his degree of B.A. in Trinity College, Cambridge, in 1774. Besides the 'Pursuits of Literature,' Mr. Mathias was author of some 'Runic Odes,' imitated from the Norse Tongue, 'The Imperial Epistle from Kien-Long to George III' (1794), 'The Shade of Alexander Pope,' a satirical poem (1798), and various other light, evanescent pieces on the topics of the day. Mr. Mathias also wrote some Latin odes, and translated into Italian several English poems. He wrote Italian with elegance and purity, and it has been said that no Englishman, since the days of Milton, has cultivated that language with so much success. The 'Pursuits of Literature' contains some pointed satire on the author's poetical contemporaries, and is enriched with a vast variety of notes, in which there is a great display of learning. George Steevens said the poem was merely 'a peg to

hang the notes on.' The want of true poetical genius to vivify this mass of erudition has been fatal to Mr. Mathias. His works appear to be utterly forgotten."—Chambers' "Cyc. Eng. Lit.," vol. ii pp. 296, 297.

JOHN WOLCOT.

Rev. John Wolcott, usually styled "Peter Pindar," born at Dodbrooke, Devonshire, about 1788, died in London, 1819, an eminent English burlesque poet, who was educated for the profession of medicine, and, in 1767, became physician to Sir William Trelawney, governor of Jamaica. He subsequently returned to England, and entered into orders, but after having been disappointed of a valuable living in the island of Jamaica, set up in practice as a physician in Cornwall. Having discovered the self-taught artist Opie at Truro, he repaired with him to London, and there distinguished himself as a writer of burlesque poetry. His productions principally consisted of odes and satires directed against George III., Pitt, and the leading men of the time. A complete edition of his works, in 4 vols., was published in 1816.—See Shaw's "Hist. Eng. Lit.;" Chambers' "Cyc. Eng. Lit."

WILLIAM BLAKE.

William Blake, born 1757, died 1828. He attracted great attention, as an engraver and author, by the eccentricity of his genius. His "Gates of Paradise"; "America, a Prophecy"; "Illustrated Edition of Young's 'Night Thoughts'"; "Illustrations of Blair's 'Grave'"; "Songs of Innocence and Experience"; "Vision of the Daughters of Albion"; "Illustrations of Dante," are full of quaint and exquisite, and sometimes sublime, beauty. Charles Lamb says "Blake is a real name, I assure you, and a most extraordinary man he is, if he is still living. He is the Blake whose wild designs accompany a splendid edition of Blair's 'Grave.' He paints in water-colours marvellous strange pictures—visions of his brain—which he asserts he has seen. They have great merit I must look upon him as one of the most extraordinary persons of the age." Pilkington, in his "Dictionary of Painters," writes: "Full of feeling and delicacy, and looked on with wonder and respect by the world." Mr. Jameson speaks in equally glowing terms.—"The most original, and, in truth, the only new and original version of the scripture idea of *Angels* which I have met with, is that of William Blake, a poet-painter. Somewhat mad, as we are told, if indeed his madness were not rather 'the telescope of truth,'—a

sort of poetical clairvoyance, bringing the unearthly nearer to him than to others." What can be more exquisitely quaint and beautiful than several, one in particular, of the poems we have quoted—See Allibone's "Crit. Dict. Eng. Lit."; "Sacred and Legendary Art," by Mr Jameson.

JAMES GRAHAME.

"James Grahame, the author of the 'Sabbath,' was the son of a respectable attorney in Glasgow, and was born in that city, on the 22nd of April, 1765. He was educated at the excellent public schools of that city, and had a very early and strong desire to enter the clerical profession, but it was the long-cherished wish of his father that he should be bred to his own calling. Accordingly, our poet sacrificed his own wishes to those of his parent, and studied the law. Many irksome years—the best years of his life—were wasted in this, to him most uncongenial pursuit, and it was finally abandoned. For many years, however, he toiled on in it, and, from a sense of what he owed to his family, he gave to it all the attention of which a mind devoted to higher purposes was capable.

"In 1804 he published anonymously his poem of 'The Sabbath.' He had kept from all his friends, and even from his wife, who was possessed of a fine literary taste, all knowledge of what he had been engaged in, and laid a copy of his poem on his parlour table, as soon as it appeared. Mrs. Grahame was led by curiosity to examine it, and, while doing so, he was walking up and down the room, awaiting some remark from her. At length she burst into enthusiastic admiration of the performance, and, well knowing her husband's weak side, very naturally added—'Ah, James, if you could produce a poem like this!' Longer concealment was impossible; and Mrs. Grahame, justly proud of her husband's genius, no longer checked its bent.

"'The Sabbath' was warmly received throughout Scotland. It came from the heart, and it spoke to the heart of the nation. Grahame's vocation was now confirmed; and, in the following two years, during the long recess of the Scottish courts, he retired with his family to a cottage at Kirkhill, on the classic banks of the Eak, and gave himself up to

'Calm contemplation and poetic ease.'

"He now determined to abandon the law, and zealously prepared himself for the ministry. This had been his early, his constant wish. His appearance, voice, manner, as well as his talents and his piety, were all in keeping with that calling. He was ordained in 1809, and soon after settled with his family at Shipton, in Gloucestershire. This year he published

his 'British Georgics,' a didactic agricultural poem. His health had long been delicate, and he was induced, in 1811, to go to Edinburgh for a change of air and for medical advice. But it was apparent to all that his days on earth could not be long. He had a natural desire of breathing his last in his own native city, and Mrs. Grahame set out with him, on the 11th of September, for Glasgow. He was barely able to reach the place, and died there on the 14th of September, 1811, in the forty-seventh year of his age, most sincerely and deeply lamented by a large circle of friends.

"Of the character of Grahame's poetry, there is now scarcely but one opinion. Its great charms are its elevated moral tone, and its easy, simple, and unaffected description. His 'Sabbath' will always hold its place among those poems which are, and deserve to be, in the hands of the people. He exhibits great tenderness of sentiment, which runs through all his writings, and sometimes deepens into true pathos. We do not know any poetry, indeed, that lets us in so directly to the heart of the writer, and produces so full and pleasing a conviction that it is dictated by the genuine feelings which it aims at communicating to the reader. If there be less fire and elevation than in the strains of some of his contemporaries, there is more truth and tenderness than is commonly found along with those qualities"—Cleveland's "Eng. Lit. 19th Cent."

GEORGE CRABBE.

"George Crabbe, born 1754, died 1832. If Cowper be rightly denominated the poet of the domestic hearth, George Crabbe is eminently the poet of the passions in humble life. In his long career he is the link connecting the age of Johnson and Burke with that of Walter Scott and Byron, and his admirable works, while retaining in their form much of the correctness and severity of the past age, exhibit in their subjects and treatment that intensity of human interest and that selection of real passion which constitute the distinguishing characteristic of the writers who appeared at the beginning of the present century. He was born at the little seaport-town of Aldborough, in Suffolk, where his father was an humble fisherman, and performed the duties of salt-master, or receiver of the customs duties on salt; and his childhood was miserable through bodily weakness and the sight of continual dissensions between his parents. After a dreamy and studious childhood, during which his thirst for knowledge was encouraged by his father, a man of violent passions but of considerable intellectual development for one in his humble position, young Crabbe was apprenticed to a surgeon and apothecary, and first exercised his profession in his native town. Pas-

sionately fond of literature and botany, his success in business was so small that he determined to seek his fortune in London, where he arrived with only about £3 in his pocket, and several unfinished poems, which he published, but which were coldly received. After some stay in London he found himself reduced to despair, and even threatened with a prison for some small debts he had contracted, and after vainly applying for assistance to various persons connected with Aldborough, he addressed a manly and affecting letter to Edmund Burke, who immediately admitted him to his house and friendship. From this moment his fortune changed; he was assisted, both with money and advice, in bringing out his poem of 'The Library,' was induced to enter the Church, and was promised the powerful influence of Lord Chancellor Thurlow. He became domestic chaplain to the Duke of Rutland, and lived some time at the magnificent seat of Beauvoir, but this dependent position seems to have been accompanied with circumstances distasteful to Crabbe's manly character. It, however, enabled him to marry a young lady to whom he had been long attached, and he soon after changed the splendid restraint of Beauvoir for the humbler but more independent existence of a parish priest. From this period till his death, at the great age of seventy-eight, his life was passed in the constant exercise of his pastoral duties in various parishes, and in the cultivation of literature and his favourite science of botany.

"In his first poem, 'The Library,' it was evident that Crabbe had not yet hit upon the true vein of his peculiar and powerful genius. It was not till the appearance of 'The Village,' in 1783, that he struck out that path in which he had neither predecessor nor rival. The manuscript of this poem was submitted to Johnson, who gave his advice and assistance in the correction and revision of the style. The success of 'The Village' was very great, for it was the first attempt to paint the manners and existence of the labouring class without dressing them up in the artificial colours of fiction. Crabbe allowed about fourteen years to pass before he again appeared before the public. During the interval he was busied with his professional duties, and enjoying the happiness of domestic life, which no man was ever more capable of appreciating; he, however, does not appear to have relaxed his habit of composition. His next work was 'The Parish Register,' in which the public saw the gradual ripening of his vigorous and original genius, and this was followed, at comparatively short intervals, by 'The Borough,' 'Tales in Verse,' and 'Tales of the Hall.' These, with the striking but painful poems, written in a different measure, entitled 'Sir Eustace Gray,' and 'The Hall of Justice,' make up Crabbe's large and valuable contribution to the poetical literature of his country. Almost all these works are constructed upon a

peculiar and generally similar plan. Crabbe starts with some description, as of the Village, the Parish Church, the Borough—just such a deserted seaport-town as his native Aldborough—from which he naturally proceeds to deduce a series of separate episodes, usually of middle and humble life, appropriate to the leading idea. Thus, in 'The Parish Register' we have some of the most remarkable births, marriages, and deaths that are supposed to take place in a year amid a rural population, in the 'Borough,' the lives and adventures of the most prominent characters that figure on the narrow stage of a small provincial town. The 'Tales' are a series of stories, some pathetic and some humorous, each complete in itself, and in the 'Tales of the Hall,' two brothers whose paths in life have separated them from boyhood, meet in their old age, and recount their respective experiences. 'Sir Eustace Gray' is the story of a madman related with terrific energy and picturesqueness by himself; and in the 'Hall of Justice' a gipsy criminal narrates a still more dreadful story of crime and retribution. With the exception of the two last poems, written in a peculiar rhymed short-lined stanza, Crabbe's poems are in the classical ten-syllabled heroic verse, and the contrast is strange between the neat Pope-like regularity of the metre, and the deep passion, the intense reality, and the quaint humour of the scenes which he displays. He thoroughly knew and profoundly analysed the hearts of men—the virtues, the vices, the weakness, and the heroism of the poor he has anatomized with a stern but not unloving hand. No poet has more subtly traced the motives which regulate human conduct; and his descriptions of nature are marked by the same unequalled power of rendering interesting, by the sheer force of truth and exactness, the most unattractive features of the external world. The village tyrant, the poacher, the smuggler, the miserly old maid, the pauper, and the criminal, are drawn with the same gloomy but vivid force as that with which Crabbe paints the squalid streets of the fishing-town, or the fen, the quay, and the heath. The more unattractive the subject the more masterly is the painting, whether that subject be man or nature. Crabbe is generally accused of giving a gloomy and unfavourable view of human life; but his pathos, when he is pathetic, reaches the extreme limit which sensibility will bear, and in such tales as Phoebe Dawson, Edward Shore, the Parting Hour, the intensity of the effect produced by Crabbe is directly proportioned to the simplicity of the means by which the effect is attained. In painting the agonies of remorse, the wandering reason of sorrow or of crime, he is a master, and the story of 'Peter Grimes' might be cited as an unequalled example of the sublime in common life. None of the great Flemish masters have surpassed Crabbe in minuteness as well as in force of delineation,

and like them his delineation is often most impressive when its subject is most vile and even repulsive."—Shaw's "Hist Eng. Lit.," pp. 398–400 See Allibone's "Crit. Dict. Eng. Lit."

SAMUEL ROGERS.

Samuel Rogers, born at Newington Green, near London, 1763, died 1855, an eminent English poet, was the son of a London banker, in whose house of business he was placed, after having received an efficient private education. From his earliest years he had a predilection for poetry, and at the age of twenty-three produced his first volume of verses, under the title of "An Ode to Superstition, and other Poems." Between the appearance of his first publication and that of his second, "The Pleasures of Memory," which was given to the world in 1792, he travelled upon the Continent and in Scotland. Six years later he brought out another volume, after which he remained silent during fourteen years; for he added nothing to his poetical works until the year 1812, when he published a fragment entitled "Columbus." During this interval, however, he had retired from active participation in the affairs of the bank, and had given himself to the cultivation of the friendship of the celebrities of his time. "The house of Rogers," in St. James's Place, became a little paradise of the beautiful, where, amid pictures and other objects of art, collected with care and arranged with skill, the happy owner nestled in fastidious ease, and kept up among his contemporaries a character in which something of the Horace was blended with something of the Mezenas.

"Jaqueline" was put forth in 1814; "Human Life" in 1819; and in 1822, the poet, then sixty years of age, produced the first part of his "Italy." The complete edition of this latter poem was not published until 1836, when it appeared in a magnificent form, having been illustrated under his own direction, by Stothard, Turner, and Prout, at a cost of £10,000. Up to his ninety-first year he wrote an occasional piece, composed, like all his works, with laborious slowness, and polished line by line into elegance. That Rogers was a shrewd observer and brilliant talker, besides a poet, is evinced by the publication of his "Table Talk," which appeared after his death. "We have in his works a classic and graceful beauty," says an eminent critic, "no slovenly or obscure lines, fine cabinet pictures of soft and mellow lustre, and, occasionally, trains of thought and association that awaken or recall tender heroic feelings." He had been in the habit of taking constant exercise till within a short time before his death, and was at last only prevented from appearing in public by an accident with which he met in the streets. Orton in his "Excelsior" says, "Who has ever

read the works of this noble-hearted poet, without their having produced a grateful and refreshing influence, or without their fiercer passions being softened and calmly elevated? —None, surely!"

"Who has not felt that a loving brother is conversing with him when perusing his 'Pleasures of Memory,' or that a chaste son of nature, with a classically-moulded mind, is their guide through 'Italy'?"

"He has not written much, certainly, when we survey his long life,—but we feel that a deeply pure and noble, an unostentatiously-kind and loving spirit, has dictated every line with which he has blessed the world.

"This poet's kindness and sympathy of heart are so deeply felt in his writings, as they have been displayed in his life. He has not attempted a flight into any wild imaginative regions, but he has sought, and successfully, to throw flowers of beauty over the rugged paths of man, and the ruins o'er which the Past has stalked and shattered with his destructive heel!"—See Beston's "Univ. Biog.", Maunder; Chambers' "Cyc. Eng. Lit.", Shaw's "Hist Eng. Lit."

WILLIAM WORDSWORTH.

"William Wordsworth was born on the 7th of April, 1770, at Cookernmouth, in Cumberland. His parents were of the middle class, and designed him for the Church; but poetry and new prospects turned him into another path. His pursuit through life was poetry, and his profession that of stamp-distributor for the Government, in the counties of Cumberland and Westmoreland. He made his first appearance as a poet in 1793, by the publication of a thin quarto volume, entitled 'An Evening Walk, an Epistle in Verse, addressed to a Young Lady.' In the same year he published 'Descriptive Sketches in Verse, taken during a Pedestrian Tour among the Alps,' of which Coleridge thus writes in his 'Biographia Literaria':—'During the last of my residence at Cambridge, 1794, I became acquainted with Mr Wordsworth's first publication, entitled "Descriptive Sketches," and seldom, if ever, was the emergence of an original poetic genius above the literary horizon more evidently announced.' Two years after, the two poets, then personally unknown to each other, were brought together, at Nether Stowey, in Somersetshire. Coleridge was then in his twenty-fourth, and Wordsworth in his twenty-sixth year. A congeniality of pursuit soon ripened into intimacy, and, in September, 1798, accompanied by Miss Wordsworth, they made a tour in Germany.

"Wordsworth's next publication was the first volume of his 'Lyrical Ballads,' published just after he had left for the Continent, by Joseph Cottle, of Bristol, who purchased the copyright for thirty guineas. But it proved

a great failure, and Cottle was a loser by the bargain. The critics were very severe upon it. Jeffrey in the 'Edinburgh,' Byron in his 'English Bards and Scotch Reviewers,' and James Smith in his 'Rejected Addresses,' and others of less note in the literary world, all fired their shafts of reason and ridicule at him. Many years, therefore, elapsed before Mr. Wordsworth again appeared as a poet. But he was not idle, for in the same year that witnessed the failure of his 'Lyrical Ballads,' he wrote his 'Peter Bell,' though he kept it by him many years before he published it.

"Wordsworth married, in the year 1803, Miss Mary Hutchinson, of Penrith, and settled among his beloved lakes—first at Grasmere, and afterward at Rydal Mount. Southey's subsequent retirement to the same beautiful country, and Coleridge's visits to his brother poets, originated the name of the 'Lake School of Poetry,' by which the opponents of their principles and the critics of the 'Edinburgh Review' distinguished the three poets, whose names are so intimately connected. In 1807, he put forth two volumes of his poems, and in the autumn of 1814 appeared, in quarto form, the celebrated 'Excursion.' It consists of sketches of life and manners among the mountains, intermingled with moral and devotional reflections. It is merely a part of a larger poem, which was to be entitled 'The Recluse,' and to be prefaced by a minor one, delineating the growth of the author's mind, published since his death under the name of 'The Prelude.' 'The Recluse' was to be divided into three parts—the 'Excursion' forms the second of these, the first book of the first part is extant in manuscript, but the rest of the work was never completed.

"No sooner did the 'Excursion' appear, than the critics were down upon it with a vengeance. 'This will never do,' was the memorable opening of the article in the 'Edinburgh.' A few thought it 'would do,' and praised it, but while it was still dividing the critics, 'Peter Bell' appeared, to throw among them yet greater differences of opinion. The demerits of the poet laughed still louder than before, while his admirers believed, or affected to believe, that it added to the author's fame. Another publication the next year—'The White Doe of Rylstone'—was even more severely handled by one party, while, with 'the school,' it found still greater favour than anything that he had written. In 1820, he published his noble series of 'Sonnets to the River Duddon,' which contain some of his finest poetry. Two years after appeared his 'Ecclesiastical Sonnets,' which were composed at the same time that Southey was writing his 'History of the Church.'

"In 1831 he visited Scotland, and, on his way to the Lakes, had an affecting interview—the last he ever had—with Sir Walter, who was rapidly failing, and was about to set off for an Italian clime. The evening of the 22nd

September was a very sad one in his antique library. Lockhart was there, and Allan, the historical painter. Wordsworth was also feeble in health, and sat with a green shade over his eyes, and bent shoulders, between his daughter and Sir Walter. The conversation was melancholy, and Sir Walter remarked that Smollett and Fielding had both been driven abroad by declining health, and had never returned. Next morning he left Abbotsford, and his guests retired with sorrowful hearts. Wordsworth has preserved a memento of his own feelings in a beautiful sonnet. In 1833 he visited Staffa and Iona. The year 1834 was a sort of era in his life, by the publication of his complete works in four volumes. His friends, however, now began to fall around him. That year poor Coleridge bade adieu to his weary life. This must have touched many a chord of association in Wordsworth's heart. In 1836, his wife's sister, and his constant friend and companion, died, and blow followed blow in fatal succession.

"As if to console him for the loss of so many that were dear to his heart, worldly honours began to be heaped upon him. In 1835, 'Blackwood's Magazine' came out strongly in his defence. In 1839, amid the acclamations of the students, he received the degree of Doctor of Civil Law from Oxford University. In 1842 he received a pension of £300 a year, with permission to resign his office of stamp-distributor in favour of his son. Next year he was appointed to the laureateship left vacant by the melancholy death of Southey. After this he lived a quiet and dignified life at Rydal, evincing little apparent sympathy with the arduous duties and activities of the every-day world—a world which he left, calmly and peacefully, at a good old age, on the 23rd of April, 1850.

"No author in the English language has so divided the critics as William Wordsworth. A few place him in the first class of our poets, while the large majority, certainly, of readers see nothing in his poetry that can fairly give him such a rank. Gladly would I add my humble testimony in unison with that of his ardent admirers, if I honestly could, but, whether right or wrong, I cannot. I cheerfully grant that his style is simple and often vigorous, that his versification is smooth and easy, that his blank verse is manly and idiomatic; that he shows great power of minute and faithful description, and that, throughout his poetry, may be found sentiments of pure morality and deep wisdom, such as must ever exert a happy moral influence. And yet he never moves me; there is no passion in him, there seems to be a want of naturalness in most that he has written; he never warms me to admiration, or melts me to tenderness. Southey himself has, to my mind, well expressed the real fault of both his mystical brethren—'Both Coleridge and Wordsworth, powerfully as they can write,

and profoundly as they usually think, have been betrayed into the same fault—that of making things easy of comprehension in themselves, difficult to be comprehended by their way of stating them. Instead of going to the natural springs for water, they seem to like the labour of digging wells.

"The following estimate of his character, from a recent critic, seems to me very just — 'His devotion to external nature had the power and persuasiveness of a passion; his perception of its most minute beauties was exquisitely fine; and his portraiture, both of landscapes and figures, were so distinctly outlined as to impress them on the mind almost as vividly and deeply as the sight of them could have done. But he was defective in the stronger passions, and hence, in spite of the minuteness of his portraiture of character, he failed to produce real human beings capable of stirring the blood, and what was even more serious, he himself was incapacitated from feeling a genial and warm sympathy in the struggles of modern man, on whom he rather looked as from a distant height with the commiseration of some loftier nature. From the characteristics enumerated arose the great faults of his works. His landscape paintings are often much too minute. He dwells too tediously on every small object and detail, and from his over-intense appreciation of them, which magnifies their importance, rejects all extrinsic ornaments, and occasionally, though exceptionally, adopts a style bare and meagre, and even phrases tainted with mean associations. Hence all his personages — being without reality — fail to attract, and even his strong domestic affections, and his love for everything pure and simple, do not give a sufficient human interest to his poems. His prolixity and tediousness are aggravated by a want of artistic skill in construction, and it is owing to this that he is most perfect in the sonnet, which renders the development of these faults an impossibility, while it gives free play to his naturally pure, tasteful, and lofty diction. His imagination was majestic, his fancy lively and sparkling, and he had a refined and Attic humour, which, however, he seldom called into exercise.'"—Cleveland's "Eng. Lit. 19th Cent."

SAMUEL TAYLOR COLERIDGE

"Samuel Taylor Coleridge, born 1772, died 1834, 'the most imaginative of modern poets,' was the son of the Rev John Coleridge, vicar of Ottery, and was born at that place in the year 1772. Losing his father in early life, he obtained, by the kindness of a friend, a presentation to Christ Church Hospital, London 'I enjoyed,' he says, 'the inestimable advantage of a very sensible, though at the same time a very severe master, the Rev. James

Bowyer, who early moulded my taste to the preference of Demosthenes to Cicero, of Homer and Theocritus to Virgil, and again of Virgil to Ovid, &c.' He made extraordinary advances in scholarship, and amassed a vast variety of miscellaneous knowledge, but in that random, desultory manner which through life prevented him from accomplishing what his great abilities qualified him for achieving. His reputation at Christ Church promised a brilliant career at Cambridge, which university he entered in 1790, in his nineteenth year. In 1794 he became acquainted with the poet Southey, then a student at Balliol College, Oxford, and a warm friendship soon ripened between them, and at Bristol they formed the resolution, along with a third poet, Lovell, of founding what they termed a Pantisocracy, or a republic of pure freedom, on the banks of the Susquehanna, in Pennsylvania. In 1795 the three poets married three sisters, the Misses Fricker, of Bristol, and thus the whole pantisocratic scheme was upset.

"After his marriage, Coleridge settled at Clevedon, near Bristol, and projected many plans of industrious occupation in the fields of literature, but he soon became tired of this retreat, and removed to Bristol, where he was materially aided in his designs of publication by that most generous and sympathizing publisher, Joseph Cottle. He first started a weekly political paper, called the 'Watchman,' most of which he wrote himself, but from his indolent irregularity, the work stopped at the tenth number. Failing in this, he retired, in the latter part of 1796, to a cottage in Nether Stowey, in Somersetshire, on the grounds of his friend and benefactor, Mr Poole, and near Mr Wordsworth. He was at this time in the habit of contributing verses to one of the London papers, as a means of subsistence, and it was while residing here that the greater part of his poems were composed, though many were not published till later than were his 'Lyrical Ballads,' 'Christabel,' the 'Ancient Mariner,' and his tragedy of 'Remorse.'

"In 1798 he was enabled, through the munificence of Mr Thomas Wedgwood, to travel in Germany, and to study at some of its famed universities. He was very industrious in the study of the literature and philosophy of that country, and may be considered as the introducer of German philosophy to the notice of British scholars. After his return from Germany, Coleridge settled with his family at Keswick, in Cumberland, near the 'Lakes,' in which region Wordsworth and Southey resided, and hence the appellation of 'Lake Poets,' given to these three individuals. In the meantime, his habit of opium-eating, into which he had been seduced from its apparent medicinal effects, had gained tremendously upon him, and had undermined his health. There is no portion of literary history more sad than that which reveals the tyrannical power which that dreadful habit had

over him, and his repeated but vain struggles to overcome it. It made him its victim, and held him, bound hand and foot, with a giant's strength. In consequence of his enfeebled health, he went to Malta in 1804, and returned in 1806. From this period till about 1816, he led a sort of wandering life, sometimes with one friend and sometimes with another, and much of the time separated from his family, supporting himself by lecturing, publishing, and writing for the London papers. The great defect in his character was the want of resoluteness of will. He saw that his pernicious habit was destroying his own happiness, and that of those dearest to him, entangling him in meanness, deceit, and dishonesty, and yet he had not the strength of will to break it off.

"In 1816 he placed himself under the care of Mr. Gillman, a physician in Highgate, London, and with his generous family he resided till his death. Most of his prose works he published between the years 1817 and 1825—the two 'Lay Sermons,' the 'Biographia Literaria,' the 'Friend,' in three volumes, and the 'Aids to Reflection,' and the 'Constitution of the Church and State.' After his death, which took place on the 25th of July, 1834, collections were made of his 'Table Talk,' and other 'Literary Remains.'

"Few men have exerted a greater influence upon the thinking mind of the nineteenth century than Samuel Taylor Coleridge, whether we regard his poetry or his prose writings. He wrote, however, for the scholar as few rather than for the reading many. Hence he has never become what may be called a popular writer, and never will be. But if he exerted not so great an influence upon the popular mind directly, he did indirectly through those who have studied and admired his works, and have themselves popularized his own recondite conceptions. His 'Aids to Reflection in the Formation of a Manly Character' is a book full of wisdom, of sound Christian morality, and of the most just observations on life and duty, and from his 'Series of Essays—the Friend,' might be culled gems of rich, and beautiful, and profound thought that would make a volume of priceless worth. His poetry unites great vividness of fancy to a lofty elevation of moral feeling and unsurpassed melody and versification; but then much of it must be said to be obscure. He himself, in fact, admits this, when he says, in a later edition of one of his poems, that where he appears unintelligible, 'the deficiency is in the reader.' Still, there is enough that is clear left to delight, instruct, and exalt the mind, and few authors have left to the world, both in prose and poetry, so much delicious and invigorating food on which the worn spirit may feed with pleasure and profit, and gain renewed strength for the conflicts of the world, as this philosophic poet and poetic philosopher.

"In conversation, Coleridge particularly shone. Here, probably, he never had his equal, so that he gained the title of the 'Great Conversationalist.' 'It is deeply to be regretted,' says an admiring critic, 'that his noble genius was, to a great extent, frittered away in conversation, which he could pour forth, unpremeditatedly, for hours, in uninterrupted streams of vivid, dazzling, original thinking.' 'Did you ever hear me preach?' said Coleridge to Lamb. 'I never heard you do anything else,' was his friend's reply. Certainly through this medium he watered with his instructions a large circle of discipleship, but what treasures of thought has the world lost by his unwillingness to make his pen the mouthpiece of his mind!"—Cleveland's "Eng. Lit. 19th Cent." See Allibone's "Crit. Dict. Eng. Lit.," Gilfillan's "Literary Gallery."

ROBERT SOUTHEY.

Robert Southey, born at Bristol, 1774; died at Keswick, Cumberland, 1843; an eminent English poet and general writer, was the son of a linen draper at Bristol, and was sent to Westminster School in 1788, from which establishment he was dismissed four years afterwards, in consequence of having written a sarcastic attack upon the system of corporal punishment pursued in the school. He was, however, entered of Balliol College, Oxford, it being intended that he should take holy orders. For this pursuit he himself had little sympathy, indeed, he was quite unqualified for it, being then a sceptic both in politics and religion. At Oxford he declared that he learned only two things—to row and to swim, but, even while there, that literary industry, which is almost without a parallel, became a habit with him. About a year after leaving Oxford, he made the acquaintance of Coleridge, and the two poets married on the same day two sisters. After supporting himself for a short time by lecturing on history, in Bristol, he sold his poem, entitled "Joan of Arc," to Cottle, the Bristol bookseller, for fifty guineas. His maternal uncle, the Rev. Mr. Hill, chaplain of the British factory at Lisbon, at whose expense Southey had been kept at Oxford, visited England shortly after his nephew's first appearance as a poet, and endeavoured to induce him to enter the Church, but although Southey had by this time become reconciled to her doctrines, he steadily refused to take orders. On his uncle's return to Lisbon, Southey accompanied, and remained in Spain and Portugal during six months. In 1796 he produced "Letters from Spain and Portugal," and in the following year entered himself as a student of the law at Gray's Inn. He wrote to his publisher, "I advance with sufficient rapidity in Black-

stone and 'Madoc' I hope to finish my poem and begin my practice in about two years." At the end of this time the poem was completed, but the law was given up as impracticable. After a second visit to Lisbon, he obtained, upon his return to England, an appointment as private secretary to the Chancellor of the Exchequer for Ireland, but in six months the poet relinquished what he called "a foolish office and a good salary." This was in 1801, and with this year dates his entrance upon literature as a profession. He obtained sufficient employment from the booksellers, and after making several successful appearances as an author, he, in 1804, settled at Greta Hall, near Keswick, Cumberland, where the remaining years of his life were passed. In 1807 he received a pension from the Government; in 1813 he succeeded Mr. Pye as poet laureate; and under the ministry of Sir Robert Peel, a second pension of £800 per annum was bestowed upon him. He was at the same time offered a baronetcy by Sir Robert, but this Southey declined, because too poor to support the dignity. He lost his first wife in 1837, and two years later was united to Miss Caroline Bowles, the poetess. He was the author of more than one hundred volumes of poetry, history, travels, &c.; and, moreover, produced one hundred and twenty-six papers of various lengths, upon history, biography, politics, and general literature. The principal efforts of his life of unwearying industry were, "Joan of Arc", "Madoc"; "Thalaba, the Destroyer"; "The Curse of Kehama," poems—the lives of Nelson, Bunyan, John Wesley, Kirke White, prefixed to his "Remains," the History of the Peninsular War, of Brazil, and of Portugal, "Sir Thomas More, or, Colloquies upon the Church", "The Doctor", and essays moral and political. His "Life and Correspondence," edited by his son, were published in 1850. His son-in-law, the Rev. J. Wood Warter, also gave to the public his commonplace books—See Shaw's "Hist. Eng. Lit."; Chambers' "Cyc. Eng. Lit."; "Life of Southey," by Warter.

CHARLES LAMB.

Charles Lamb, born in London, 1774, died at Edmonton, 1834; a distinguished English essayist and humorist, was the son of a clerk to Mr. Salt, a benchman of the Inner Temple, in which legal stronghold he first saw the light. He was sent at an early age to Christ's Hospital, where Coleridge was his schoolfellow. Reared in the very heart of the metropolis, he throughout life evinced a strong perception of the splendour, squalidness, excitement, and oddities of the great world of London. "I often shed tears," he said, "in the motley Strand, for fulness of joy at so much life." An impediment in his speech prevented his

gaining an exhibition at the university, and, in 1792, he became a clerk in the India House, a post he retained during thirty-three years. With the exception of one terrible circumstance, his life was very uneventful. In 1796 his sister, worn out by constant toil at her needle, took her mother's life in an uncontrollable fit of frenzy. He first appeared as an author in a small book of poems, published in conjunction with Coleridge and Lloyd. Although this was severely handled by the "Anti-Jacobin," Lamb was not deterred from authorship, for, some time afterwards, he produced a drama, entitled "John Woodvill." His delightful "Essays of Elia," upon which his fame mainly rests, were first printed in the "London Magazine." He was highly esteemed by a large intellectual circle, among which may be named his life-long friend Coleridge, Leigh Hunt, Southey, Rogers, and Talfourd. The last gentleman published "Lamb's Letters," and "Final Memorials," in 1848, and those who would fully appreciate his captivating essays, and morsels of autobiography scattered through his writings, should consult these tributes to a genial and estimable man. His complete works include two volumes of verse, the "Essays of Elia," and "Specimens of English Dramatic Poets who lived about the time of Shakspeare." The "Farewell to Tobacco," "Essay on Roast Pig," "Christ's Hospital Thirty Years Ago," and the "Old Benchers of Lincoln's Inn," may be mentioned as representative bits of his refined, quaint, easy humour. In one of his last essays of "Elia," he records his feelings on being released from drudgery at the India House, in a delightful manner. The paper is called "The Superannuated Man," and the event happened in 1825. His death was the consequence of what was at first thought but a slight accident. For quaint, genial, and unconventional humour, Lamb has, perhaps, never been excelled—See Shaw's "Hist. Eng. Lit."; Professor Spalding, Beeton's "Dict. Univ. Biog.", Chambers' "Cyc. Eng. Lit."

WILLIAM SOTHEY.

William Sotheby, born in London, 1757; died 1833, an English writer, who, after serving as an officer in the 10th Dragoons, retired to his estate near Southampton, where, as well as in London at a subsequent period, he devoted his leisure to literature. He produced some tragedies and poems, and translated Wieland's "Oberon," the "Georgios" of Virgil, and Homer's "Iliad" and "Odyssey."

WILLIAM Lisle BOWLES.

"William Lisle Bowles, born 1762, died 1850, the son of the Rev. William Thomas

Bowles, vicar of King's-Sutton, Northamptonshire, was born at that place on the 25th of September, 1762. In 1766 he was placed on the Wykeham foundation at Winchester, under Dr. Joseph Warton. Naturally a timid, diffident boy, he ever expressed a grateful obligation to the kind encouragement he received from that eminent man, who sympathized very cordially with any manifestations of poetic talents. During his last year at Winchester, he was at the head of the school, and in consequence of this distinction he was elected, in 1781, a scholar of Trinity College, Oxford. In 1783 he gained the chancellor's prize for Latin verse, the subject being *Calpe Obsessa*, 'The Siege of Gibraltar.' In 1789 he published twenty of his beautiful sonnets, which were followed in the same year by 'Verses to John Howard, on his State of the Prisons and Lazarettos,' and in 1790 by 'The Grave of Howard.' These and other poetical works were collected in 1796, and so well were they received, that repeated editions were published.

"In 1797 he was married to Magdalen, daughter of the Rev Charles Wake, prebendary of Westminster. She died some years before him, leaving no children. Having entered the ministry, he obtained the vicarage of Bremhill in 1804, which was his constant residence for nearly a quarter of a century. In the latter part of his life he resided at Salisbury, where he died on the 7th of April, 1850.

"It would be difficult to enumerate all of Mr. Bowles's publications, but the following are his principal poems: 'The Battle of the Nile,' published in 1799, 'The Sorrows of Switzerland,' in 1801; 'The Spout of Discovery, or Conquest of Ocean,' in 1805, 'The Missionary of the Andes,' in 1815, 'The Grave of the Last Saxon,' in 1822, 'St John in Patmos,' in 1832. His last poetical compositions were contained in a volume published in 1837, entitled 'Scenes and Shadows of Days Departed, a Narrative, accompanied by Poems of Youth, and some other poems of Melancholy and Fancy, in the Journey of Life from Youth to Age.' He also printed several editions of a pleasing little volume of simple poetry, entitled 'The Village Verse-Book,' written to excite in the youthful mind the first feelings of religion and humanity, from familiar rural objects.

"In 1807, Mr Bowles edited 'The Works of Alexander Pope, in Verse and Prose,' in ten volumes, and in this labour (it would seem not of love) he displayed, as editor, what is rather a singular phenomenon in the literary world, prepossessions adverse to the claims and merits of his author. He laid down this proposition as a universal truth, 'that all images drawn from what is beautiful or sublime in the works of nature, are more beautiful and sublime than any images drawn from art, and that they are therefore, *per se*, more

poetical.' The truth of this dogma was of course warmly disputed, and Campbell, Byron, and others entered into the contest in behalf of Pope. The latter, doubtless, had the better of the argument: a pyramid may raise as strong emotions in the breast as the mountain, and, as Byron said, a ship in the wind, with all sails set, is a more poetical object than 'a hog in the wind,' though the hog is all nature, and the ship all art.

"Mr Bowles is probably more indebted for his fame to his Sonnets than to any of his other writings. Of these, Mr. Hallam, in an address recently delivered at the anniversary of the Royal Society of Literature, thus speaks: 'The Sonnets of Bowles may be reckoned among the first fruits of a new era in poetry. They came in an age when a commonplace facility in rhyming on the one hand, and an almost nonsensical affectation in a new school on the other, had lowered the standard so much, that critical judges spoke of English poetry as of something nearly extinct, and disdained to read what they were sure to disapprove. In these sonnets there was observed a grace of expression, a musical verification, and especially an air of melancholy tenderness, so congenial to the poetical temperament, which still, after sixty years of a more propitious period than that which immediately preceded their publication, preserves for their author a highly respectable position among our poets.'—Cleveland's "Eng. Lit. 19th Cent." See Allibone's "Crit. Dict. Eng. Lit.", Chambers' "Cyc. Eng. Lit."

WALTER SAVAGE LANDOR.

Walter Savage Landor, born 1775, died 1864. "His father was a gentleman of good family and wealthy circumstances residing in Warwickshire. The son entered Rugby at an early age, and thence proceeded to Trinity College, Oxford. Like many others who have taken important literary positions, he left the university without a degree, and though intended at first for the army, and afterwards for the bar, he declined both professions, and threw himself into literature, with the assistance of a liberal allowance from his father. In 1795 his first work—a volume of poems—appeared, followed early in the present century by a translation into Latin of 'Gebir,' one of his own English poems. Landor had no small facility in classical composition, and he appeared to have the power of transporting himself into the times and sentiments of Greece and Rome. This is still more clearly seen in the 'Heroic Idylls' (1820), in Latin verse, and the reproduction of Greek thought in 'The Hellenios' is one of the most successful attempts of its kind. At the death of his father, the poet found himself in possession of an extensive estate, but longing for

a life of greater freedom and less monotony than that of an English country gentleman, he sold his patrimony, and took up his abode on the continent, where he resided during the rest of his life, with occasional visits to his native country. The republican spirit which led him to take part as a volunteer in the Spanish rising of 1808 continued to burn fiercely to the last. He even went so far as to defend tyrannicide, and boldly offered a pension to the widow of any one who would murder a despot. Between 1820 and 1830 he was engaged upon his greatest work, 'Imaginary Conversations of Literary Men and Statesmen.' This was followed in 1831 by 'Poems,' 'Letters by a Conservative,' 'Satire on Satirists' (1836), 'Pentameron and Pentalogue' (1837), and a long series in prose and poetry, of which the chief are the 'Hellenes,' enlarged and completed, 'Dry Sticks Fagoted,' and 'The Last Fruit off an old Tree.' He resided towards the close of his life at Bath; but some four or five years before his death a libel on a lady, for which he was condemned to pay heavy damages, drove him again from his country, and he retired to his Italian home near Florence, and there in serene old age 'the Nestor of English poets,' one of the last literary links with the age of the French Republic, passed quietly away. He died on the 17th of September, 1864, an exile from his country, misunderstood, from the very individuality of his genius, by the majority of his countrymen, but highly appreciated by those who could rightly estimate the works he has left behind him.

"It has been well said of the author of 'Imaginary Conversations,' that no writer presents 'as remarkable an instance of the strength and weakness of the human understanding.' Landor was a man of refined tastes and cultured mind. A gentleman by birth, every line of his writings gives proofs of the learned and polished intellect. But unhappily his great powers were marred by the heedlessness and rashness of his disposition, strong passions, and an unrestrained will. There is no regard for the thoughts and feelings of others. He, therefore, is too fond of paradox and unfounded assertion. His opinion must be received, because it is his; he runs against every one else, and believes what no one else believes, and scorns those ideas which have received universal assent. Thus, Napoleon Buonaparte was a man of no genius; Alfieri the greatest man that Europe has seen; Pitt was a poor creature, and Fox a charlatan. It was this unhappy inconsistency, paradox, and wilfulness, which prevented his writings obtaining that position which was their due. His style is nervous and graceful. In the 'Imaginary Conversations' the tones and manners of the age or individual are well rendered, and the whole work is evidently that of a man deeply in earnest, yet wanting in that gentleness, considerateness, and prudence,

which are required in a really valuable production."—Shaw's "Hist. Eng. Lit.," pp. 459, 460

THOMAS MOORE.

Thomas Moore, born at Dublin, 1789, died 1852, a celebrated poet, was the son of a small tradesman at Dublin, and after receiving some education at a school in the same city, was entered of Trinity College, Dublin, in 1794. He had already commenced rhyme-making, and had inserted two poems in a Dublin Magazine. His collegiate career was somewhat distinguished, but being of the Roman Catholic faith, he was not permitted to take honours. About 1799 he went to London, and entered himself of the Middle Temple, with the view of adopting the law as his profession. In 1801 he produced the "Odes of Anacreon," which he had composed while at college, and in the following year the "Poetical Works of the late Thomas Little," a collection of lyrics in imitation of Catullus. He now began to be introduced to the fashionable circle in which, throughout his after-life, he sought to move. Through the influence of Lord Moira he was, in the following year, appointed to a post at Bermuda, but finding, on his arrival, that the situation was distasteful to him, he returned almost immediately. He pursued his homeward journey throughout the United States, and visited New York, Virginia, Boston, Niagara, and Quebec. Soon after his arrival in England, he put forth his "Odes and Epistles," which being severely criticised by Jeffrey, led to the "bloodless duel" between himself and that gentleman, satirized by Byron in his "English Bards and Sooty Reviewers." At this period he was much courted by the noble and the fashionable, and was a constant guest at Holland and Lansdown Houses. He had a sweet voice, and being a good musician, was in the habit of singing the melodies of his native land with much success at aristocratic reunions. This fact led to his engaging himself to write a series of Irish melodies, the accompaniments to which were to be adapted from Irish airs by Sir John Stevenson. This task was not completed until 1834. Of a similar character were his "National Airs" and "Sacred Songs." In 1812, his friend Mr. Perry, editor of the "Morning Chronicle," negotiated on his behalf with the Messrs. Longman the sale of a quarto volume of poems, for which Moore was to receive 3,000 guineas. Five years afterwards, this poem appeared under the title of "Lalla Rookh," and was immediately highly successful. This brilliant composition was something quite new to the public, who were captivated with its rich colouring, its melody, and its oriental spirit. The "Fudge Family in Paris" was his next work, and was the result of a visit

to the French capital, made in company with Mr Rogers. He soon afterwards learned that his deputy at Bermuda, "after keeping back from him the proper receipts of his office, had made free with the proceeds of a ship and cargo deposited in his hands." For this, Doctors' Commons made a claim upon him to the amount of £6,000. The poet's friends proffered assistance, but he honourably resolved to pay off the claim out of the earnings of his pen. The remaining years of his life may be described as an unintermitting pursuit of poetry, prose, and fashionable society. As Byron said, he dearly loved a lord, and was never so happy as when he was in the presence of a noble. The simple enumeration of his chief productions will show, however, that he did not trifle with or neglect the magnificent gifts with which nature had endowed him. During the subsequent twenty years he laboured incessantly, and gave to the world, among others, "The Loves of the Angels," a poem, "The Epicurean," a prose-poetical romance; "Fables of the Holy Alliance," "Memoirs of Captain Rock;" "The Summer Fête;" "The Life of Lord Edward Fitzgerald;" "The History of Ireland;" and "The Life of Sheridan." Some time previously to the year 1821, Lord Byron entrusted Moore with his manuscript autobiography, which was to be published for Moore's benefit, but not until after Byron's death. In 1821 Moore sold the MS to Murray, and engaged to edit it for the sum of 2,000 guineas. In 1824 Byron died, but Lady Byron, deeming that the publication of the autobiography was calculated to injure the character of her husband and his family, offered to repay to Mr. Murray the sum he had advanced to Moore. This the poet would not accede to; but, after some altercation, Moore himself repaid the sum he had obtained from the publisher, and the MS. was burnt. He, however, wrote a "Life of Byron" for the Messrs. Longman for a like sum. As a poet, he displayed grace, pathos, tenderness, and a luxuriant imagination; his melody was tender and flowing, but it was deficient in power and naturalness. His literary merits obtained for him, in 1835, a pension of £300 per annum. The "Irish Melodies" and "Lalla Rookh" have passed through many editions, and are still exceedingly popular. During the last years of his life, Moore was engaged in completing a collected edition of his poetical works, which was published after his death. His character was vain, but kindly, and many proofs of his goodness of heart appear in the "Memoirs and Correspondence of Thomas Moore," edited by Earl Russell in 1855—Shaw's "Hist. Eng. Lit.;" Dr Angus's "Handbook of Eng. Lit.," Earl Russell's "Memoirs of Moore;" Chambers's "Cyc. Eng. Lit.;" Professor Spalding.

JOHN HOOKHAM FRERE.

John Hookham Frere, born 1769, died 1846, a friend of Canning, whom he assisted in the paper called "The Anti-Jacobin," was Chargé d'Affaires in Spain with General Moore, and afterwards Resident at Malta, where he died, aged 77. He was the author of the once celebrated satiric poem, published in 1817, entitled "Prospectus and Specimen of an intended National Work by Wilham and Robert Whistlecraft, &c." It was written in "ollava rima," and was a clever burlesque of romantic writings, with here and there a touch of real poetry. It was the model on which Byron wrote his "Beppo." He was also the author of the "War Song of Brunenburg," published by Ellis as a fourteenth century production, but really written by the author when at school at Eton, during the great discussion on the "Rowley Poems," by Chatterton. Frere, also, made an admirable translation into English verse of the "Acharnians," "Knights," "Birds," and "Frogs" of Aristophanes, which was printed at Malta.

THOMAS CAMPBELL.

Thomas Campbell, born at Glasgow 1777, died at Boulogne 1844, one of the most chaste of modern poets, was the youngest of a family consisting of eleven sons and daughters. After passing through the University of Glasgow, in which he excelled as a Greek scholar, he went to Edinburgh, where, in 1799, he published his "Pleasures of Hope," which Byron, who ought to be a judge, pronounced to be "one of the most beautiful didactic poems in the language." It, however, has some of the faults of a juvenile performance, notwithstanding the splendour of its diction, and the fervour with which it is throughout imbued. The profits arising from this performance enabled him to visit the Continent. During this tour he had a view from a distance of the battle of Hohenlinden, which he afterwards celebrated in his epic poem of that name. On his return to Edinburgh he continued to write, but in 1803 removed to London, where he began to pursue literature as a profession. In 1806 he received from the Fox Ministry a pension of £200 a year, which he enjoyed for life. In 1809 he published his "Gertrude of Wyoming," which Lord Jeffrey pronounced "a polished and pathetic poem in the old style of English pathos and poetry." It is unquestionably superior to the "Pleasures of Hope" in purity of diction, and in every other quality its equal. In 1820 he became the editor of the "New Monthly Magazine," which post he held till 1830. In 1824 appeared his "Theodoric," a poem of great sweetness, though deficient in power. In 1831 he established the "Metropolitan Maga-

zine," which he managed only a short time. In 1842 he published his "Pilgrim of Glencoe," which did not raise his poetical character above the point it already had attained. During his intervals of repose from severer duties, he occasionally produced smaller effusions, which, from their strength and beauty, have long kept possession of the popular mind. His lyrics are, perhaps, the noblest bursts of poetical feeling, fervour, and enthusiasm, that have ever flashed from any poet. Campbell, also, wrote several prose biographies and other works. He was elected twice to the Lord Rectorship of Glasgow University, and took an active part in forming the London University, now University College, which he indeed claimed the merit of originating. His body rests in Westminster Abbey, where, near the centre of the Poet's Corner, there is a marble statue of him by Marshall.—Shaw's "Hist. Eng. Lit."; Dr. Angus's "Handbook", Beeton's "Dict. Univ. Biog."; Allibone's "Crit. Dict. Eng. Lit."

MATTHEW GREGORY LEWIS.

Matthew Gregory Lewis, born in London, 1775, died at sea 1818, an English novelist, was the son of a wealthy man, who was Deputy Secretary-at-War. After studying at Christchurch, he went to Germany, where he became acquainted with Gothe, and imbibed a taste for the mysterious and the tragic. The best-known of his romances is the "Monk," first published in 1794, a work charged with horrors and libertinism of spirit. He was, nevertheless, a kind and charitable man, as was evidenced by his treatment of the slaves upon the Jamaica estates he inherited from his father. He was a fluent versifier, and his "Alonso the Brave" is still found to contain interest. In 1812 he produced a drama entitled "Timour the Tartar," and subsequently a work called "Residence in the West Indies," since reprinted in Murray's Home and Colonial Library.

WALTER SCOTT

Walter Scott was born in Edinburgh in 1771, died 1832. His mother was daughter of Dr. Ruthorford, Professor of Medicine in the University of that city. By both sides he was connected with those ancient Border families whose deeds and characters his genius was to make immortal. A weakly constitution, and a lameness which he contracted in early life, induced his friends to send him into the country, and his boyhood was spent near Kelso, within reach of many of the scenes which he has enshrined in his writings. When but thirteen years of age he read Percy's "Reliques," and that work

acted upon his fancy as Spenser's "Fairy Queen" acted upon the fancy of Cowley, exciting an intense love for poetry, and especially for poetry of the ballad form. At the High School of Edinburgh, and at the University, he gained no great character for scholarship, being averse to Greek, addicted to athletic sports, and fond of miscellaneous reading. He acquired, however, a taste for German literature, which was then beginning, under the patronage of Henry Mackenzie, the author of the "Man of Feeling," to attract attention. Afterwards, among his first literary productions, he published, in 1796, translations of Burger's "Lenore" and "The Wild Huntsman." At Gilsland he became acquainted with Miss Carpenter, whom he married. The young couple retired from Edinburgh to reside at Lasswade, and Scott's life was henceforth one of severe study. In 1799 appeared his translation of "Gotz of the Iron Hand," and the same year he obtained the appointment of Sheriff-substitute of Selkirkshire, worth about £800 a year. Scott now made some of his *rands*, as he called them, into the districts of Laddesdale and Annandale, in continuation of a plan he had already formed for collecting Border ballads. In 1802 the result appeared in the publication of the "Minstrelsy of the Scottish Border." In the care with which this work was compiled, containing, as it did, some forty pieces never before published, and in the wide and picturesque learning with which the whole was illustrated, might have been seen the germs of that taste for romantic poetry, as well as for antiquarian lore, which was soon to make him, in those fields, the first man of his country or age. He next edited the romance of "Sir Tristram," which he supposed to have been written by Thomas the Rhymer, who flourished about 1280. This tale he illustrated with a commentary, and completed by adding a number of lines in imitation of the original. He now changed his residence to Ashieston on the Tweed, and in 1805 published "The Lay of the Last Minstrel," the first of those works which were to exercise such influence on our later literature. The success of this volume was immense, and it suggested to Scott that poetry was his calling rather than the bar.—Shaw's "Hist. Eng. Lit."; Dr. Angus's "Handbook", Chambers's "Cyc. Eng. Lit."; Maunder's "Biog. Dict.", Beeton's "Dict. Univ. Biog."; "Life of Sir Walter Scott," by J. G. Lockart, Washington Irving's Sketch of his Visit to Abbotsford.

GEORGE GORDON, LORD BYRON.

"George Gordon, Lord Byron, was born in London in 1788, and was the son of an unprincipled profligate and of a Scottish heiress of ancient and illustrious extraction,

but of a temper so passionate and uncontrolled, that it reached, in its capricious alternations of fondness and violence, very nearly to the limit of insanity. Her dowry was speedily dissipated by her worthless husband, and the lady, with her boy, was obliged to retire to Aberdeen, where they lived for several years in very straitened circumstances. The future poet inherited from his mother a susceptibility almost morbid, which such a kind of early training must have still further aggravated. His personal beauty was remarkable, but that fatality that seemed to poison in him all the good gifts of fortune and nature, in giving him 'a head that sculptors loved to model,' afflicted him with a slight malformation in one of his feet, which was ever a source of pain and mortification to his vanity. He was about eleven years old when the death of his grand-uncle, a strange, eccentric, and misanthropic recluse, made him heir-presumptive to the baronial title of one of the most ancient aristocratic houses in England—a house which had figured in our history from the time of the Crusades, and had been for several generations notorious for the vices, and even crimes, of its representatives. With the title he inherited large, though embarrassed estates, and the noble picturesque residence of Newstead Abbey, near Nottingham. This sudden change in the boy's prospects of course relieved both mother and child from the pressure of almost sordid poverty, and he was sent first to Harrow School, and afterwards to Trinity College, Cambridge. At school he distinguished himself by his moody and passionate character, and by the romantic intensity of his youthful friendships. Precocious in everything, he had already felt with morbid violence the sentiment of love. At college he became notorious for the irregularities of his conduct, for his contempt of academical discipline, and for his friendship with several young men of splendid talents but sceptical principles. He was a greedy, though desultory reader, and his imagination appears to have been especially attracted to Oriental history and travels.

"It was while at Cambridge that Byron made his first literary attempt in the publication of a small volume of fugitive poems, entitled 'Hours of Idleness, by Lord Byron, a Minor.' This collection, though in no respect inferior to the youthful essays of nineteen out of every hundred young men, was seized upon and most severely criticised in the 'Edinburgh Review,' a literary journal then just commencing that career of brilliant innovation which rendered it so formidable. The judgment of the reviewer as to the total want of value in the poems was perfectly just; but the unfairness consisted in so powerful a journal invidiously going out of its way to attack such a very humble production as a volume of feeble and pretentious

commonplaces written by a young lord. The criticism, however, threw Byron into a frenzy of rage. He instantly set about taking his revenge in the satire 'English Bards and Scotch Reviewers,' in which he involved in one common storm of invective not only his enemies of the 'Edinburgh Review,' but almost all the literary men of the day—Walter Scott, Moore, and a thousand others, from whom he had received no provocation whatever. He soon became ashamed of his unreasoning and indiscriminate violence, tried, but vainly, to suppress the poem, and became indeed, in after-life, the friend and sincere admirer of many of those whom he had lampooned in this burst of youthful retaliation. Though written in the classical, declamatory, and regular style of Gifford, himself an imitator of Pope, the 'English Bards' shows a favour and power of expression which enables us to see in it, dimly, the earnest of Byron's intense and fiery genius, which was afterwards to exhibit itself under such different literary forms.

"Byron now went abroad to travel, and visiting countries then little frequented, and almost unknown to English society, he filled his mind with the picturesque life and scenery of Greece, Turkey, and the East, and accumulated those stores of character and description which he poured forth with such royal splendour in his poems. The two first cantos of 'Childe Harold' absolutely took the public by storm, and carried the enthusiasm for Byron's poetry to a pitch of frenzy of which we have now no idea, and at once placed him at the summit of social and literary popularity. These were followed in rapid and splendid succession by those romantic tales, written somewhat upon the plan which Scott's poems had rendered so fashionable, the 'Ghaour,' 'Bride of Abydos,' 'Corsair,' 'Lara.' As Scott had drawn his materials from feudal and Scottish life, Byron broke up new ground in describing the manners, scenery, and wild passions of the East and of Greece—a region as picturesque as that of his rival, as well known to him by experience, and as new and fresh to the public he addressed. Returning to England in the full blaze of his dawning fame, the poet became the hon. of the day. His life was passed in fashionable frivolities, and he drained, with feverish avidity, the intoxicating cup of fame. He at this period married Miss Milbanke, a lady of considerable expectations; but the union was an unhappy one, and domestic disagreements were embittered by improvidence and debt. In about a year, Lady Byron, by the advice of her family, and of many distinguished lawyers who were consulted on the subject, suddenly quitted her husband, and the reasons for taking this step will ever remain a mystery. The scandal of the separation deeply wounded the poet, who to the end of his life asserted that he never knew the real motive of the divorce; and

the society of the fashionable world, passing with its usual caprice from exaggerated idolatry to as exaggerated hostility, pursued its former darling with a furious howl of reprobation. He again left England, and from thenceforth his life was passed uninterruptedly on the Continent, in Switzerland, in Greece, and at Rome, Pisa, Ravenna, and Venice, where he solaced his embittered spirit with misanthropical attacks upon all that his countrymen held sacred, and gradually plunged deeper and deeper into a slough of sensuality and vice. While at Geneva he produced the third canto of 'Childe Harold,' 'The Prisoner of Chillon,' 'Manfred,' and 'The Lament of Tasso.' Between 1818 and 1821 he was principally residing at Venice and Ravenna, and at this period he wrote 'Mazeppa,' the five first cantos of 'Don Juan,' and most of his tragedies, as 'Marmion Falerio,' 'Sardanapalus,' 'The Two Foscari,' 'Werner,' 'Cain,' and 'The Deformed Transformed,' in many of which the influence of Shelley's literary manner and philosophical tenets is more or less traceable; and here, too, he terminated 'Don Juan,' at least as far as it ever was completed. The deep profligacy of his private life in Italy, which had undermined his constitution as well as degraded his genius, was in some measure redeemed by an illegitimate, though not ignoble connexion with the young Countess Guiccioli, a beautiful and accomplished girl, united by a marriage of family interest with a man old enough to be her grandfather. In 1823, Byron, who had deeply sympathized with revolutionary efforts in Italy, and was wearied with the companionship of Leigh Hunt and others who surrounded him, determined to devote his fortune and his influence in aid of the Greeks, then struggling for their independence. He arrived at Missolonghi at the beginning of 1824, and after giving striking indications of his practical talents, as well as of his aidour and self-sacrifice, he succumbed under the marsh fever of that unhealthy region, rendered still more deleterious by the excesses which had ruined his constitution. He died, amid the lamentations of the Greek patriots, whose benefactor he had been, and amid the universal sorrow of civilized Europe, on the 19th of April, 1824, at the early age of thirty-six.

"The plan of 'Childe Harold,' though well adapted for the purpose of introducing descriptive and meditative passages, and carrying the reader through widely-distant scenes, is not very probable or ingenious. It is a series of gloomy but intensely poetical monologues, put into the mouth of a jaded and misanthropic voluptuary, who takes refuge from his disenchantment of pleasure in the contemplation of the lovely or historical scenes of travel. The first canto principally describes Portugal and Spain, and contains many powerful pictures of the great battles which rendered memorable the struggle

between those oppressed nationalities, aided by England, against the colossal power of Napoleon. Thus we have the tremendous combat of Talavera, and scenes of Spanish life and manners, as the bull-fight. The second canto carries the wanderer to Greece, Albania, and the Ægean Archipelago, and here Byron gave the first earnest of his unequalled genius in reproducing the scenery and the wild life of those picturesque regions. In the third canto, which is perhaps the finest and intensest in feeling of them all, Switzerland, Belgium, and the Rhine give splendid opportunities, not only for pictures of nature of consummate beauty, but of incidental reflections on Napoleon, Voltaire, Rousseau, and the great men whose glory has thrown a new magic over those enchanting scenes. This canto also contains the magnificent description of the Battle of Waterloo, and bitter and melancholy but sublime musings on the vanity of military fame. In the fourth canto the reader is borne successively over the fairest and most touching scenes of Italy—Venice, Ferrara, Florence, Rome, and Ravenna, and not only the immortal dead, but the great monuments of painting and sculpture are described with an intensity of feeling that had never before been seen in poetry. The poem is written in the nine-lined or Spenserian stanza; and in the beginning of the first canto the poet makes an effort to give something of the quaint and archaic character of the 'Fairy Queen,' by adopting old words, as Spenser had done before him; but he very speedily, and with good taste, throws off the useless and embarrassing restraint. In intensity of feeling, in richness and harmony of expression, and in an imposing tone of gloomy, sceptical, and misanthropic reflection, 'Childe Harold' stands alone in our literature, and the freedom and vigour of the flow, both as regards the images and the language, make it one of the most impressive works in literature.

"The romantic tales of Byron are so numerous that it will be impossible to examine them in detail. They are all marked by similar peculiarities of thought and treatment, though they may differ in the kind and degree of their respective excellences. 'The Giaour,' 'The Siege of Corinth,' 'Mazeppa,' 'Parisina,' 'The Prisoner of Chillon,' and 'The Bride of Abydos,' are written in that somewhat irregular and flowing versification which Scott brought into fashion, while 'The Corsair,' 'Lara,' and 'The Island,' are in the regular English rhymed heroic measure. It is difficult to decide which of these metrical forms Byron uses with greater vigour and effect. In 'The Giaour,' 'Siege of Corinth,' 'The Bride' and 'Corsair,' the scene is laid in Greece or the Greek Archipelago, and picturesque contrasts between the Christian and Mussulman, as well as the dramatic scenery, manners, and costume of those regions, are powerfully set before the reader. These poems have in general a

fragmentary character they are made up of imposing and intensely interesting moments of passion and action. Neither in these nor in any of his works does Byron show the least power of delineating variety of character. There are but two personages in all his poems—a man in whom unbridled passions have desolated the heart, and left it hard and impenetrable as the congealed lava-stream, or only capable of launching its concealed fires at moments of strong emotion; a man contemptuous of his kind, whom he rules by the very force of that contempt, sceptical and despairing, yet feeling the softer emotions with an intensity proportioned to the rarity with which he yields to them. The woman is the woman of the East—sensual, devoted, and loving, but loving with the unreasoning attachment of the lower animals. These elements of character, meagre and unnatural as they are, are, however, set before us with such consummate force and intensity, and are framed, so to say, in such brilliant and picturesque surroundings, that the reader, and particularly the young and inexperienced reader, invariably loses sight of their contradictions, and there is a time when all of us have thought the sombre, scowling, mysterious heroes of Byron the very ideal of all that is noble and admirable. Nothing can exceed the skill with which the most picturesque light and shade is thrown upon the features of those Rembrandt-like or rather Tintoretto-like sketches. In all these poems we meet with immutable descriptions, tender, animated, or profound, which harmonize with the tone of the dramatic personages: thus the famous comparison of enslaved Greece to a corpse, in the 'Ghaour,' the night-scene and the battle-scene in the 'Corsair,' and 'Lara,' the eve of the storming of the city in the 'Siege of Corinth,' and the fiery energy of the attack in the same poem, the exquisite opening lines in 'Pamona,' besides a multitude of others, might be adduced to prove Byron's extraordinary genius in communicating to his pictures the individuality and the colouring of his own feelings and character—proceeding, in this respect, in a manner precisely opposed to Walter Scott, whose scenes are, as it were, reflected in a mirror, and take no colouring from the poet's own individuality. If Scott's picturesque faculty be like that of the pure surface of a lake, or the colourless plane of a mirror, that of Byron resembles those tinted glasses which convey to a landscape viewed through them the yellow gleam of a Cyp, or the sombre gloom of a Zurbaran. 'Lara' is undoubtedly the sequel of the 'Corsair,' the returned Spanish noble of mysterious adventures is no other than Conrad of the preceding poem, and the disguised page is Gulnare. The 'Siege of Corinth' is remarkable for the extraordinary variety and force of its descriptions—a variety greater than will generally be found in Byron's tales. 'Pamona' derives its chief

interest from the deep pathos with which the author has invested a painful and even repulsive story; and in the 'Prisoner of Chillon' the hopeless tone of sorrow and uncomplaining suffering which runs through the whole gives it a strong hold upon the reader's feelings. 'Mazeppa,' though founded upon the adventures of an historical person, is singularly and almost ludicrously at variance with the real character of the hero. The powerfully-written episode of the gallop of the wild steed, with the victim lashed on his back, makes the reader forget all incongruities.

"In 'Beppo' and the 'Vision of Judgment' Byron has ventured upon the gay, airy, and satirical. The former of these poems is a little episode of Venetian intrigue narrated in singularly easy verse, and exhibiting a minute knowledge of the details of Italian manners and society. It is not perhaps over moral, but it is exquisitely playful and sparkling. The 'Vision' is a most severe attack upon Southey, in which Byron vigorously repels the accusations brought by his antagonist against the alleged immorality of his poems, and carries the war into the enemy's country, showing up with unmerciful bitterness the contrast between Southey's former extreme liberalism and his then rabid devotion to Court principles, and parodying the very poor and pretentious verses which Southey, as Poet Laureate, composed as a sort of apotheosis of George III. Though somewhat ferocious and incontinent, the satire is brilliant, and contains many picturesque and even beautiful passages, and was certainly, under the circumstances of provocation, a fair and allowable attack. The 'Island,' in four cantos, is a striking incident extracted from the narrative of the famous mutiny of the Bounty, when Captain Bligh and his officers were cast off by his rebellious crew in an open boat, and the mutineers, under the command of Christman, established themselves in half-savage life on Pitcairn's Island, where their descendants were recently living. Among the less commonly read of Byron's longer poems I may mention the 'Age of Bronze,' a vehement satirical declamation; the 'Curse of Minerva,' directed against the spoliation of the frieze of the Parthenon by Lord Elgin, in which the description of sunset, forming the opening of the poem, is inexpressibly beautiful; the 'Lament of Tasso,' and the 'Prophecy of Dante,' the latter written in the difficult terza rima, the first attempt, I believe, of any English poet to employ that measure. The 'Dream' is in some respects the most complete and touching of Byron's minor works. It is the narrative, in the form of a vision, of his early love-sorrow for Mary Chaworth. There is hardly, in the whole range of literature, so tender, so lofty, and so condensed a life-drama as that narrated in these verses. Picture after picture is softly shadowed forth, all pervaded by the same mournful glow, and 'the doom of the two

creatures' is set before us in all its hopeless misery

"The dramatic works of Byron are in many respects the precise opposite of what might *a priori* have been expected from the peculiar character of his genius. In form they are cold, severe, lofty, partaking far more of the manner of Alfieri than of that of Shakspeare. Artful involution of intrigue they have not, but though singularly destitute of powerful passion, they are full of intense sentiment. The finest of them is 'Manfred,' which, however, is not so much a drama as a dramatic poem, in some degree resembling 'Faust,' by which indeed it was suggested. It consists not of action represented in dialogue, but of a series of sublime soliloquies, in which the mysterious hero describes nature, and pours forth his despair and his self-pity. The scene with which it opens has a strong resemblance to the first monologue of Goethe's hero, and the invocation of the Witch of the Alps, the meditation of Manfred on the Jungfrau, the description of the ruins of the Coliseum, are singularly grand and touching as detached passages, but have no dramatic cohesion. In this work, as well as in 'Cain,' we see the full expression of Byron's sceptical spirit, and the tone of half melancholy, half mocking misanthropy which colours so much of his writings, and which was in him partly sincere and partly put on for effect, for Byron was far from that profound conviction in his anti-religious doctrines which glows so fervently through every page written by his friend Shelley, who unquestionably exerted a very powerful influence upon Byron at one part of his career. The more exclusively historical pieces—'Marino Faliero,' 'The Two Foscari'—are derived from Venetian annals, but neither in the one nor in the other has Byron clothed the events with that living and intense reality which the subjects would have received, I will not say from Shakspeare, but even from Rowe or Otway. There is in these dramas a complete failure in variety of character, and the interest is concentrated on the obstinate harping of the principal personages upon one topic—their own wrongs and humiliations. This is indeed at times impressive, and, aided by Byron's magnificent powers of expression, gives us noble occasional tragedies, but it is essentially undramatic, for it is inconsistent with that play and mutual action and reaction of one character or passion upon another, in which dramatic interest essentially consists. In 'Sardanapalus,' the remoteness of the epoch chosen, and our total ignorance of the interior life of those times, remove the piece into the region of fiction. But the character of Myrrha, though beautiful, is an anachronism and an impossibility, and the antithetic contrast between the effeminacy and sudden heroism in Sardanapalus belongs rather to the satire or to the moral disquisition than to tragedy. 'Werner,' a piece of

domestic interest, is bodily borrowed, as far as regards its incidents, and even much of its dialogue, from the Hungarian's Story in Miss Lee's 'Canterbury Tales.' It still retains possession of the stage, because, like 'Sardanapalus,' it gives a good opportunity for the display of stage decoration and declamation, but Byron's share in its composition extends little further than the cutting up of Miss Lee's prose into tolerably regular but often very indifferent lines.

"Don Juan' is the longest, the most singular, and in some respects the most characteristic of Byron's poems. It is, indeed, one of the most remarkable and significant productions of the age of revolution and scepticism which almost immediately preceded its appearance. It is written in octaves, a kind of versification borrowed from the Italians, and particularly from the half serious half comic writers who followed in the wake of Ariosto. The outline of the story is the old Spanish legend of Don Juan de Tenorio, upon which have been founded so many dramatic works, among the rest the 'Festin de Pierre,' of Molière, and the immortal opera of Mozart. The fundamental idea of the atheist and voluptuary enabled Byron to carry his hero through various adventures, serious and comic, to exhibit his unrivalled power of description, and left him unfettered by any necessities of time and place. Byron's Don Juan is a young Spanish hidalgo, whose education is described with strong satiric power, intermingled with frequent and bitter personal allusions to those against whom the author has a grudge, and being detected in a scandalous intrigue with a married woman, he is obliged to leave Spain. He embarks on board a ship which is wrecked in the Greek Archipelago, all hands perishing after incredible sufferings in an open boat, and is thrown exhausted and almost dying on one of the smaller Cyclades. Here he is cherished and sheltered by Haidee, a lovely Greek girl, the half-savage daughter of Lambro, the master of the isle, now absent on a piratical expedition. Haidee and Juan are married, and in the midst of the wedding festivities Lambro returns, Juan is overpowered, wounded, and put on board the pirate's vessel to be carried to Constantinople, and Haidee soon afterwards dies of grief and despair. Juan is exposed for sale in the slave-market at Stamboul, attracts the notice of the favourite Sultana, who buys him and introduces him in the disguise of an odalisque into the seraglio; but Juan refuses the love of Gulbeyaz, and afterwards escapes from Constantinople in company with Smith, an Englishman whom he has encountered in slavery. The hero is then made to arrive at the siege of Izmail by the Russian army under Souwaroff; the horrible details of the storming and capture of the city are borrowed from official and historical sources, and repre-

duced with the same fidelity as the pictures of the shipwreck from Admiral Byron's narrative of his own calamities. Juan distinguishes himself in the assault, and is selected to carry the bulletin of victory to the Empress Catherine. The Court of St. Petersburg is then described, and Juan becomes the favourite and lover of the Northern Semiramis, but his health giving way, he is sent on a diplomatic mission to England. Here the author gives us a very minute and sarcastic account of English aristocratic society, and in the midst of what promises to turn out an amusing though not over moral adventure the narrative abruptly breaks off 'Don Juan,' in the imperfect state in which it was left, consists of sixteen cantos, and there is no reason why it should not have been indefinitely extended. It was the author's intention to bring his hero's adventures to a regular termination, but so desultory a series of incidents have no real coherency. The merit of this extraordinary poem is the richness of ideas, thoughts, and images, which form an absolute plethora of witty allusion and sarcastic reflection, and above all the constant passage from the loftiest and tenderest tone of poetry to the most familiar and mocking style. These transitions are incessant, and the artifice of such sudden change of sentiment which at first dazzles and enchants the reader, ultimately wearies him. The tone of morality is throughout very low and selfish, even materialistic. Everything in turn is made the subject of a sneer, and the brilliant but desolating lightning of Byron's sarcasm blasts alike the weeds of hypocrisy and cant, and the flowers of faith and the holiest affections. This Mephistopheles-like tone is rendered more effective by perpetual contrast with the warmest outbursts of feeling and the most admirable descriptions of nature. The air of superiority which is implied in the very nature of sarcasm renders 'Don Juan' peculiarly dangerous, as it is peculiarly fascinating, to young readers. In spite of much superficial flippancy, this poem contains an immense mass of profound and melancholy satire, and in a very large number of serious passages Byron has shown a power, picturesqueness, and pathos which in other works may indeed be paralleled, but cannot be surpassed.—Shaw's "Hist. Eng. Lit.," pp. 435 to 444. See Allibone's "Crit. Dict. Eng. Lit.," "Edm. Rev.," xxvii, 27, "Quarterly Rev.," xii, 172; Sir Walter Scott's "Letters" to Mr. Morritt, May 12, 1812, to Lord Byron, July 3 and 16, 1812, Lockhart's "Life of Scott," Macaulay in "Edm. Rev.," June, 1831, in his "Crit. and Histor. Essays," 1854, vol. 1, 345, 347, 348, "Conversations of Lord Byron," by Thomas Medwin, "The Last Days of Byron," by Major Wm. Parry, "Lord Byron and some of his Contemporaries," by Leigh Hunt, "Conversations on Religion with Lord Byron and Others," by James Kennedy, M.D., 1830;

"Conversations with Lord Byron," by Lady Blessington, 1836; "Life of Byron," by John Galt, 1837, "Life of Lord Byron," by Armstrong, 1846, "Recollections of the Last Days of Byron and Shelley," by E. J. Trevelyan, 1858, Moir's "Sketches of Poet. Lit. of the Past Half Cent.," Alston's "Hist. of Europe," 1815-52, chap. v; Newstead Abbey in Washington Irving's "Crayon Miscellanies," "Quar. Rev.," vols. vii, x, xi, xix, xxvii, xxxviii, Articles of Lord Jeffrey in "Edm. Rev.," vols. ix, xix, xxi, xxiii, xxvii, xxviii, xxix, xxxv, xxxvi, xxxviii; Articles in "North American Rev.," vols. v, xiii, 227, 450, xxi, xxxi, xxxvi, lx, Moore's "Life of Byron."

PERCY BYSSHE SHELLEY

"The life of this poet, who was born in 1792, and died in 1822," says Dr. Angus, "is not unlike Byron's. There was a similar title to wealth and honour, the same boyhood of fierce passion, an unhappy training, an early manhood of blighted domestic life—blighted by his own folly and crime, a spirit of atheistic revolt against all religious and social claims, though this last was greatly diminished towards the close of his course, after his marriage with the daughter of William Godwin, and might have been diminished much more, had his life not terminated prematurely by drowning when he was but thirty years old."

"From earliest years he showed poetic tastes, and when only eighteen he produced the atheistical poem of 'Queen Mab,' written in the rhythm of Southey's 'Thalaba,' and containing passages of great melody and beauty. The fault of this poem, besides its sceptical notes, mere repetitions of the sneers of Voltaire and others, is the vagueness of the meaning. His next piece was 'Alastor, or the spirit of Solitude,' intended to sketch the sufferings of a genius like his own: he thirsts for a friend who shall understand and sympathize with him, and, blighted by disappointment, sinks into an untimely grave. The descriptions of scenery in this poem are singularly rich and beautiful, the whole is written in blank verse. 'The Revolt of Islam,' written while the poet resided at Marlow, has the same peculiarities of thought and style as 'Alastor,' though with less human interest and more energy. 'Hellas' and 'The Witch of Atlas' belong more or less to the same class as 'Queen Mab'—all contain attacks on kingcraft, priestcraft, religion, and marriage, with airy pictures, scenes, and beings of the utmost indistinctness and unearthly splendour. In Italy he wrote his 'Adonais,' an elegy on the death of Keats, a touching monument over the grave of his friend. Here, also, he composed the 'Prometheus Unbound,' a classic drama, and

in the following year, 1819, 'The Cenci,' a tragedy, one of the finest of the poet's productions, a tale that reminds the reader of the dramas of Otway. His odes on 'The Skylark' and 'The Cloud' are more poetical and perfect than any other of his pieces. 'The Sensitive Plant' is a good specimen of the beauty and gracefulness of his versification, of the fancifulness of his imagery, and of the profoundness of his meaning, which now seems within our grasp and again eludes it."—"Handbook Eng Lit," pp. 253, 254.

JOHN KEATS.

"John Keats, born in Moorfields, London, 1796, died 1821, was apprenticed to a surgeon in his fifteenth year. During his apprenticeship he devoted most of his time to poetry, and in 1817 he published a volume of juvenile poems. This was followed, in 1818, by his long poem 'Endymion,' which was severely censured by the 'Quarterly Review,' an attack which has been somewhat erroneously described as the cause of his death. It is probable that it gave a rude shock to Keats's highly sensitive nature, and to a physical condition much weakened by the attention which he had bestowed upon a dying brother. But he had a constitutional tendency to consumption, which would most likely have developed itself under any circumstances. He went for the recovery of his health to Rome, where he died on the 24th of February, 1821. In the previous year he had published another volume of poems, 'Lamia,' 'Isabella,' &c., in which was included the fragment of his remarkable poem entitled 'Hyperion.'

"It was the misfortune of Keats to be either extravagantly praised or unmercifully condemned. This arose on the one hand from the extreme partiality of friendship, and on the other from resentment of that friendship, connected as it was with party politics and with peculiar views of society. That which is most remarkable in his works is the wonderful profusion of figurative language, often exquisitely beautiful and luxuriant, but sometimes purely fantastical and far-fetched. The peculiarity of Shelley's style, to which we may give the name of incantation, Keats carries to extravagance—one word, one image, one rhyme suggests another, till we quite lose sight of the original idea, which is smothered in its own sweet luxuriance, like a bee stifled in honey. Shakspeare and his school, upon whose manner Keats undoubtedly endeavoured to form his style of writing, have, it is true, this peculiarity of language; but in them the images never run away with the thought—the guiding master-idea is ever present. These poets never throw the reins on their Pegasus, even when soaring to 'the brightest heaven of invention.' With them the images are

produced by a force acting *ab intra*, like wild flowers springing from the very richness of the ground. In Keats the force acts *ab extra*, the flowers are forcibly fixed in the earth, as in the garden of a child, who cannot wait till they grow there of themselves. Keats deserves high praise for one very peculiar and original merit: he has treated the classical mythology in a way absolutely new, representing the Pagan deities not as mere abstractions of art, nor as mere creatures of popular belief, but giving them passions and affections like our own, highly purified and idealized, however, and in exquisite accordance with the lovely scenery of ancient Greece and Italy, and with the golden atmosphere of primeval existence. This treatment of a subject, which ordinary readers would consider hopelessly worn and threadbare, is certainly not Homeric, nor is it Miltonic, nor is it in the manner of any of the great poets who have employed the mythological imagery of antiquity, but it is productive of very exquisite pleasure, and must, therefore, be in accordance with true principles of art. In 'Hyperion,' in the 'Ode to Pan,' in the verses on a ' Grecian Urn,' we find a noble and airy strain of beautiful classic imagery, combined with a perception of natural loveliness so luxuriant, so rich, so delicate, that the rosy dawn of Greek poetry seems combined with all that is most tenderly pensive in the calm sunset twilight of romance. Such of Keats's poems as are founded on more modern subjects—'The Eve of St Agnes,' for example, or 'The Pot of Basil,' a beautiful anecdote versified from Boccaccio—are, to our taste, inferior to those of his productions in which the scenery and personages are mythological. It would seem as if the severity of ancient art, which in the last-mentioned works acted as an involuntary check upon a too luxuriant fancy, deserted him when he left the antique world, and the absence of true, deep, intense passion (his prevailing defect) becomes necessarily more painfully apparent, as well as the discordant mingling of the pretences of modern poetry with the directness and unaffected simplicity of Chaucer and Boccaccio. But Keats was a true poet. If we consider his extreme youth and delicate health, his solitary and interesting self-instruction, the severity of the attacks made upon him by hostile and powerful critics, and above all the original richness and picturesqueness of his conceptions and imagery, even when they run to waste, he appears to be one of the greatest of the young poets—resembling the Milton of 'Lycidas,' or the Spenser of the 'Tears of the Muses.'"—Shaw's "Hist. Eng. Lit.," pp. 456, 457.

BISHOP HEBER.

"Reginald Heber, the son of the Rev. Reginald Heber, was born at Malpas, in

Cheshire, on the 21st of April, 1783 His youth was distinguished by a precocity of talent, docility of temper, a love of reading, and a veneration for religion. The eagerness, indeed, with which he read the Bible in his early years, and the accuracy with which he remembered it, were quite remarkable. After completing the usual course of elementary instruction, he entered the University of Oxford in 1800. In the first year he gained the University prize for Latin verse, and in 1803 he wrote his poem of 'Palestine,' which was received with distinguished applause. His academical career was brilliant from its commencement to its close. After taking his degree, and gaining the University prize for the best English prose essay, he set out, in 1805, on a continental tour. He returned the following year, and in 1807 'took orders,' and was settled in Hodnet, in Shropshire, where for many years he discharged the duties of his large parish with the most exemplary assiduity.

"In 1809 he married, and in the same year published a series of hymns, 'appropriate for Sundays and principal holidays of the year.' In 1812, he commenced a 'Dictionary of the Bible,' and published a volume of 'Poems and Translations,' the translations being chiefly from Pindar. After being advanced to two or three ecclesiastical preferments, in 1822 he received the offer of the bishopric of Calcutta, made vacant by the death of Dr Middleton. Never, it is believed, did any man accept an office from a higher sense of duty. He was in the possession of affluence—had the fairest prospects before him—and had recently built at Hodnet a parsonage-house, combining every comfort with elegance and beauty. But his exalted piety considered this call as a call from Heaven, from which he might not shrink, and he resolutely determined to obey the summons. Accordingly, in 1823, he embarked for India, where he arrived in safety, 'with a field before him that might challenge the labours of an apostle, and, we will venture to say, with as much of the spirit of an apostle in him as has rested on any man in these latter days.' Indeed, he was peculiarly well qualified to fill this high and responsible station, as well by his amiable and conciliatory temper as by his talents, learning, and zeal in the cause of Christianity. He entered with great earnestness upon his duties, and had already made many long journeys through his extensive field of labour, when he was suddenly cut off by an apoplectic fit, which seized him while bathing, at Trichinopoly, on the 3rd of April, 1826.

"Besides the works of Bishop Heber already mentioned, there were published, after his death, 'Parish Sermons at Hodnet,' in two volumes, and a 'Narrative of a Journey through the Upper Provinces of India, from Calcutta to Bombay,' in two volumes"—Cleveland's "Eng Lit 19th Cent.," pp. 180, 181.

CHARLES WOLFE

"Charles Wolfe, the youngest son of Theobald Wolfe, Esq., was born in Dublin on the 14th of December, 1791. As a youth, he showed great precocity of talent, united to a most amiable disposition. After the usual preparatory studies, in which he distinguished himself, he entered the University of Dublin in 1809. He immediately attained a high rank for his classical attainments, and for his true poetic talent; and the first year of his college course he obtained a prize for a poem upon 'Jugurtha in Prison.' Before he left the University, he wrote a number of pieces of poetry that were truly beautiful, but especially that one on which his fame chiefly rests, the 'Lanes on the Bural of Sir John Moore.'

"In 1814, he took his bachelor's degree, and entered at once upon the study of divinity. In 1817, he was ordained as curate of the church of Ballyclog, in Tyrone, and afterwards of Donoughmore. His most conscientious and incessant attention to his duties in a wild and scattered parish soon made inroads upon his health, and he was advised to go to the south of France as the most likely means to avert the threatened malady—consumption. He remained but little more than a month at Bordeaux, and returned home, appearing to have been benefited by the voyage. But the fond hopes of his friends were soon to be blasted—the fatal disease had taken too strong a hold upon its victim—and, after a protracted illness, accompanied with much suffering, which he bore with great Christian fortitude and patience, he expired on the 21st of February, 1823, in the thirty-second year of his age"—Cleveland's "Eng. Lit. 19th Cent.," pp. 131, 132.

HERBERT KNOWLES.

"Herbert Knowles, born 1798, died 1817, a native of Canterbury, produced, when a youth of eighteen, several fine religious stanzas, which, being published in the 'Quarterly Review,' soon obtained general circulation and celebrity: they have much of the steady faith and devotional earnestness of Cowper."—Chambers's "Cyc. Eng. Lit.," vol. u. p. 411.

ROBERT POLLOK.

"Robert Pollok, a Scotch poet, who was educated for the Church, but produced, before he had attained his 26th year, a very remarkable poem, entitled 'The Course of Time.' Upon the recommendation of Professor Wilson, Messrs Blackwood, of Edinburgh, published the work, which attracted the most unqualified admiration in the religious world. It speedily

ran through several editions, having in the year 1857 attained its twenty-first. The young poet's constitution was frail, and was undermined by his intense application. He was preparing to start for Italy, but died at Southampton, 1827, born in Renfrewshire, 1799."—Beeton's "Dict. Univ Biog" See Chambers's "Cyc Eng Lit," vol. u. p. 412.

JAMES MONTGOMERY.

James Montgomery, born at Irvine, Ayrshire, 1771; died at Sheffield, 1854, an English poet, was the son of a Moravian preacher, and was sent to be educated at the settlement of that sect at Fulneck, near Leeds. There he was distinguished for his indolence and melancholy; and, although poetry and fiction were forbidden, he contrived to read, clandestinely, "Robinson Crusoe" and Cowper's poems. His inattention to his studies caused him to be placed by the school authorities with a shopkeeper, from whom, in 1789, he ran away. A few months afterwards, he sent a volume of poems to a London bookseller, and followed it himself to the great metropolis. The poems were declined, but the young poet obtained a situation in the publisher's office. In 1791 he wrote a tale, his first prose production, for the "Bee," an Edinburgh periodical, and soon afterwards published a novel, which was declined, because the hero gave utterance occasionally to a strong expression. The young author was greatly hurt at this, for he was of a deeply religious cast of mind, and imagined he had only done that which was right in imitating Fielding and Smollett. He returned to a situation for some time, and at length entered the service of Mr Gales, a printer and bookseller at Sheffield, who permitted him to write political articles for the "Sheffield Register," a paper conducted on what was then called revolutionary principles. A warrant being issued for the apprehension of Gales, he fled to America, and Montgomery started a paper on "peace and reform" principles, called the "Sheffield Iris," and was soon afterwards indicted for producing some doggerel verses, which had been brought to his printing-office to be printed. For this he was fined £20, and sentenced to three months' imprisonment. On another occasion, for publishing an account of a riot at Sheffield, he was fined £30, and was imprisoned for six months. His subsequent career was comparatively uneventful. In 1806 he produced "The Wanderer in Switzerland," which quickly ran through three editions, and was subsequently followed by other and better works of the same nature, the chief of which were—"The West Indies," "The World before the Flood," and "Greenland," a poem descriptive of the establishment of the Mo-

ravians in that desolate region, which sect he had again joined. In 1823 he produced "Original Hymns for Public, Private, and Social Devotion." In 1825 he resigned the editorship of the "Sheffield Iris," whereupon he was entertained at a public dinner by his fellow townsmen. His interesting "History of Missionary Enterprise in the South Seas" was produced in 1830. Five years later he was offered the chair of rhetoric in the University of Edinburgh, which he declined. Sir Robert Peel about the same time bestowed upon him a pension of £150. In 1836 he left the house of his old employer, Gales, where he had lived during forty years, for a more convenient abode. He delivered several courses of lectures upon "The British Poets" at Newcastle-on-Tyne and other places, during some years, but, in 1841, he visited his native country on a missionary tour. His last effort was a lecture "On some Passages of English Poetry but little known."

Orton writes of James Montgomery.—"A universally beloved poet of the Goldsmith genus. His patriotic and philanthropic principles cast a halo around his name and illumine his works. His poems against slavery are the breathings of a noble and free-born soul. There are many passages in 'The West Indies' of surpassing loveliness, and which have often brought tears to our eyes. In his 'Greenland,' the descriptions of nature in that clime are often magnificent. The mountainous icebergs swim distinctly and flash their light before our mental sight, and there is an icy clearness and freshness about the whole. The wondrous superstitions of that ignorant country are finely and graphically told and we feel, whilst perusing this fine poem (even though it be in summer), a cold but bracing atmosphere enveloping us, so strong is its effect on the imagination. But as he is beloved by every child who knows his works (and who does not?) as well as 'children of an older growth,' we will only add our blessings, and bid him adieu."—"Excelsior," p. 61. See Shaw's "Hist Eng. Lit," Dr Angus's "Handbook", Gillilan's "Gallery Lit. Portraits", Chambers's "Cyc. Eng. Lit."

THE HON. WILLIAM R. SPENCER.

"The Hon. William Robert Spencer, born 1770, died 1834, published occasional poems of that description named *vers de société*, whose highest object is to gild the social hour. They were exaggerated in compliment and adulation, and wittily parodied in the 'Rejected Addresses.' As a companion, Mr. Spencer was much prized by the brilliant circles of the metropolis, but falling into pecuniary difficulties, he removed to Paris, where he died. His poems were collected and published in 1835. Sir Walter Scott, who knew and

esteemed Spencer, quotes the following 'fine lines' from one of his poems, as expressive of his own feelings amidst the wreck and desolation of his fortunes at Abbotsford —

The shade of youthful hope is there,
That linger'd long, and latest died,
Ambition all dissolved to air,
With phantom honours by his side
What empty shadows glimmer nigh ?
They once were Friendship, Truth, and
Love !
Oh ! die to thought, to memory die,
Since lifeless to my heart ye prove ! ”

—Chambers's "Cyc. Eng Lit.," vol. II. pp 420-21.

JAMES HENRY LEIGH HUNT.

James Henry Leigh Hunt, born at Southgate, Middlesex, 1784, died 1859, an English poet, essayist, and critic, was the son of a West Indian gentleman, who was resident in America when the War of Independence burst forth. Being a staunch royalist, he was compelled to seek refuge in England, where he entered into orders, and afterwards became tutor to Mr Leigh, nephew to the Duke of Chandos. Leigh Hunt was educated with Coleridge, Lamb, and Barnes, at Christ's Hospital, London, which he left at fifteen. He had already written verses, which were published under the title of "Juvonia, or, a Collection of Poems written between the Ages of Twelve and Sixteen." After leaving school, he first became assistant to his brother Stephen, an attorney and afterwards obtained a clerkship in the War-office. In 1805, his brother John started "The News," and for this paper Leigh wrote reviews of books and theatrical criticisms. These last were composed in a more elegant style than had been the case with such literary performances hitherto, and, in 1807, he edited them, and published the series, under the title of "Critical Essays on the Performers of the London Theatres." A year afterwards, he resigned his situation in the War-office, to undertake the joint editorship of the "Examiner" newspaper, which he and his brother John had established. The bold political structures of this print caused its proprietors to undergo three Government prosecutions. The first was in 1810, for an attack on the regency; this was, however, abandoned. But next year, the Hunts were again tried by Lord Ellenborough, for alleged seditious sentiments expressed in an article on military flogging. On this occasion, the remarkable defence of Lord (then Mr.) Brougham greatly contributed to their acquittal by the jury. A third article, in which the Prince-Regent was severely criticised, and called "an Adonis of fifty," led

to their being condemned to two years' imprisonment, with a fine of £500 each. This sentence caused Hunt to become very popular, and to receive the sympathy of Byron, Lamb, Keats, Shelley, and Moore. While in prison he wrote "The Descent of Liberty, a Masque," "The Story of Rimini," and "The Feast of the Poets," and, on his release, Keats addressed to him his fine sonnet, "Written on the Day that Mr Leigh Hunt left Prison." His next literary labour was "Foliage, or, Poems Original and translated from the Greek of Homer, Theocritus, &c." In 1818, he commenced a small periodical after the model of Addison's "Spectator," &c., called "Indicator." In 1823, the "Quarterly Review" attacks on the "Cockney school" of poets, to which he belonged, elicited from his pen a satire against Mr Gifford, its editor, called "Ultra Crepidarius." His fortunes were at this period at a very low ebb, and he was induced to accept the kind invitation of Shelley to go to Italy, where himself and Lord Byron then were. But Shelley meeting his death almost as soon as Hunt had reached Italy, he, for some time, resided with Lord Byron, leaving his house, however, with feelings less friendly than he had entered it. In 1828, after his return to England, he published "Lord Byron and some of his Contemporaries, with Recollections of the Author's Life and his Visit to Italy," a book which contained severe criticisms of Lord Byron's personal character, but which, at a later period, Hunt admitted were of too harsh a nature. During the subsequent ten years, he edited the "Companion," a sequel to the "Indicator," wrote "Captain Sword and Captain Pen," contributed to the magazines and reviews, and published a play—"The Legend of Florence." In addition to these, he superintended the publication of the dramatic works of Wycherly, Farquhar, and Congreve, wrote "The Palfrey a Love Story of Old Times," produced a volume of Selections, called "One Hundred Romances of Real Life," and wrote a second novel of a more ambitious nature than the first, under the title of "Sir Ralph Esher; or, Memoirs of a Gentleman of the Court of Charles II." Leading, henceforth, the uneventful life of a studious man of letters, the record of his career is nothing more than a catalogue of the names of his literary productions, with the dates of their publication. Firstly, there are his essays and criticisms on poets and poetry. Of these the chief are "Imagination and Fancy," "Wit and Humour," "Men, Women, and Books," "A Jar of Honey from Mount Hybla," and "A Book for the Corner." Among his genial, chatty, antiquarian sketches, we have "The Town: its Remarkable Characters and Events," and "The Old Court Suburb, or, Memorials of Kensington, Regal, Critical, and Anecdotal." "Stories from the Italian Poets, with Lives," and the dramatic works of

Sheridan, were of similar character with his former editions of Congreve, &c. His last efforts were his *Autobiography*, in 3 vols., published in 1853, and "*The Religion of the Heart: a Manual of Faith and Duty*." He became the recipient, in 1847, of a pension of £200 per annum from the Crown. He died in 1859.

JOHN CLARE.

John Clare, born at Helpstone, Northamptonshire, 1793; the son of a farm-labourer, who was early sent to work in the fields. When he became able to read he purchased a few books, and, by degrees, initiated himself into composition in verse. In 1818 he produced a "*Sonnet to the Setting Sun*," which attracted the notice of a bookseller at Stamford, and led to the publication of a small volume entitled "*Poems descriptive of Rural Life and Scenery*," which was favourably received. He subsequently produced the "*Village Minstrel*, and other Poems;" and, in 1838, the "*Rural Muse*." These are all pleasing effusions, but exhibiting neither strength nor much originality.

JAMES SMITH

James Smith, born 1775, died 1839, known best in connexion with his brother Horace, wrote clever parodies and criticisms in the "*Picnic*," the "*London Review*," and the "*Monthly Mirror*." In the last appeared those imitations, from his own and brother's hand, which were published in 1813 as "*The Rejected Addresses*," one of the most successful and popular works that has ever appeared. James wrote the imitations of Wordsworth, Cobbett, Southey, Coleridge, and Crabbe, Horace, those of Scott, Moore, Monk Lewis, Fitzgerald, and Dr. Johnson.

HORACE SMITH.

Horace Smith, born 1779, died 1849, was a more voluminous writer than his brother. He was the author of several novels and verses "*Brambletye House*," 1826, was in imitation of Scott's historical novels. Besides this he wrote "*Tor Hill*," "*Walter Colyton*," "*The Moneyed Man*," "*The Merchant*," and several others. His best performance is the "*Address to the Mummy*," some parts of which exhibit the finest sensibility and an exquisite poetic taste.

PROFESSOR JOHN WILSON.

Professor John Wilson, born at Paisley 1783, died at Edinburgh 1854, an eminent

Scotch poet and essayist, who received his education at Oxford. After taking his degrees in arts, he quitted the University, and retired to the beautiful estate of Ellery, on Lake Windermere. He had spent some portion of the year in Edinburgh, and there made the acquaintance of Sir Walter Scott, who spoke of him in a letter as "an eccentric genius." After putting forth some minor lyrical attempts, he, in 1812, published "*The Isle of Patmos*," which was well received. His prepossessions, both political and literary, led him to attach himself to the little band of young Tories, with Scott at their head, who caused "*Blackwood's Magazine*" to be started as an outlet of Scottish Toryism. In 1816 Wilson produced "*The City of the Plague*," in 1820 he was nominated to the chair of moral philosophy in the University of Edinburgh. He next published "*Lights and Shadows of Scottish Life*," and the "*Trials of Margaret Lyndsay*," political articles, and literary criticisms. In 1825 he began his celebrated "*Noctes Ambrosianae*," under the name of Christopher North. In the interval (1836-46) he wrote, as a pendant to the "*Noctes*," his "*Dies Boreales*," but these met with less success. In 1855 a collected edition of his works was commenced.—See Shaw's "*Hist. Eng. Lit.*", Dr. Angus's "*Handbook Eng. Lit.*", Professor Spalding; Gilliland's "*Gal. of Lat. Port.*"

J H WIFFEN.

"J H Wiffen, born near Woburn 1792, died 1856, an English poet and translator, who was a member of the Society of Friends, and for some years followed the profession of schoolmaster. His earliest efforts in literature were some poems contributed to the Rev M Parry's "*History of Woburn*," and a volume of verse, entitled "*Aonian Hours*." In 1819 he received the appointment of private secretary to the Duke of Bedford. As a translator, he produced Tasso's "*Jerusalem Delivered*," and the poems of Garcilasso de la Vega. As an original writer, he published "*Historical Memoirs of the House of Russell*."—Beeton's "*Diet. Univ. Biog.*"

FELICIA HEMANS.

"Felicia Hemans, born 1793, died 1835. Female authorship in England is of comparatively modern date. After the period when the maiden queen condescended to figure as a little occidental luminary in poetry, a single star or two glitters in the sky of the 17th century, they begin to assemble in greater numbers in the 18th, and in the conclusion of that century and the commencement

of the present the literature of England presents the names of many females, in all departments of knowledge, of pre-eminence or of respectable merit. We regret that we are forced to confine our selection to the name that has been universally acknowledged to stand at the head of our English poetesses.

"Mrs. Hemans, originally Miss Felicia Dorothea Browne, was the daughter of a merchant, a native of Ireland, and born in Liverpool, in September, 1793. The failure of her father in trade caused the retirement of the family into Wales, and the childhood of the poetess was spent among the inspiring scenery of Denbighshire. From a child she was a versifier, and produced her first publication at the age of fifteen. At that of eighteen she was married to Captain Hemans. The union was unhappy, her husband six years afterwards, for his health, went to Italy, and, without any formal deed of separation, "they never met again." Mrs. Hemans continued in her Welsh seclusion, the exertions of her pen, the education of her children, and the duties of religion and benevolence, furnishing her with ample employment. She died in Dublin, during a visit to her brother, Major Browne, in 1835. Her deathbed was an affecting scene of Christian fortitude, resignation, and hope.

"Mrs. Hemans, like several modern writers, is most popular in her minor poems. Delicacy of feeling, warmth of affection and devotion, depth of sympathy with nature, and harmony and brilliancy of language, are the features of these charming little pieces. Her larger works have the same characteristics, but become languid and fatiguing from their very uniformity of sweetness. Her translations from modern languages, and her chivalric poems, exhibit great spirit and splendour of association and imagery. Over her whole poetry, in the phrase of Sir W. Scott, there is too much flower for the fruit. Her style has been peculiarly popular in America, and much of the later American poetry is moulded on it. The larger works of Mrs. Hemans are 'The Sceptic,' 'The Vespers of Palermo' (a tragedy); 'The Forest Sanctuary,' 'Records of Woman.'—Scribner's 'Poetry and Poets of Britain,' pp. 467, 468. See S. C. Hall's 'Book of Gems.'

BERNARD BARTON.

Bernard Barton, born 1784, died 1849, was a member of the Society of Friends, and the amount of attention which he attracted is perhaps mainly owing to the then unusual phenomenon which he presented of a Quaker poet—the title, indeed, by which he came to be commonly known. He published a volume of "Metrical Effusions" in 1813, "Napoleon, and other Poems," 1822, "Poetic Vigils,"

1824; "Devotional Verses," 1826. Numerous other pieces appeared separately, and in magazines.

L. E. LONDON.

"L. E. London, born 1802, died 1838—our English Sappho. Her mind was a golden urn filled with lusciously-scented rose-leaves, but, alas! the breath of life was not there. Her heart was a crushed rose-leaf, yet giving forth from that bruising the richest fragrance of pensive Poesy.

"She lived in the world as in a lone gloomy cavern, and scarcely saw through its twilight the flowers that bloomed around; her imagination (and she was all imagination) feasting only on those entwined by the dewy fingers of Memory and Fancy, the tearful dews of twilight lay thick upon them, and she sickened and died through excess of fragrance; for, however delicious the breath of flowers, it is alas! also true, that, in too great a profusion, it is poisonous, and bears on its pinions the angel of death!

"Thus, then, did L. E. L. breathe her last; and bitter tears of love fell fast and watered the flowers o'er her early grave!

"Like Sappho, she sang of passionate love, like Sappho, she paved the way to, and dropped into, an untimely and tragical grave!"—Orton's "Excelsior," pp. 41, 42. See D. M. Moir's 'Poetical Literature of the Past Half Century;' S. C. Hall's "Book of Gems."

JOANNA BAILLIE.

Joanna Baillie, born at Bothwell, near Glasgow, 1762, died 1851, the daughter of a Presbyterian clergyman, lived the greater part of her life at Hampstead. She wrote various plays, of which her tragedy of "De Montfort" is perhaps the finest.

WILLIAM KNOX.

"William Knox, a young poet of considerable talent, who died in Edinburgh in 1825, aged thirty-six, was author of 'The Lonely Hearth,' 'Songs of Israel,' 'The Harp of Zion,' &c. Sir Walter Scott thus mentions Knox in his diary—'His father was a respectable yeoman, and he himself, succeeding to good farms under the Duke of Buccleuch, became too soon his own master, and plunged into dissipation and ruin. His talent then showed itself in a fine strain of pensive poetry.' Knox spent his later years in Edinburgh, under his father's roof, and, amidst all his errors, was ever admirably faithful to the domestic affections—a kind and respectful son, and an attached brother. He experienced on

several occasions substantial proofs of that generosity of Scott towards his less fortunate brethren, which might have redeemed his infinite superiority in Envy's own bosom. It was also remarkable of Knox that, from the force of early impressions of piety, he was able, in the very midst of the most deplorable dissipation, to command his mind at intervals to the composition of verses alive with sacred fire, and breathing of Scriptural simplicity and tenderness"—Chambers' "Cyc. Eng. Lit.," vol. II. p. 453.

THOMAS PRINGLE

Thomas Pringle, born at Blaiklaw, Teviotdale, 1789, died 1834, a Scotch poet and writer of travels, was the son of a farmer, and educated at the Grammar-school of Kelso and the University of Edinburgh. After publishing several minor effusions, he started the "Edinburgh Monthly Magazine," having among his coadjutors Lockhart, Dr Brewster, Hogg, and Wilson. Pringle, experiencing some pecuniary embarrassments, separated from the periodical, and in 1820 went out with his brothers to the Cape of Good Hope. Through the influence of Scott and others, he obtained the post of librarian to the Government at Cape Town. He also set up an academy, and started a newspaper, when his print, "The South-African Journal," having been declared by the governor to contain a libel upon him, Pringle fell under the ban of the Government authorities, and in time became ruined in his prospects. In 1826 he returned to London. The remaining years of his life were spent as a working literary man. His chief works were "A Narrative of a Residence in South Africa," "An Account of English Settlers in Albany, South Africa," and several small collections of poems. His poetry is fluent and pleasing.

ROBERT MONTGOMERY.

Robert Montgomery, born 1808, died 1855, a popular preacher at Percy Chapel, Charlotte Street, Bedford Square. His poems passed through numerous editions, but they are stilted and unnatural in expression. Their religious subjects, and the clever puffing which they received, contributed to their success. The chief of them were the "Omnipresence of the Deity," "Satan," "Luther," "Messiah," and "Oxford." He is perhaps best known by the scathing criticism which he received in the celebrated essay by Macaulay.

THOMAS HOOD.

"Thomas Hood, born 1798, died 1842. Poor Hood! who does not honour thy name,

thou man of the most opposite qualities, wit and pathos, yet brightly excellent in each!"

"Whoever knows thy works loves thee deeply, and pities thy unfortunate lot. How could the World let its most loving and feeling son die in such utter poverty?"

"Hood's poems of wit are the drollest, and his poems of sympathy on behalf of his suffering and forgotten fellow-creatures are the most deeply touching, yes, harrowing, in their noble earnestness, ever written."

"Who, knowing even his well-known 'Song of the Shirt' and 'Bridge of Sighs,' can ever cease to deluge his name with eulcoring epithets? Our tears flow, and we become all heart!"

"Let the present age do that justice to his memory which may partly atone for his sorrows and neglect when living!"

"The world should never be without a Hood, to sing the sorrows of the wretched and forlorn, and appeal to their more fortunate brethren in their behalf!"—Orton's "Excelsior," p. 55. See Alibon's "Citt Dict Eng Lit," S. C. Hall's "Book of Gems," Beeton's "Dict Univ Biog.," D. M. Moir's "Poetical Literature of the Past Half-Century."

THOMAS HAYNES BAYLY.

"He was, next to Moore, the most successful song-writer of our age. His most attractive lyrics turned on the distresses of the victims of the affections in elegant life; but his muse had also her airy and cheerful strain, and he composed a surprising number of light dramas, some of which show a likelihood of maintaining their ground on the stage. He was born in 1797, the son of an eminent and wealthy solicitor, near Bath. Destined for the church, he studied for some time at Oxford, but could not settle to so sober a profession, and ultimately came to depend chiefly on literature for support. His latter years were marked by misfortunes."

"This amiable poet died of jaundice in 1839. His songs contain the pathos of a section of our social system, but they are more calculated to attract attention by their refined and happy diction, than to melt us by their feeling. Several of them, as 'She wore a wreath of roses,' 'Oh no, we never mention her,' and 'We met—'twas in a crowd,' attained to an extraordinary popularity. Of his livelier ditties, 'I'd be a butterfly' was the most felicitous; it expresses the Horatian philosophy in terms exceeding even Horace in gaiety."—Chambers' "Cyc. Eng. Lit.," vol. II. p. 471.

HARTLEY COLERIDGE.

"Hartley Coleridge, born 1796, died 1849, the eldest son of Samuel Coleridge, produced

some excellent poems, and from 1820 to 1831 was a contributor to 'Blackwood's Magazine'. He also wrote some excellent biographies of 'The Worthies of Yorkshire and Lancashire'. He lived mostly in the neighbourhood of the lakes Grasmere and Rydal, pleasing himself, rather than pleasing others, by the indulgence of an unfortunate propensity to intemperance, which he had contracted at college, and which never left him through life"—Beeton's "Dict. Univ. Biog." See Allibone's "Citt. Dict. Eng. Lit."

N. T. CARRINGTON.

The subject of our present paper was born at Plymouth, in 1777, of respectable parentage. Nothing remarkable occurred in his life until he reached his sixteenth year, when he was apprenticed to Mr. Thomas Foot, a merchant. The pursuits of his profession, however, were unsuitable to his literary predilections. The love of poetry, as embodied in the beautiful creations of God, had taken possession of his soul, and when once under the dominion of that delightful passion, we feel a growing dislike to noise and bustle, it leads its votaries to the contemplation of Nature in all her loveliness and grandeur, it leads them to meditate amid her solitary haunts and quiet seclusions, every flower is rich with a thousand memories, every shrub with a thousand associations. Literature stamps an everlasting charm and an everlasting truth on those scenes which rise in simple majesty around us.

In the dockyard there could be little that was congenial, its noise was little suited to the spirit that had learned to love the creations of poet and of painter. He might, indeed, have dreamt of beautiful things while at his labours, he might have depicted the blushing scenery of nature, colouring it with the golden and purple tints of his fancy, he might have listened to the sweet music of heaven and earth, but ever and anon the truth would come that he was far from these, and they far from him.

Each day, as it glided by, bore with its fading glories the entreaties of our poet for a change of situation. It was in vain he asked, the boon was refused. After some three years of hope and fear he ran away. He had no sooner done this, than he felt the effects of his own rashness, for not having courage to return home, he seemed an outcast and an exile. In this emergency he entered on "shipboard," and soon after was present at the victory off Cape St Vincent, on the 14th of February, 1797. Having written some verses on the occasion, the first he ever penned, they met the eye of his captain, who appreciated their merits, and became deeply interested in their author. Having learned his story, he promised to send him to

his parents immediately on their arrival in England. The youthful bard soon obtained forgiveness, and was once more reinstated in the home of infancy. He was now allowed to choose his own profession, and ere very long became a public schoolmaster.

Seven years after this, we find him removed to Maidstone, in Kent. In 1805 he married, and continued to pursue his avocation with success until 1809, when he returned to Plymouth, at the earnest request of some friends, who were anxious to place their sons under his care, he remained here till within six months of his death. His duties allowed him little or no recreation. In 1820 he produced his "Banks of Tamar," which was well received; and four years afterwards he published "Dartmoor," with still greater success. Friends now gathered round him, and even royalty itself smiled. He continued from this time to write occasional pieces for magazines until disabled by sickness. In 1830 he relinquished his school and removed to Bath, where he died a few months afterwards. His burial-place seems suited to his character: it lies in the secluded village of Combehay, somewhat more than three miles from his latest residence, "deep sunk" in a romantic and sequestered vale.

Our author's finest poem is, unquestionably, "Dartmoor." It is marked by much truth and beauty, and its strain is lively and joyous, there are a few melancholy notes, a few pensive touches, its versification is in general harmonious, and its description strong and characteristic, its imagery correct, and its associations pleasant, its episodes are full of sweetness, its scents of the gorse and broom which grow on our heaths, and sounds with the murmuring of brooks and the dashing of the rushing torrent.

And who is there amongst us who feels not the power of local sympathy? How beautiful and bright those hills up which we toiled in childhood! how thick they stand with sweet associations! how lovely those woodbine lanes along which our feet used to stray, and what remembrances entwine their green hedge-rows and shady trees! The very wild-flowers that trembled in the evening breeze seemed more exquisite than others. How quiet and calm the village we were accustomed to visit, with its snow-roofed cottages, low porches, and latticed panes, with its ancient church and ivied parsonage! There seems to be a deeper shade in those yews that skirted the church-yard, and a more softened repose breathed over the lonely graves. And thus we ever cling to those streams, and walks, and flowers, and trees, and peaceful huts, and Elizabethan mansions we gazed on in bygone years; memory adorns them with a more than rainbow beauty.

The sky of Italy may be bright and sunny, but the sky which mantled over the place of our birth, and which witnessed our

youthful sports, seems to us more sunny and more bright. Other lands may be graced with the narcissus and the orange-blossom, and may be breathed on by gentle winds and balmy gales, and there may be silvery whisperings in their woods, but that nook which beheld us laughing in the joyance of childhood seems to be graced with sweeter flowers and breathed on by more softened gales, and from out its woods comes a more silvery music. Other countries may be decked with high-crested mountains and deep dark lakes reflecting in their still waters the magnificent sunset and sunrise and the resplendent glory of the starry host, but there is a retreat which yields to us thoughts more stirring and feelings more throbbing than any of these.

There are times when the soft and voluptuous please not, when we seek the solitary region; the stern features of nature are then more suited to the soul; we love its severer beauties; the voice of waters amid the solemnity of seeming desolation is proper music, none other is desirable. The singing of the birds harmonizes not, the cooing of the dove is unwelcome; the whispering of trees, hum of bees, and tingslings of the sheep-bell belong not to creation in its wilder domains. The silvery chime of the chapel-bell would be ungrateful, nothing but the torrent's hoarse and dashing sounds are in accordance. In such a spot, all solitary and alone, sublime thoughts will often pass over the spirit, and shake it as with a storm; a mightier power is disclosed, a more tremendous energy, the busy world is shut out, the transient affairs of mortals shrink into littleness, the immortal stands divested of its earthliness; we feel, as it were, a new being. With the vast sky above, and the wide waste below, the mind puts on its highest and loftiest attributes — See Allibone's "Crt. Dict. Eng. Lit.," D M. Moir's "Poetical Lit. of the Past Half-Century."

WILLIAM BECKFORD.

"William Beckford, born 1770, died near Bath, 1844. the only legitimate son of Alderman Beckford, who, in the time of George III., was twice mayor of London. He is known by his great wealth, which enabled him to erect the magnificent structure called Fonthill; and by his being the author of 'Vathek,' and several other works. This work is an Arabian tale, which was composed at one sitting. 'It took me,' said he, 'three days and two nights of hard labour. I never took off my clothes the whole time.' It is a work of great genius, and, according to Byron, for correctness of costume, beauty of description, and power of imagination, the most eastern and

sublime tale of all European imitations' — Beeton's "Dict. Univ. Biog." See Allibone's "Crt. Dict. Eng. Lit."

JOHN GIBSON LOCKHART.

"John Gibson Lockhart, born at Cambusnethan, Scotland, 1794, died at Abbotsford 1854, a modern English writer, author of the 'Life of Sir Walter Scott,' and other valuable contributions to literature, was the son of a minister of the Presbyterian Church of Scotland, and was educated at Glasgow University, and afterwards at Balliol College, Oxford. After a short sojourn in Germany, he went to Edinburgh in 1816, intending to practise the law at the Scottish bar. He soon, however, became a prominent member of a small band of Scotch writers, whose chief was Wilson. In 1817, on the establishment of 'Blackwood's Magazine,' Lockhart was one of its principal writers. The Toryism of the new periodical, and of its writers, caused both to become especial favourites with Sir Walter Scott, whose political views were of the same nature. Lockhart, in a short time, became an intimate friend of the great novelist, who advanced his interests on every occasion. In 1820 he married Sophia, eldest daughter of Scott, and went to reside at Abbotsford. During the succeeding five years he worked with great industry and success in literature. He produced, among others, 'Valerius, a Roman story,' 'Adam Blair, a story of Scottish Life,' 'The Life of Burns,' 'The Life of Napoleon,' and published his translations of the Spanish Ballads. In 1826 he became editor of the 'Quarterly Review,' and retained the appointment until 1853. In biography and biographical sketches he was particularly excellent, as is attested by his 'Life of Scott,' and the smaller piece, entitled 'Theodore Hook.' His health becoming delicate, he resigned the editorship of the 'Quarterly Review,' and went to Rome in 1853, but, after a short stay, he took up his residence in Scotland." — Beeton's "Dict. Univ. Biog."

T. K. HERVEY

T. K. Hervey was born in Manchester, in 1804. After receiving his education at Oxford and Cambridge, he devoted some time to legal studies, but soon abandoned Coke and Blackstone for the more congenial pursuit of letters. He published "Australia, and other Poems," "The Poetical Sketch-Book," "Illustrations of Modern Sculpture," "The English Hecaton," "The Book of Christmas." The genius of T. K. Hervey, for he has genius at

once pathetic and refined, is not unalloyed to that of Pringle and Watts, but with a dash of Thomas Moore. He writes uniformly, with taste and elaboration, polishing the careless and rejecting the crude, and had he addressed himself more earnestly and unreservedly to the task of composition, I have little doubt, from several specimens he has occasionally exhibited, that he might have occupied a higher and more distinguished place in our poetical literature than he can be said to have attained. His "Australia," and several of his lyrics, were juvenile pledges of future excellence which maturity can scarcely be said to have fully redeemed.—See Moir's "Poet Lat of the Past Half-Century," Allibone's "Critt Dict Eng Lit," "British Critic," Aug 1824, "Literary Gazette," 1829, p 360; Dr. Hawks's (New York) "Church Record," "Blackwood's Mag.," xvii 98, 99, xix 88, 89, "Men of the Time," 1856.

RIGHT HON. JOHN WILSON CROKER.

"Right Hon John Wilson Croker, born in Galway, Ireland, 1780, died at Hampton, 1857, was educated for the bar, and, in 1800, was entered a student at Lincoln's Inn. He devoted much of his time, however, to literature and politics, displaying in the latter field strong Tory tendencies. In 1807 he became Member of Parliament for Downpatrick, in Ireland, and in 1809 Secretary to the Admiralty. This post he held for twenty years, during which he sat as Member in the House for various boroughs. Meanwhile he was almost continually engaged with his pen, and was a ready and versatile writer. His most extensive production is an edition of 'Boswell's Life of Johnson,' which Macaulay criticised with great severity in the 'Edinburgh Review.' He wrote, besides, 'Stories from the History of England,' and edited 'The Suffolk Papers,' 'Walpole's Letters to Lord Hertford,' and several other works."—Beeton's "Dict. of Univ. Biog."

MRS. SOUTHEY.

"Mrs Southey, born 1787, died 1854, a popular poetess, and wife of the Poet-Laureate, was the only child of Captain Charles Bowles, of Buckland, near Lymington. Her earliest production was the 'Birthday.' But for more than twenty years, the writings of Caroline Bowles were published anonymously, and it was not until after the publication of 'Ellen Fitz-Arthur,' and several of the pathetic novelettes which she had contributed to 'Blackwood's Magazine' under the title of 'Chapters on Churchyards,' that her name

and identity became known beyond a limited circle. Among the friends who had been attracted to her by her genius, in the earlier part of her career, were the poets Southey and Bowles, the former of whom became her husband in 1839. At the date of the marriage, Southey had been a widower two years, his former wife having been virtually dead to him for many more. On his death, Mrs. Southey was left with means insufficient, in her state of health, to provide the ordinary comforts of life, but was placed on the Civil List for a pension of £200 a year. The principal of Mrs Southey's works are 'Ellen Fitz-Arthur a Poem,' 'The Widow's Tale, and other Poems,' 'Solitary Hours,' prose and verse; 'Chapters on Churchyards,' 'Tales of the Faetomas,' and 'Robin Hood, a Fragment, by the late Robert Southey and Caroline Bowles: with other Poems.'"—Beeton's "Dict. Univ Biog."

ELIZABETH BROWNING

"Elizabeth Browning, originally Miss Barrett, wife of the poet, born in London, date unknown, died at Florence, in 1861; gave early indications of genius, and was educated with the utmost care. At the age of seventeen she published 'An Essay of Mind, with other Poems,' and in 1838 appeared her 'Seraphim,' which was succeeded by 'The Romant of the Page,' 'The Drama of Exile,' 'Isabel's Child,' 'Casa Guich Windows,' and several miscellaneous pieces, all of which occupy a high place in our poetical literature. Besides these original works, she had translated the 'Prometheus Bound,' of Æschylus, and contributed a series of papers to the London 'Athenæum' on the Greek-Christian poets. In 1856 appeared her 'Aurora Leigh,' which has many admirers."—Beeton's "Dict. Univ Biog."

DAVID MACBETH MOIR

"David Macbeth Moir, born at Musselburgh, 1798, died 1851, a modern poet and prose writer, who was educated for and practised the medical profession. He made his first appearance as an author in 1812, by publishing a small volume of poems. He next wrote for some local magazines and journals, and, at the commencement of 'Blackwood's Magazine,' he became a contributor to its pages, and remained so until his death. For the same magazine he also wrote 'The Autobiography of Mansie Wanch.' In 1831 he published the 'Outlines of the Ancient History of Medicine,' and, in the same year, exerted himself energetically while the cholera raged in Musselburgh, where he practised his

profession, and subsequently published a pamphlet entitled 'Practical Observations on Malignant Cholera.' In 1851 he delivered a course of lectures upon the 'Poetical Literature of the Past Century,' at the Edinburgh Philosophical Institution. As a poet, he was tender and pathetic, rather than forcible and original. His poetical works were collected in 1852, and to them was prefixed his life. Dr Moir was a graceful essayist, and a competent man of science, and was, moreover, a kind and excellent man."—Beeton's "Dict Univ Biog."

GEORGE CROLY

"George Croly was born in Ireland toward the close of the last century, and was educated in Trinity College, Dublin, where he took his regular Master's degree, and was ordained 'deacon and priest' in Ireland. After this he went to England to settle, and was recommended by Lord Brougham (though differing much from him in public views) to the living of St Stephen's church, Walbrook, London, where he still continues, discharging his duties with assiduity, and with a true zeal for the cause of the truth and the gospel. He is an independent thinker and writer, and prefers freedom of thought and speech to preferment in 'the church'.

"Few authors of the nineteenth century, who have written so much, have written so well as Dr Croly. His prose style is clear, rich, idiomatic, and at times eloquent, while as a poet he has many great and shining qualities—a rich command of language, whether for the tender or the serious, an ear finely attuned to musical expression, a fertile and lucid conceptive power, and an intellect at once subtle and masculine. Hundreds of copies of verses from his indefatigable pen, some of them of surpassing excellence, he scattered about—rich bouquets of unowned flowers—throughout the wide, unbounded fields of periodical literature."

"The following, I believe, is a full list of Dr Croly's works. While they are so highly creditable to the learning and talents of their author, they give evidence of an astonishing industry that could accomplish so much, independent of his parochial duties. **THEOLOGICAL** 'Divine Providence, or, Three Cycles of Revelation,' 'A New Interpretation of the Apocalypse,' 'The True Idea of Baptism,' 'Sermons Preached at St Stephen's, Walbrook,' 'Sermons on Important Subjects,' 'Speeches on the Papal Aggression,' Pamphlets on 'Marriage with a Deceased Wife's Sister,' and on the 'Proposed Admission of Jews into Parliament' **POLITICAL and MISCELLANEOUS** 'The Political Life of Edmund Burke,' 'The Personal History of George IV.,' 'Historical Essays on Luther, &c.' 'Sala-thiel' (the Wandering Jew), 3 vols.; 'Marston,

or, the Soldier and Statesman,' 3 vols., 'Character of Curran's Eloquence and Politics,' **POETICAL** 'Paris in 1815, and other Poems,' 'Cadhine, a Tragedy, with other Poems,' 'The Angel of the World,' an Arabian, and 'Sebastian,' a Spanish tale, 'Poems Illustrative of Gems from the Antique,' 'Scenes from Scripture,' and a vast body of miscellaneous poetry scattered through the periodical literature of the day"—Cleveland's "Eng Lit 19th Cent. See Gilfillan's "Gallery of Literary Portraits," Allibone's "Dict. Eng. Lit."

LORD MACAULAY

"Lord Macaulay, born October 25, 1800, died 1859. He was the son of Zachary Macaulay, an ardent philanthropist and one of the earliest opponents of the slave trade. Educated at Trinity College, Cambridge, of which College he became a Fellow, and called to the bar at Lincoln's Inn, he suddenly achieved a literary reputation by an article on Milton, in the 'Edinburgh Review,' in 1825. This was the first of a long series of brilliant literary and historical essays which he contributed to the same periodical. He entered Parliament in 1830, and was almost immediately acknowledged to be one of the first orators in the House. He went to India in 1834 as a Member of the Council in Calcutta and as President of the Law Commission. Soon after his return he was elected by the city of Edinburgh as their representative in Parliament (1840), and became successively Secretary at War and Paymaster of the Forces. He lost his election in 1847, in consequence of opposing the religious prejudices of his constituents, and from this time he devoted all his powers to the undivided cultivation of letters. Although he sat in Parliament again from 1852 to 1856, he took little part in the debates of the House. He was raised to the peerage in 1857.

"Macaulay is distinguished as a Poet, an Essayist, and an Historian. His 'Torys of Ancient Rome' are the best known of his poems, but the lines which he wrote upon his defeat at Edinburgh in 1847, and in which he turns for consolation to literature, are, in our judgment, the finest of all his poetical pieces. His Essays and his History will, in virtue of their inimitable style, always give Macaulay a high place among English classics. His style has been well characterized by a friendly but discerning critic.—'It was eminently his own, but his own not by strange words, or strange collocation of words, by phrases of perpetual occurrence, or the straining after original and striking terms of expression. Its characteristics were vigour and animation, copiousness, clearness, above all sound English, now a rare excellence. The vigour and life were unabating, perhaps

in that conscious strength which cost no exertion he did not always gauge and measure the force of his own words. Those who studied the progress of his writing might perhaps see that the full stream, though it never stagnated, might at first overflow its banks, in later days it ran with a more direct, undivided torrent. His copiousness had nothing tumid, diffuse, Asiatic, no ornament for the sake of ornament. As to its clearness, one may read a sentence of Macaulay twice to judge of its full force, never to comprehend its meaning. His English was pure, both in idiom and in words, pure to fastidiousness; not that he discarded, or did not make free use of, the plainest and most homely terms (he had a sovereign contempt for what is called the dignity of history, which would keep itself above the vulgar tongue), but every word must be genuine English, nothing that approached real vulgarity, nothing that had not the stamp of popular use, or the authority of sound English writers, nothing unfamiliar to the common ear.

"Macaulay's Essays are philosophical and historical disquisitions, embracing a vast range of subjects, but the larger number and the most important relate to English History. These Essays, however, were only preparatory to his great work on the 'History of England,' which he had intended to write from the accession of James II to the time immediately preceding the French Revolution. But of this subject he lived to complete only a portion. The two first volumes, published in 1849, contain the reign of James II and the Revolution of 1688; two more, which appeared in 1855, bring down the reign of William III. to the peace of Ryswick in 1697; while a fifth, published in 1861, after the author's death, nearly completes the history of that reign. Macaulay, in a Review of Sir James Mackintosh's 'History of the Revolution,' observed that 'a History of England, written throughout in this manner, would be the most fascinating book in the language. It would be more in request at the circulating libraries than the last novel.' The unexampled popularity of Macaulay's own History verified the prediction. In a still earlier Essay he had remarked that we had good historical romances and good historical essays, but no good histories, and it cannot be denied that he has, to a great extent, attained his ideal of a perfect history, which he defines to be 'a compound of poetry and philosophy, impressing general rules on the mind by a vivid representation of particular characters and incidents.'"—Shaw's "Hist Eng Lit."

EBENEZER ELLIOTT.

"Ebenezer Elliott, born near Rotherham, Yorkshire, 1781, died near Barnsley, 1849, an

English poet, who was an iron-merchant at Sheffield, and became famous as a writer of 'Rhymes' against the Corn Laws. These first appeared in a local paper, after their author had settled at Sheffield, and produced a powerful effect upon all who read them. When they re-appeared in a single volume, in conjunction with 'The Ranter,' he no longer sung in comparative obscurity, but commanded a wide circle of admirers. In 1834 a collected edition of his works was published. His effusions have procured for him the right of being emphatically the bard of Yorkshire, as he is certainly, like Crabbe, the poet of the poor and of the Corn Law struggle, before that ended in the triumphal achievement of the aspirations of his muse."—Beeton's "Dict. Univ. Biog."

ROBERT BURNS.

Robert Burns was the greatest poet that Scotland ever produced, born at Alloway, near Ayr, in 1759; died 1796. He received a common school education. His chief advances in general knowledge he owed to the books he read, among which he mentions as favourites the "Spectator," the works of Pope, and the poems of Allan Ramsay, among unprinted books were the songs and ballads, mostly of unknown authorship, which then circulated through that part of Scotland, and some of which were collected by Percy and by Scott. A little later Burns' reading became more extensive, and to his list of favourites were added Thomson, Shenstone, Sterne, and Henry Mackenzie. When sixteen years of age he fell in love, and his feelings, as he tells us, at once burst into a song. His first volume of poetry was issued, in 1786, from the provincial press of Kilmarnock; it became immediately popular, and has ever since exercised the greatest influence on the mind and taste of Scotland.

His "Tam O'Shanter" was deemed by Burns himself to be his best piece, and in this judgment Campbell, Wilson, and Montgomery concur. The combination it exhibits of the terrible and the ludicrous is very characteristic. His "Bruce's Address," "A Cotter's Saturday Night," "The Mountain Daisy," "The Mouse's Nest," and his lyric to "Mary in Heaven" are equally characteristic, though in a very different strain; as are "Mary Morrison" and "Ae fond Kiss,"—"a poem that contains," says Scott, "the essence of a thousand love tales." Indeed, nothing is more remarkable in Burns than his range of subjects, and the appropriateness, both of language and of feeling, with which he treats them. Romantic landscape, the superstitions of the country, the delights of good fellowship, the aspirations of ambition, the passion of love—all are treated with a master hand, while he displays in each, as

occasion requires, the pathos of Sterne or of Richardson, the humour of Smollett, the descriptive power of Thomson, and the sarcasm of Pope or of Churchill though all are too often disfigured with irreverence and licentiousness. His songs, however, are the main foundation of his popularity. Of these he has written upwards of two hundred with great genialty and power. The common Scottish dialect was never used with more freshness or grace than by him. The success of his poetry induced him to take the farm of Ellhaland, near Dumfries, where he married his "bonny Jean," and united the functions of exciseman with those of a farmer. He entered upon his new occupation at Whitsuntide, 1788. The farming proved a bad speculation. In 1791 he relinquished it, and removed to Dumfries, subsisting entirely upon his income in the Excise, which yielded £70 a year. In this office, a dangerous one to men of his tendencies, intemperance gradually gained upon him, disappointment and self-reproach embittered his life; want threatened him; and in his thirty-seventh year he sank into an untimely grave. A more mournful history the records of our literature do not supply. It must be added that in his poems are sad proofs that he quarrelled with the moral teaching of Presbyterianism, as well as with what he deemed its narrowness and doctrines. His youth and early manhood, his simplicity and genius, it is impossible to contemplate without admiration; but his closing years were darkened by neglect, and, alas! by low habits unworthy of his fame. His letters, published in Dr. Currie's "Life of Burns," must be read by all who would understand his character, though they give a less favourable impression of his naturalness and simplicity than his poems.—See Shaw's "Hist. Eng. Lit.;" Dr. Angus's "Handbook."

ALEXANDER WILSON.

"Alexander Wilson, a distinguished naturalist, was also a Scottish poet. He was a native of Paisley, and born July 6th, 1766. He was brought up to the trade of a weaver, but afterwards preferred that of a pedlar, selling muslin and other wares. In 1789 he added to his other commodities a prospectus of a volume of poems, trusting, as he said,—

'If the pedlar should fail to be favour'd
with sale,
Then I hope you'll encourage the poet'

He did not succeed in either character; and after publishing his poems he returned to the loom. In 1792 he issued anonymously his best poem, "Watty and Meg," which was at first attributed to Burns. A foolish personal satire, and a not very wise admiration of the

principles of equality disseminated at the time of the French Revolution, drove Wilson to America in the year 1794. There he was once more a weaver and a pedlar, and afterwards a schoolmaster. A love of ornithology gained upon him, and he wandered over America, collecting specimens of birds. In 1808 appeared his first volume of the 'American Ornithology,' and he continued collecting and publishing, traversing swamps and forests in quest of rare birds, and undergoing the greatest privations and fatigues, till he had committed an eighth volume to the press. He sank under his severe labours on the 23rd of August, 1813, and was interred with public honours at Philadelphia. In the 'Ornithology' of Wilson we see the fancy and descriptive powers of the poet. The following extract is part of his account of the bald eagle, and is extremely vivid and striking:—

"The celebrated cataract of Niagara is a noted place of resort for the bald eagle, as well on account of the fish procured there, as for the numerous carcasses of squirrels, deer, bears, and various other animals, that, in their attempts to cross the river above the falls, have been dragged into the current, and precipitated down that tremendous gulf, where, among the rocks that bound the rapids below, they furnish a rich repast for the vulture, the raven, and the bald eagle, the subject of the present account. He has been long known to naturalists, being common to both continents, and occasionally met with from a very high northern latitude to the borders of the torrid zone, but chiefly in the vicinity of the sea, and along the shores and cliffs of our lakes and large rivers. Formed by nature for braving the severest cold, feeding equally on the produce of the sea and of the land, possessing powers of flight capable of outstripping even the tempests themselves, unawed by anything but man, and, from the ethereal heights to which he soars, looking abroad at one glance on an immeasurable expanse of forests, fields, lakes, and ocean deep below him, he appears indifferent to the little localities of change of seasons, as in a few minutes he can pass from summer to winter, from the lower to the higher regions of the atmosphere, the abode of eternal cold, and from thence descend at will to the torrid or the arctic regions of the earth. He is, therefore, found at all seasons in the countries he inhabits; but prefers such places as have been mentioned above, from the great partiality he has for fish.

"In procuring these, he displays, in a very singular manner, the genius and energy of his character, which is fierce, contemplative, daring, and tyrannical, attributes not excited but on particular occasions, but when put forth, overpowering all opposition. Elevated on the high dead limb of some gigantic tree that commands a wide view of the neighbouring shore and ocean, he seems calmly to con-

template the motions of the various feathered tribes that pursue their busy avocations below, the snow-white gulls slowly winnowing the air, the busy tinge coursing along the sands, trains of ducks streaming over the surface, silent and watchful cranes intent and wading, clamorous crows, and all the winged multitudes that subsist by the bounty of this vast liquid magazine of nature. High over all these hovers one whose action instantly arrests his whole attention. By his wide curvature of wing, and sudden suspension in air, he knows him to be the fish-hawk, settling over some devoted victim of the deep. His eye kindles at the sight, and balancing himself with half-opened wings on the branch, he watches the result. Down, rapid as an arrow from heaven, descends the distant object of his attention, the roar of his wings reaching the ear as it disappears in the deep, making the surges foam around. At this moment the eager looks of the eagle are all ardour, and, levelling his neck for flight, he sees the fish-hawk once more emerge, struggling with his prey, and mounting in the air with screams of exultation. These are the signal for our hero, who, launching into the air, instantly gives chase, and soon gains on the fish-hawk; each exerts his utmost to mount above the other, displaying in these rencounters the most elegant and sublime aerial evolutions. The unencumbered eagle rapidly advances, and is just on the point of reaching his opponent, when, with a sudden scream, probably of despair and honest execration, the latter drops his fish. The eagle, pausing himself for a moment, as if to take a more certain aim, descends like a whirlwind, snatches it in his grasp ere it reaches the water, and bears his ill-gotten booty silently away to the woods.

"By way of preface, 'to invoke the clemency of the reader,' Wilson relates the following exquisite trait of simplicity and nature.—

"In one of my late visits to a friend in the country, I found their youngest son, a fine boy of eight or nine years of age, who usually resides in town for his education, just returning from a ramble through the neighbouring woods and fields, where he had collected a large and very handsome bunch of wild flowers, of a great many different colours; and, presenting them to his mother, said, 'Look, my dear mamma, what beautiful flowers I have found growing on our place! Why, all the woods are full of them! red, orange, and blue, and 'most every colour. Oh! I can gather you a whole parcel of them, much handsomer than these, all growing in our woods! Shall I, mamma? Shall I go and bring you more?' The good woman received the bunch of flowers with a smile of affectionate complacency. and, after admiring for some time the beautiful simplicity of Nature, gave her willing consent, and the

little fellow went off on the wings of ecstasy to execute his delightful commission.

"The similarity of this little boy's enthusiasm to my own struck me, and the reader will need no explanations of mine to make the application. Should my country receive with the same gracious indulgence the specimens which I here humbly present her, should she express a desire for me to go and bring her more, the highest wishes of my ambition will be gratified, for, in the language of my little friend, our whole woods are full of them, and I can collect hundreds more, much handsomer than these."

"The ambition of the poet-naturalist was amply gratified"—Chambers' "Cyc. Eng. Lit." vol. ii. p. 486-87.

HECTOR MACNEILL.

Hector Macneill was born in 1746, and died in 1818. He was brought up to a mercantile life, but was unsuccessful in most of his business affairs. In 1789 he published a legendary poem, "The Harp," and in 1795 his moral tale, "Scotland's Skatha; or, the History o' Will and Jean." The object of this latter production was to depict the evils of intemperance. He wrote several Scottish lyrics. The latter years of the poet were spent in comparative comfort in Edinburgh, where he enjoyed the refined and literary society of the Scottish capital till an advanced age.—See Chambers' "Cyc. Eng. Lit."

ROBERT TANNAHILL.

"Robert Tannahill, a lyrical poet of a superior order, whose songs rival all but the best of Burns's in popularity, was born in Paisley on the 3rd of June, 1774. His education was limited, but he was a diligent reader and student. He was early sent to the loom, weaving being the staple trade of Paisley, and continued to follow his occupation in his native town until his twenty-sixth year, when, with one of his younger brothers, he removed to Lancashire. There he continued two years, when the declining state of his father's health induced him to return. He arrived in time to receive the dying blessing of his parent, and a short time afterwards we find him writing to a friend—'My brother Hugh and I are all that now remain at home, with our old mother, bending under age and frailty, and but seven years back, nine of us used to sit at dinner together.' Hugh married, and the poet was left alone with his widowed mother. On this occasion he adopted a resolution which he has expressed in the following lines:—

THE FILIAL VOW.

Why heaves my mother oft the deep-
drawn sigh?
Why starts the big tear glistening in her
eye?
Why oft retire to hide her bursting
grief?
Why seeks she not, nor seems to wish
relief?
'Tis for my father, mouldering with the
dead,
My brother, in bold manhood, lowly laid;
And for the pains which age is doom'd
to bear,
She heaves the deep-drawn sigh, and
drops the secret tear.
Yes, partly these her gloomy thoughts
employ,
But mostly this o'erclouds her every joy;
She grieves to think she may be burden-
some,
Now feeble, old, and tottering to the
tomb

O hear me, Heaven! and record my
vow,
Its non-performance let thy wrath
pursue!
I swear, of what thy providence may
give,
My mother shall her due maintenance
have.
'Twas hers to guide me through life's
early day,
To point out virtue's paths, and lead the
way.
Now, while her powers in frigid languor
sleep,
'Tis mine to hand her down life's rugged
steep;
With all her little weaknesses to bear,
Attentive, kind, to soothe her every care.
'Tis Nature bids, and truest pleasure
flows
From lessening an aged parent's woes.

"The filial piety of Tannahill is strikingly apparent from this effusion, but the inferiority of the lines to any of his Scottish songs shows how little at home he was in English. His mother outlived him thirteen years. Though Tannahill had occasionally composed verses from a very early age, it was not till after this time that he attained to anything beyond mediocrity. Becoming acquainted with Mr. B. A. Smith, a musical composer, the poet applied himself sedulously to lyrical composition, aided by the encouragement and the musical taste of his friend. Smith set some of his songs to original and appropriate airs, and in 1807 the poet ventured on the publication of a volume of poems and songs, of which the first impression, consisting of 900 copies, were sold in a few weeks. It is related that in a solitary walk on one occasion

his musings were interrupted by the voice of a country girl in an adjoining field singing by herself a song of his own—

'We'll meet beside the dusky glen, on
yon burnside—'

and he used to say he was more pleased at this evidence of his popularity, than at any tribute which had ever been paid him. He afterwards contributed some songs to Mr. George Thomson's 'Select Melodies,' and exerted himself to procure Irish airs, of which he was very fond. Whilst delighting all classes of his countrymen with his native songs, the poet fell into a state of morbid despondency, aggravated by bodily weakness, and a tendency to consumption. He had prepared a new edition of his poems for the press, and sent the manuscript to Mr. Constable, the publisher; but it was returned by that gentleman, in consequence of his having more new works on hand than he could undertake that season. This disappointment preyed on the spirits of the sensitive poet, and his melancholy became deep and habitual. He burned all his manuscripts, and sank into a state of mental derangement. Returning from a visit to Glasgow on the 17th of May, 1810, the unhappy poet retired to rest, but 'suspicion having been excited, in about an hour afterwards it was discovered that he had stolen out unperceived. Search was made in every direction, and by the dawn of the morning the coat of the poet was discovered lying at the side of the tunnel of a neighbouring brook, pointing out but too surely where his body was to be found.' Tannahill was a modest and temperate man, devoted to his kindred and friends, and of unblemished purity and correctness of conduct. His lamentable death arose from no want or irregularity, but was solely caused by that morbid disease of the mind which at length overthrew his reason. The poems of this ill-starred son of genius are greatly inferior to his songs. They have all a commonplace artificial character. His lyrics, on the other hand, are rich and original both in description and sentiment. His diction is copious and luxuriant, particularly in describing natural objects and the peculiar features of the Scottish landscape. His simplicity is natural and unaffected, and though he appears to have possessed a deeper sympathy with nature than with the workings of human feeling, or even the passion of love, he is often tender and pathetic. His 'Gloomy Winter's now awa' is a beautiful concentration of tenderness and melody.'—Chambers' "Cyc. Eng. Lit." vol. ii. pp. 490-91.

RICHARD GALL.

Richard Gall, born 1776, died 1800. He

was contemporary with Tannahill, and possessed a kindred taste of song writing.

JOHN MAYNE.

"John Mayne, author of the 'Siller Gun,' 'Glasgow,' and other poems, was a native of Dumfries, born in the year 1761, and died in London in 1836. He was brought up to the printing business, and whilst apprentice in the 'Dumfries Journal' office, in 1777, in his sixteenth year, he published the germ of his 'Siller Gun' in a quarto page of twelve stanzas. The subject of the poem is an ancient custom in Dumfries, called 'Shooting for the Siller Gun,' the gun being a small silver tube presented by James VI. to the incorporated trades as a prize to the best marksman. This poem Mr. Mayne continued to enlarge and improve up to the time of his death. The twelve stanzas expanded in two years to two cantos; in another year (1780) the poem was published—enlarged to three cantos—in 'Ruddiman's Magazine,' and in 1808 it was published in London in four cantos. This edition was seen by Sir Walter Scott, who said (in one of his notes to the 'Lady of the Lake') 'that it surpassed the efforts of Fergusson, and came near to those of Burns.' In 1836 the 'Siller Gun' was again reprinted with the addition of a fifth canto. Mr. Mayne was author of a short poem on 'Halloween,' printed in 'Ruddiman's Magazine' in 1780, and in 1781 he published at Glasgow his fine ballad of 'Logan Braes,' which Burns had seen, and two lines of which he copied into his 'Logan Water.' The 'Siller Gun' is humorous and descriptive, and is happy in both. The author is a shrewd and lively observer, full of glee, and also of gentle and affectionate recollections of his native town and all its people and pastimes. The ballad of 'Logan Braes' is a simple and beautiful lyric, superior to the more elaborate version of Burns. Though long resident in London (as proprietor of the 'Star' newspaper), Mr. Mayne retained his Scotch enthusiasm to the last; and to those who, like ourselves, recollect him in advanced life, stopping in the midst of his duties, as a public journalist, to trace some remembrance of his native Dumfries and the banks of the Nith, or to hum over some rural or pastoral song which he had heard forty or fifty years before, his name, as well as his poetry, recalls the strength and permanency of early feelings and associations."—Chambers' "Cyc Eng Lit." vol. ii pp 492-93.

SIR ALEXANDER BOSWELL

"Sir Alexander Boswell, born 1775, died 1822, the eldest son of Johnson's biographer,

was author of some amusing songs, which are still very popular. 'Auld Gudeman, ye're a Drucken Carle,' 'Jenny's Bawbee,' 'Jenny Dang the Weaver,' &c., display considerable comic humour, and coarse but characteristic painting. The higher qualities of simple rustic grace and elegance he seems never to have attempted. In 1803 Sir Alexander collected his fugitive pieces, and published them under the title of 'Songs chiefly in the Scottish Dialect.' In 1810 he published a Scottish Dialogue, in the style of Fergusson, called 'Edinburgh, or the Ancient Royalty,' a Sketch of Manners, by Simon Gray. This sketch is greatly overcharged. Sir Alexander was an ardent lover of our early literature, and reprinted several works at his private printing-press at Auchinleck. When politics ran high, he unfortunately wrote some personal satires, for one of which he received a challenge from Mr Stuart, of Dunearn. The parties met at Auchtertool, in Fifeshire. conscious of his error, Sir Alexander resolved not to fire at his opponent; but Mr Stuart's shot took effect, and the unfortunate baronet fell. He died from the wound on the following day, the 26th of March, 1822. He had been elevated to the baronetcy only the year previous."—Chambers' "Cyc Eng Lit." vol. ii p 494.

ALLAN CUNNINGHAM.

"Allan Cunningham, born 1785, died 1842. This poet, novelist, and miscellaneous writer, was born of comparatively humble parentage in Dumfries-shire. He began life as a stonemason, but his early literary ability was such that, being introduced to Cromek, the editor of 'Remains of Nithsdale and Galloway Song,' and undertaking to procure contributions to that work, he sent to the Editor, as genuine remains, compositions of his own. Cromek had slighted some original pieces shown to him as the production of Cunningham, and in retaliation, the young poet presented him with fabricated 'antiques.' These form the bulk of Cromek's collection. The cheat was long unsuspected; but the suspicious sagacity of the Ettrick Shepherd and others, especially Professor Wilson (see 'Blackwood's Magazine,' Dec., 1819), ultimately demonstrated the imposition, much to the reputation of the real author.

"Mr Cunningham repaired, in 1810, to London, and obtaining an appointment of trust in the sculptor Chantrey's studio, he settled himself here for life. In this congenial position of comfort and independence, he possessed opportunities for the employment of his active pen, and for intercourse with men of kindred genius. His warm heart, his honest, upright, and independent character, attracted the affectionate esteem and respect

of all who enjoyed his acquaintance. He died in London in 1842

"His larger works are, the 'Maid of Elvar,' a species of epic in Spenserian stanzas, illustrative of Dumfriesshire in days of yore, and 'Sir Marmaduke Maxwell,' a wild tumultuous collection of Border superstitions. His reputation rests chiefly on his smaller pieces, which are airy, natural, and intensely Scotch, vigorous and even splendid in their higher moods, affectingly pathetic in their softer strains. His novels, 'Paul Jones,' &c., are full of glittering description, and exaggerated and unnatural character." — Scrymgeour's "Poetry and Poets of Britain," p. 436. See Allibone's "Cmt. Dict. Eng. Lit.," D. M. Moir's "Poetical Literature of the Past Half-Century," S. C. Hall's "Book of Gems"

JAMES HOGG.

James Hogg, born in Ettrick Vale, Selkirkshire, 1770, died 1835, known better as the "Ettrick Shepherd." His school was the mountain's side, where he kept the cattle and sheep. His education was scanty; but a quick and retentive memory, great natural gifts, and a fine appreciation of the wondrous scenes around him, called up the slumbering muse, and in 1801 he published a small volume of songs. "The Mountain Bard" followed in 1807. Soon afterwards he left his occupation and resided at Edinburgh, supporting himself entirely by his pen. The "Queen's Wake" (1813) brought him into very favourable notice. It was followed by "Mador of the Moor," "Winter Evening Tales," &c. Hogg's chief delight was in legendary tales and folk lore. Fancy, rather than the description of life and manners, is the prevailing character of the poet's writings. A modern critic says—"He wanted wit to construct a fable, and taste to give due effect to his imagery and conceptions. But there are few poets who impress us so much with the idea of direct inspiration, and that poetry is indeed an art 'unteachable and untaught.'" — See Shaw's "Hist. Eng. Lit.;" Beeton's "Dict. Univ. Biog.;" Maunders; Chambers' "Cyc. Eng. Lit."

WILLIAM TENNANT.

"William Tennant, born at Easter-Anstruther, Fife, 1785, died 1848, a Scotch poet, who studied for a short time at the University of St. Andrews. He was so unfortunate as to lose the use of his feet while still young. Unaided, he taught himself German, Portuguese, Hebrew, Syriac, Chaldaic, and other languages. After spending many years as a schoolmaster and classical teacher, he, in

1835, received the appointment of professor of Oriental languages in the University of St. Andrews. He wrote three dramas, exhibiting considerable poetical power, the well-known poem of 'Anster Fair,' 'The Life of Allan Ramsay,' and other works." — Beeton's "Dict. Univ. Biog." See D. M. Moir's "Poetical Literature of the Past Half-Century."

WILLIAM MOTHERWELL.

"William Motherwell, born 1798, died 1835, poet and journalist, when a youth, obtained a situation in the sheriff clerk's office at Paisley where he continued for many years. In 1827 he published an interesting and pleasing collection of ballads, entitled 'Minstrelsy, Ancient and Modern,' and was afterwards successively editor of the 'Paisley Magazine,' 'Paisley Advertiser,' and the 'Glasgow Courier.' In 1833 was published a collected edition of his own poems, some of which possess a pathos and an intensity of feeling seldom equalled. These qualities are strikingly exhibited in his 'Jeanie Morrison,' and 'My head is like to rend, Willie,' an address by a dying girl to her lover, while his success in imitating the old mystic ballad is well exemplified in the 'Ethan Lang of Sillerwood,' 'Holbert the Grim,' and other pieces. Some years after his death, a monument to his memory was erected by subscription in the necropolis of his native city, Glasgow." — Beeton's "Dict. Univ. Biog." See Chambers's "Cyc. Eng. Lit."

ROBERT NICOLL.

"Robert Nicoll, born in Perthshire, 1814; died 1837, a Scotch poet, the son of parents in humble circumstances, and whose efforts at self-education were pursued under the most disadvantageous circumstances. At the age of twenty-one he produced a small volume of poems, which became exceedingly popular, and passed through several editions. He shortly afterwards obtained the post of editor of the 'Leeds Times,' which, under his control, was more than tripled in its circulation. His prose writings consisted, for the most part, of political articles contributed to the before-mentioned print, and were marked by strongly liberal sentiments and a clear, energetic style. His health, which had always been frail, and was probably shattered by his youthful studies, gave way after he had been engaged upon his editorial duties about a year, and he removed to Edinburgh, where he died almost as soon as he had reached manhood." — Beeton's "Dict. Univ. Biog."

ROBERT GILFILLAN.

Robert Gilfillan, a native of Dunfermline, has written songs marked by much gentle and kindly feeling, and a smooth flow of versification, which makes them eminently suitable for being set to music—See Chambers' "Cyc. Eng. Lit.," vol. ii.

WILLIAM LAIDLAW.

"William Laidlaw is son of the Ettrick Shepherd's master at Blackhouse. All who have read Lockhart's 'Life of Scott,' know how closely Mr Laidlaw was connected with the illustrious baronet of Abbotsford. He was his companion in some of his early wanderings, his friend and land-steward in advanced years, his amanuensis in the composition of some of his novels, and he was one of the few who watched over his last sad and painful moments. 'Lucy's Flitting' is deservedly popular for its unaffected tenderness and simplicity. In printing the song, Hogg added the last four lines to 'complete the story'."—Chambers' "Cyc. Eng. Lit.," vol. ii. p. 507.

JAMES HISLOP.

"James Hislop was born of humble parents in the parish of Kirkconnel, in the neighbourhood of Sanquhar, near the source of the Nith, in July, 1798. He was employed as a shepherd-boy in the vicinity of Airsmoss, where, at the gravestone of a party of slain Covenanters, he composed the striking poem, 'The Cameronian's Dream.' He afterwards became a teacher, and his poetical effusions having attracted the favourable notice of Lord Jeffrey, and other eminent literary characters, he was, through their influence, appointed schoolmaster, first on board the *Doris*, and subsequently the *Tweed* man-of-war. He died on the 4th December, 1827, from fever caught by sleeping one night in the open air upon the island of St Jago. His compositions display an elegant rather than a vigorous imagination, much chasteness of thought, and a pure but ardent love of nature."—Chambers' "Cyc. Eng. Lit.," vol. ii. p. 508.

WILLIAM AYTOUN.

"William Aytoun, author of 'Lays of the Scottish Cavaliers,' was a member of the Edinburgh bar, but never, we believe, devoted himself to any extent to the severer duties of his profession. He was long, however, one of the standing wits of the Parliament House, as the law courts of Edinburgh are locally

denominated. He succeeded Mr Mour as Professor of Literature and Belles Lettres in the university of Edinburgh, where his lectures—full of pith, energy, and distinguished by fine literary taste—were in great vogue. Professor Aytoun was for some years one of the chief contributors to 'Blackwood's Magazine,' and few numbers appeared from which his hand was absent. At the time of the railway mania he flung off a series of papers, —the first entitled, 'How we got up the Glen Mutchkin Railway,' descriptive of the doings in the Chapel Court of Edinburgh and Glasgow; papers which for broad, vigorous humour, and felicitous setting forth of genuine Scotch character, are almost unrivalled. Under the *nom de guerre* of Augustus Dunshunner—then first adopted—the professor frequently contributed pieces of off-hand criticism on books and men to 'Blackwood,' taking especial delight in showing up what he conceives to be the weak points of the Manchester school; and, humorous though the general tone of the papers be, hesitating not to dash headlong at piles of statistics intended to prop up the fallen cause of protection. Aytoun's politics, as may be inferred from his sole work published in an independent form, the 'Lays of the Scottish Cavaliers,' were high Tory, or, rather, they amount to a sort of poetic and theoretical Jacobitism, which finds vent in enthusiastic laudation of the Marquis of Montrose and the Viscount Dundee, as models of Scottish heroes. The ballads in question are strongly tinged by deep national feeling, and remind the reader of Macaulay's 'Lays of Ancient Rome,' and, from the more picturesque nature of the subject, are, perhaps, even still more highly coloured. 'Edinburgh after Flodden,' the 'Death of Montrose,' and the 'Battle of Kiltiecrankie,' are strains which Scotchmen will not willingly let die. Professor Aytoun married one of the daughters of Professor Wilson, otherwise Christopher North—"Men of the Time." See Alibone's "Crt. Dict. Eng. Lit."

HENRY HART MILMAN.

"We are surprised that this poet is not more universally known by his countrymen."

"There is an omency of colour about his imagination that dyes every object upon which it falls with the richest tints. Or it may be compared to the richly-stained window of some dim cathedral, which throws on every spot or figure over which the light passing through it falls, a most heavenly and saintly glory."

"His 'Fall of Jerusalem' has a fresh breezy beauty and delightfulness about it, joined with a vigorous action, that carries us on a bold, rapid stream to its conclusion."

"His other poems show great command of powerful and yet classical language, a chaste

elegance of thought, a profusion of glowing imagery, and a vigorous manly spirit that do him honour both as a man and a Christian minister."—"Excelsior," p 50.

SYDNEY YENDYS.

"Rome has been the subject of many a song of triumph and many a note of woe—in her youth, when she sat upon the seven hills like a new-fledged eagle, sunning herself in the eye of heaven; in her full maturity, when she waved her wings above the universe, and went forth conquering and to conquer; in the autumn of her splendour, when the clouds began to close—when the long-baffled waves, with steady march, rolled on to cover her, and when, her energies exhausted, her power paralyzed, she tottered on her base, and fell from the foremost place in the firmament, like Lucifer the morning star. Macaulay sings—

'Hail to the Grand Asylum,
Hail to the hill-tops seven!
Hail to the fire that burns for aye,
And the shield that fell from Heaven!'

He tells us of the dauntless courage and the high resolve, the love of country and the love of home, the affection that burnt like a Vestal-flame in a Roman's heart and the blood that ran like fire along a Roman's veins; how the mystic horseman fought in the battle by the Lake Regillus, and how good Horatius kept the bridge in the brave days of old. We hear from Bulwer how Euzeni ruled and how he fought and how he fell, and how all Rome itself was the funeral pile of the last of the Roman Tribunes. Byron, in verses as magnificent and melancholy as the ruins he celebrates, gives us the last act of the mighty drama, the diadem dashed down, the sceptre snapped, the 'royalty in ruins.' while Shelley, with a spirit as ethereal as the moonlight, wanders among the shattered battlements and fallen fanes, and touches with his sad and solemn beauty, like flowers upon a warrior's grave, the hoary vestiges of the Imperial City. And now we have another poet discoursing upon the same theme, but striking a different string 'Up for the Cross and Freedom!' The eye is not for ever closed in death, the soul is not for ever departed it is there yet—it lives—it breathes. The sun ye thought had looked his last upon you from the weeping west shall gather up his glories once again, and flash with all the splendour of his prime. Ye thought that Liberty was lost, the toy of fools, the sport of fiends, the fancy-haunting dream of shackled men—but lo! a beacon-fire in the distance, it spreads from mount to mount, from height to height, and the red flame flings a lustre on the midnight heavens, and lights up on the earth faces sad, but stern

and resolute; and in the shadow of the buildings that enrobed their illustrious forefathers, upon the soil where the Cæsars trod, and beneath the firmament that canopied the Cæsars' kingdom, they swear that Rome shall yet be free.

"Vittorio Santo goes forth as a Missionary of Freedom; devotes himself to the task of rousing up his countrymen, and inciting them to shake off the Austrian yoke. And, depend upon it, before a man surrenders himself thus unreservedly to a noble cause, he must count the cost. No holiday game will life be to him, no gentle transit down the stream of Time—no pleasant dwelling with the eyes and smiles of happy children round him—no joyful greeting of kinsfolk—no tranquil resting at the close of life among his old familiar scenes—no peaceful gathering of his ashes to his fathers when his day is done. He must up and arm himself for a conflict such as few can stand. He must 'bear all things, believe all things, hope all things, endure all things.' His must be the forty years' sojourn in the wilderness, to catch at last, perchance, but a glimpse of the promised land afar off. He must be content to 'sit in the gate and be the heathen's jest, silent and self-possessed.' He must count upon the curses of the world, the flippancy, the carelessness, the cold contempt of those he would arouse, the deadly sickness of a bleeding heart, a baffled hope, an enterprise abortive. He must be 'all things to all men.' he must till the barren soil, that yields as harvest naught but thorns and briars, he must see the flame of enthusiasm leap up and then die out in darkness, like a midnight rocket from a sinking ship, he must expect to find his passionate appeals fall dead—profitless as dew upon the desert, he must lead on the forlorn hope and perish in the breach; he must be the scapegoat doomed to bear the labour and the toil, 'the fastings, the foot-wanderings,' the fearful weight of thought and care and anxious expectation.

"The world considers such a character a fool. Who, say they, but a madman would sacrifice ease, comfort, respectability, for the sake of following the phantom of a dis-tempered brain; a visionary good which never can be grasped. The world has set up images of clay and fallen down and worshipped them, and the smoke of ten thousand sacrifices has gone up like a frowning cloud, and hangs between earth and heaven, shutting out the blessed light. And when one rises who will only bow before the sacred presence of the Truth; one with deep vision to detect the counterfeit, and a loud prophet-voice to give his spirit utterance,—when he smites down the idol, and standing on its reeking ruins, bids its blinded votaries shake their fetters off—he has to undergo Vittorio Santo's perils and to share Vittorio Santo's doom.

"But to the Poem, which is a record of the Missionary of Freedom as he pursues his

arduous task. We meet him in various disguises, and exercising his influence upon different natures—now smiting upon the ‘cold, proud, rocky heart’ of the worldling, now flashing out his thoughts like lightning upon the careless crowd teaching the minstrels in their own souls’ language the noblest theme that can inspire their song, and evoking from the depths of woman’s gentle nature that mild but spiritual splendour which is the crowning glory of a great cause, like the crescent on the blow of night Time would fail us were we to expatiate upon each several scene, we must therefore content ourselves with presenting one or two extracts and introducing a few comments

“The opening of the poem strikes us as being very powerfully conceived. The sun is setting and his last streaks of glory are lighting up the heavens, the ‘purple heavens’ of Rome. They touch with all their sad and solemn beauty the cramped and fettered limbs of her who once was mistress of the world. They fit among the towers and battlements which flash the splendour back no more, but receive the sunshine shudderingly, and with a fearful air, like a prisoner through the grated window of his cell and still the bright beams come and go as they were wont to do, and seem to wonder why they meet not with the olden welcome. Upon an ancient battlefield a band of youths and maidens meet, they sing and dance although their land is a desolation and themselves but slaves—they dance upon the spot where their great fathers fought and bled to bind another chaplet round the laurelled brows of what was then their *Country*. The Missionary approaches, disguised as a monk, and bids them stop, they dance upon a grave—the grave that holds his Mother! They yield to his solicitations and withdraw a space—he follows and begs them to forgive his vehemence, and bids them listen how he loved his Mother:—

‘She loved me, nursed me,
And fed my soul with light. Morning
and Even,
Praying, I sent that soul into her eyes,
And knew what heaven was though I was
a child
I grew in stature and she grew in good-
ness.
I was a grave child; looking on her taught
me
To love the beautiful: and I had thoughts
Of Paradise, when other men have hardly
Look’d out of doors on earth (Alas! alas!
That I have also learn’d to look on
earth
When other men see Heaven) I toil’d,
but ever,
As I became more holy, she seem’d holier,
Even as when climbing mountain-tops,
the sky
Grows ampler, higher, purer as ye rise’

“And then he tells them how strange robbers seized her, bound her, while he and all her other children denied her in her agony; counted out the gold that bought her pangs, and when she lifted up her shackled hands and prayed forgiveness for them—struck her! The wellnigh quenched but still existing spirit of his auditors is roused by this tale of violence, and with execrations they attempt to kill him, when he bids them stand off, for they are partners in the wrongs and shares in the unhallowed gain; that his Mother is their Mother—

‘Her name is Rome Look round,
And see those features which the sun
himself
Can hardly leave for fondness Look
upon
Her mountain bosom, where the very sky
Beholds with passion: and with the last
proud
Imperial sorrow of dejected empire,
She wraps the purple round her outraged
breast,
And even in fetters cannot be a slave’

“And then he launches into a long and eloquent harangue he dresses up the past in all its ancient pomp, as sunset streaming through stained windows lights up the dust-dimmed statues of ancestral rulers he shows them their present state, a life in death—a mockery of existence—‘a broken mirror, which the glass in every fragment multiplies,’ and looking forward, with a prophet’s vision he evokes the phantoms of the future, the glories nebulous as yet, but destined to become the stars of earth—the fixed and flashing diadems upon the brow of Time Then by his *Country’s* wrongs,—

‘By her eternal youth,
And coeternal utterless dishonour,
Her toils, her stripes, her agonies, her
scars—
And her undying beauty—
By her long agony and bloody sweat,
Her passion of a thousand years, her
glory,
Her pride, her shame, her worlds subdued
and lost,
He swears She shall be free!’

Alas! the heartless slaves have stolen away one by one, and when the poor enthusiast looks to find an answering echo to his great appeal, he is alone with the grass and the runs and the broad blue sky and the soft wind of heaven. And yet not quite alone for one of the band of revellers, a Roman maiden, has been attracted, spell-bound by the words that have fallen, like flakes of fire from a burst bombshell, from Vittorio Santo’s tongue and now she timidly approaches him and asks if there be no office in the great work which Rome’s daughters can fill—no services

which they can render to their common mother. A mighty change has passed upon her spirit in these few brief moments: the missionary, all unconscious, held the master-key of her affections, and now she is his in life and death.

'Alas! the love of women, it is known
To be a lovely and a fearful thing;
All that they have upon that die is
thrown.'

She knows he has entered upon a perilous enterprise—that he carries his life in his hand, but she will surrender fortune, fame, friends, everything, to be his follower, to execute his orders, and to live within the shadow of his presence. But what can she do? What part in the drama can she sustain? Woman cannot grasp an abstract idea. This Rome, this Country, this impersonation of the frowning ruins which she saw around but bewildered her, she wanted to observe some glance of 'human nature in the idol's eyes'—some touch of human feeling in the Queen they strove to reinstate—some symbol of humanity upon the banners of the host. It was Rome she loved personified in Rome's deliverer, it was Santo's wild and witching words that woke the music from her heart-strings, and so she strives to do his will, to prove herself not unworthy of her leader. And nobly does she execute her mission: Vittorio is imprisoned by a libertine young lord, Francesca purchases his freedom at the price of herself, and 'in her superb high loveliness, whose every look enhanced the ransom,' begs—

'Another maiden hour for prayer and
tears.

Francesca wore a poniard. She is now
A maid for ever.'

"The poet has displayed a very high degree of talent in the conception of this character. The labyrinthine mazes of passion are developed with a master hand. The dazzling, blinding rush of fresh thoughts and feelings evoked mysteriously, like the fabled well-spring of Helicon, from the heart of the young Italian girl: the moments of doubt, suspense, hesitation—the conflict between fear and love—the fear of offending, of being cast off as useless, of being but a drag upon the chariot-wheels of the emancipator—the love which has dawned suddenly upon her like an Oriental sunrise, and which she knows cannot perish but with her existence—the love which would be contented with the humblest post in his great enterprise: the set determination to do the wishes of her master—and the woman's weakness asking for some tangible reality, some symbol of the divinity she is to serve—some star to twinkle with a human radiance on what, to her, would else be but one broad and blinding blue—the still, intense communings with her own spirit when she learns that he is doomed to die by 'the greatest

libertine in Milan'—the shuddering of soul as she contemplates her scheme for his liberation, and her last act of glorious self-forgetfulness, when she accomplishes her object, and baffling the base hopes of the tyrant, dies, and in dying shows the greatness of a woman's heart, the unsullied lustre of a woman's love. There is to us something inexpressibly touching in this portrait, so pure, so exalted, yet so true to nature, something which appeals to our best feelings, and nobly vindicates the noble origin of our common humanity. And it is not merely a fine idea of the poet, a beautiful creation of the fancy with a rainbow's brilliancy and a rainbow's unsubstantial life: it is the personification of a great fact, a special instance of the love which has about us like the grass upon the meadows. True, the sacrifices woman has to make now are not what they were then; but though the light has come down from the mountains to the valleys—no more a beacon but a household fire—it still exists. Ten thousand silent witnesses are standing round us of the fact, more eloquent in their silence. There are sacrifices offered up every day within our ken as noble as the Roman girl's, and the more we contemplate and admire them the better will our lives become. We cannot bear the vulgar hand which rudely tears away the veil that hides so many sacred scenes, but we give honour to the man who shows us Woman in her noble nature, her generous devotion of herself to others; for we feel he gives an impulse to our spirit, subdues our miserable selfishness, inspires us with a hopeful and a healthy spirit, lightens our burden in this lingering life-journey, and lifts us nearer Heaven!

'Thou little child,
Thy mother's joy, thy father's hope—
thou bright,
Pure dwelling where two fond hearts keep
their gladness—
Thou little potentate of love, who comest
With solemn sweet dominion to the old,
Who see thee in thy merry jauncies
charged
With the grave embassage of that dear
past,
When they were young like thee—thou
vindication
Of God—thou living witness against all
men
Who have been babes—thou everlasting
promise
Which no man keeps—thou portrait of
our nature,
Which in despair and pride we scorn and
worship—
Thou household-god, whom no iconoclast
hath broken!'

"That strain falls on us like a snow-flake on a fevered lip. Childhood gleams on us once again—those early days when we were innocent and happy, when earth with its flowers

and sunshine seemed a Paradise which would never pass away—when the moon and the stars were a mystery, and we believed that God was up, far away in the great blue heaven—when we felt as secure in the domestic circle, as Adam did within the ‘cherubim-defended battlements’ of Eden Childhood! Before the serpent drew its trail across our path and dimmed the lustre which it takes a life-long labour to regain—before we tasted of the Trees of Life and Knowledge and found them dust and ashes in our mouth—‘Ties of death and madness’ An immeasurable gulf divides us from that blessed time—we have passed from out that dream-land where we were supremely happy in our ignorance—we have plunged into the fiery furnace of the world, and taken part in its toils and throbings, and restless heaving passions We have felt the fever-strife of existence—the elements which constitute at once the blessing and the bane of manhood Many a hard lesson have we learned, many an agonizing thought has maddened our brain, and many a wild woe has swept across our heart-strings and struck out harsh discord. Love has looked upon us with her heavenly eyes, like a fairy from a fountain, and then died away in bubbling music, leaving us longing to follow her, but not knowing whither. Fame, Fortune, all the wreckers’ lights the world hangs out to tempt poor mortals to destruction on its reefs and shoals, have met us Death has thrown his shadow on our path, and muffled in his mantle those we called our own And then in some still moment—some hour when we are sitting silently over our lonely fireside, the ghosts of our early days appear like ‘gleams of a remoter world’—old thoughts, old feelings, old associations, come to life again—then, gazing on the laughing landscape we have left for ever, the golden sunrise which has gathered to a burning heat, the fresh young corn-blade which has matured through many a storm and sunbeam till it bows beneath the weight of its own age and longs for the sickle,—who has not *sometimes* wished he was a child again? *Sometimes* the wish steals on us when the white-robed past confronts the sun-stained present, and aggravates its hue by contrast, but life was breathed into the frame of each that he might answer a purpose, and we must ever Onward! Knowledge is power, though it be stamped into the spirit with a burning brand and he acts nobly who girds himself up for action. There may be tears for him, and throbings of the heart, and passionate sad voices from the past; there may be solitude and silence—the solitude of a being friendless in a peopled world. but let him pass on with a resolved but stricken spirit, believing that the path he treads is that of duty and the goal is God, and he shall find that knowledge, purified by faith, is better than unconscious innocence his shall be the crystal calmness of the current that has

passed the rapid and the precipice, and gone to rest in some sequestered spot, the mirror of the Heaven that hangs above it

“Let us glance for a moment at the closing scene The Monk has fulfilled his mission, the task which was appointed him he has accomplished and now prisoned, condemned, sentenced to die on the morrow, he knows his hour has come A number of his partisans are gathered in the dungeon to bid him farewell, to hear his parting words, to listen to the last instructions of their leader ere he passes from them for ever, and leaves them to carry on the cause alone It is a solemn and a critical moment He is standing in the shadow of death and on the brink of the unseen world the stormy past lies behind him like the dashing ocean in the wake of the bark that nears the haven. He has stemmed the flood and grappled with the fury of the whirlwind. He has lived among the strife of elements, the war of deadly passions. He had to kindle the first feeble watch-fire, and fan its faint and sickly flame, he had to seek materials to work upon, and then to mould them to his purpose; he had to teach the ignorant, to stimulate the faint-hearted, to cheer the wavering, to check the undisciplined ardour of the over-zealous—and all alone. But now his voice is softened, and a calm-like sunset rests upon his noble features.

‘Let us brighten

This last best hour with thoughts that,
shining through

To-morrow’s tears, shall set in our worst
cloud

The bow of promise’

“He puts away from him now the sound of war, the shock of arms, the noise of hosts, the banners and the blazoned ensigns; and he endeavours to instil into the minds of his followers a knowledge of their higher duty, of a more difficult but nobler task which may be theirs. He bids them—

‘Learn a prophet’s duty:

For this cause is he born, and for this
cause,

For this cause comes he to the world,—
to bear

Witness’

“Truly, as his audience thought, ‘tis a hard saying—Who shall hear it? It is comparatively easy when the commander says, ‘Up and at them,’ to charge down the hill upon the enemy. like the Life Guards at Waterloo; but it is a greater and a hundred-fold more difficult task to stand as those Guards stood for seven mortal hours upon the eminence without stirring a step or firing a shot. It is a gallant thing to fight with the free and the brave in defence of our country, our shrines, our hearth-stones, and our fathers’ sepulchres—action animates and prevents the spirits drooping, companions in arms, though they be few, incite us on we

fling fear, doubt, irresolution to the winds—and death is indifferent to us, for we know that glory decks the hero's bier if it does not bind his brow. But *to bear witness!*

'Speak, speak thy message;
The world runs post for thee The good
by nature,
The bad by fate,—whom the avenging
gods
Having condemn'd have first demented.
Know
By virtue of that madness they are
thine.
Lay-brothers working where the sanctity
Of thine high office comes not. Savage
friends
Who, scattering in their wrath thy beacon,
light
The fire that clears the wilderness. Un-
conscious
Disciples, writing up the martyr's title
In Hebrew, Greek, and Latin on his
cross.
Love him who loves thee; his sweet love
hath bought
A place in Heaven. But love him more
who hates,
For he dares hell to serve thee. Pray for
him
Who hears thee gladly; it shall be
remember'd
On high. But, martyr! count thy debt
the greater
To the reviler; *he* hath bought thy
triumph
With his own soul In all thy toils forget
not
That whoso sheddeth his life's blood for
thee
Is a good lover; but thy great apostle,
Thy ministering spirit, thy spell-bound,
World-working giant, thy head hiero-
phant
And everlasting high priest, is that
sinner
Who sheds thine own.'

'*To bear witness!*' what a world of mean-
ing lies hidden in these few words! how many
of the grandest elements of human nature it
requires to mould a character like this! Every
man values the honest hearty good word of
his neighbours, and there are associations
gathered round the heart of each of us which
it is impossible to efface. To be estranged
from those we have lived with and loved from
infancy—to pass from under the shadow of
the faith that has fostered us—to look upon
old sights, old haunts, familiar scenes, and
find they are but fiends to mock us with a
memory of what once was—to see contempt
and scorn assume the place where love was
wont to reign—to know that the affections we
prized more than life are changed to worm-
wood—to watch our tried and trusted friends
deliberately range themselves in the foemen's

ranks—to have the harrowing conviction
burned in upon the soul that we must go on
now alone—go along the path we have chosen,
and forego all the pleasures on which we
counted to render existence endurable—those,
these things try the temper and the tone of
spirit—these constitute a frightful and a fiery
ordeal at which human nature shudders And
yet all this must frequently be undergone for
the cause of Truth. The alternative is a
terrible one, and many waver, but such have
not the elements of real greatness in them,
the qualities which constitute one who must
bear Witness. The world has its laws and
customs, its usages and ordinances, and
woe to the man who sets himself in opposition
to these. The world has its idols, its creed,
its rule of faith—woe to the man who rises
and declares its worship blasphemy—its creed
a falsehood—its rule of faith a damnable de-
lusion Woe! truly; but unutterable woe
would it be if these men did not rise up ever
and anon, to smite the lazy blood into the
cheeks of humanity, to exorcise the demon
that directs the rabid multitude, to breathe
a holier feeling through a land defaced by
blood and crime. They are the pioneers of
Freedom, the vanguard of the hosts of Truth
And their fate is to be reviled and ridiculed—
blasphemed and buffeted—tortured body
and soul with all the ingenuity of cruelty
Well—so it is, and so it will be: they have
counted the cost; their death-smile is the calm
of conquest; and—

'They flee far
To a sunnier strand
And follow Love's folding star
To the evening land.'

"Vittorio Santo is one of these—and now
his last hour has come. He has to take a
final look at that cause which he has watched
alone from its cradle which he has reared
amid ten thousand obstacles, and guided
through ten thousand dangers he is leaving
it in the hands of his followers, and with all
the solemnity of sorrow, with all the majesty
of a man sublime in suffering and crowned
with the diadem of death, he endeavours to
form their minds, to instil into them those
great principles which have regulated his own
career He gives them a glimpse of the higher
mysteries, and strives to stimulate their souls
to pierce the mist which hides them from the
common ken He labours to communicate to
them that strong, calm, deep, earnest feeling
which is an ark of refuge to a persecuted cause,
and still on every cloud that either frowns or
falls imprints the bow of promise Thus
having spoken words of comfort and assurance
to the companions of his toil, having done
everything in his power for the promotion of
the enterprise—with peace upon his brow, he
passes from them like the orb of day into the
chambers of the West: and then—"the night
cometh,"—but it is a 'night of stars' The

greater luminary has set, yet his 'apostle lights' have caught the mantle that fell from him as he ascended, and ere the musket-shots of the minions of the tyrant have passed through his body, there is a band of twenty thousand insurgents at the gates—led on by a woman!

'Yes! Freedom's battle once begun,
Bequeath'd by bleeding sire to son,
Though baffled oft, is ever won'

You may place what barriers ye will in the way of Truth and Liberty—ye cannot stop them. You may burn and slay and torture their votaries; you may drive them into the mountains, you may scatter their ashes to the winds and waters:—from grave and guillotine and gory block proceeds an influence that passes like electric fluid through the hearts of men and mocks your mad endeavour.

'Truth is the equal sun,
Ripening no less the hemlock than the vine
Truth is the flash that turns aside no more
From castle than from cot. Truth is a spear
Thrown by the blind. Truth is a Nemesis
Which leadeth her beloved by the hand
Through all things; giving him no task to break
A bruised reed, but bidding him stand firm
Though she crush worlds.'

"Truth is the hidden treasure which a baffled and bewildered universe has been engaged in seeking for six thousand years. What is Truth? 'Tis a question which has been often asked by the broken heart and the bleeding breast, by the dauntless spirit and the undimmed eye. It has been asked in the full triumph of faith, when the light of eternity illuminated the world-mysteries, it has gone up to heaven with the stifled sob from the stricken spirit, it has been uttered to the silent forest by the lonely anchoress; it has been proclaimed in the majesty of hope, in the agony of despair, in the ghastly eloquence of death. Truth stands ever in still, silent beauty, like a star which reeks not of the clouds which come and go, and make wild warfare in the heavens. These shall pass away—the strife of tongues shall cease—the vain possessions and pursuits of earth shall vanish from their votaries—the workmen on the walls and battlements of this vast Babel-tower shall be arrested in their labour like the moon at Ajalon—the incubus shall be removed from the bosom of humanity, and the emancipated universe shall recognize their victim and their Conqueror—the solution of this world-enigma—the Everlasting Truth. But *then* the end cometh. Meanwhile there must be agony and tears and death, there

must be the faggot and the fire; there must be hollow-heartedness and mockery: for battle must be waged between the true and false till time shall be no more. There will be—

'Dim echoings—

Not of the truth, but witnessing the truth—

Like the resounding thunder of the rock
Which the sea passes—rushing thoughts
like heralds,

Voices which seem to clear the way for greatness,

Cry advent in the soul, like the far shoutings

That say a monarch comes. These must go by,

And then the man who can outwatch this vigil

Sees the apocalypse'

"There is a hearty purpose and a solemn earnestness in 'The Roman' which we think is calculated to teach an admirable lesson to, and produce a powerful effect upon, the minds of the present age. Never perhaps was it more necessary to inculcate independent thought and self-reliance, never more requisite to guard individuals against losing their identity in the mass, never more needful to fix the image of Truth in the heart, and tend it day and night as the virgins watched the fire of Vesta. Our poet shows us the dignity of man—the power he can exercise, the active power of kindling great thoughts in his fellow-men—rousing them up from their lethargic sleep—snapping the fetters which cramp their spiritual freedom, and bidding them pursue the path which God has placed before them, and along which duty guides them—peradventure to a grave. He shows us also Man's passive power—the nobler of the two, and by far the more difficult to practise—the power which can impel the soul right onward, like an arrow to its mark, which yields not to the sun-smile of fortune nor to the pitiless peltings of the tempest-cloud the power from which the shafts of scorn fall off with deadened point, which walks unscathed through the fiery furnace of a nation's mockery; and gazes with an unblenched eye upon the ghastliest insignia of death. He shows us Pity bending with unutterable tenderness, Love sacrificing self at the altar of its divinity, Resolution stern as fate, sheathing the spirit as in a panoply of steel, Hope, baffled, bleeding, but like the dolphin, beautiful in death; Faith lifting its flashing eyes to Heaven, and speaking forth the words of inspiration. He takes us by the hand and conducts us reverently among the ruins of the past—he leads us within the circle of its magic presence, and bids us look and wonder.

"We must conclude as we commenced. What went ye out for to see? 'The moral of

all human tales'—the melancholy monument and memento of mortal grandeur and mortal vanity—the City of the dead, who erst was Queen of Nations—the Time-swept, but Time-conquering, Capitol—Imperial Rome.

'All through the lorn
Vacuity winds came and went, but stirr'd
Only the flowers of yesterday. Upstood
The hoar unconscious walls, hisson and
bare,

Like an old man, deaf, blind, and grey, in
whom

The years of old stand in the sun, and
murmur

Of childhood and the dead From
parapets

Where the sky refts, from broken niches
—each

More than an Olympus,—for gods dwelt
in them,—

Below, from senatorial haunts and seats
Imperial, where the ever-passing fates

Wore out the stone, strange hermit birds
croak'd forth

Sorrowful sounds, like watchers on the
heights

Crying the hours of ruin. When the
clouds

Dress'd every myrtle on the walls in
mourning,

With calm prerogative the eternal pile
Impassive shone with the unearthly light

Of immortality When conquering suns
Triumph'd in jubilant earth, it stood out
dark

With thoughts of ages like some mighty
captive

Upon his deathbed in a Christian land,
And lying, through the chant of Psalm
and Creed,

Unshriven and stern, with peace upon his
brow,

And on his lips strange gods'

"Ashes to ashes—dust to dust· we will
not disturb the majestic repose, nor break the
silence which broods above the princely sepulchre, but we will be—

'Like some village children

Who found a dead king on a battle-field,
And with decorous care and reverent pity
Composed the lordly ruin, and sat down
Graver without tears."

—Lester's "Criticism," 3rd edit., pp. 440-462.

P. J. BAILEY.

P. J. Bailey, born 1816, a member of the bar, son of the proprietor of the "Nottingham Mercury," is the author of "Festus," "The Angel World," and "The Mystic." Few poems upon their first appearance have excited so much attention as "Festus." Bailey was but about twenty years of age when this

poem was finished. The second edition, published in 1842, was much enlarged, and in later editions it has been still further augmented, to about three times its original length. It contains many exquisite passages of genuine poetry, and is one of the most remarkable books of the present century.

BRYAN WALLER PROCTER.

"Bryan Waller Procter, born about 1790, a modern English poet, generally known under the pseudonym of Barry Cornwall. He was educated for the legal profession, and, during many years, held an important appointment as one of the commissioners of lunacy. His first volume of poems was produced in 1819, under the title of 'Dramatic Scenes, and other Poems.' His 'English Songs,' Memoir and Essay prefixed to an edition of Shakspeare, 'Marcian Colonna,' and others, evinced, in their author, the possession of a graceful and refined order of mind. Some of his songs became popular; and one of his tragedies (that entitled 'Mirandola') which was produced at Covent Garden Theatre, was highly successful. A collection of some charming essays and tales in prose by him was published in America."—Beeton's "Dict. Univ. Biog."

CHARLES SWAIN.

"Charles Swain, born at Manchester, 1803, a modern English writer, known as the 'Manchester Poet,' was educated for commercial pursuits, but after spending fourteen years in the office of his uncle, the proprietor of large dye-works, he abandoned commerce to acquire the art of engraving, which he afterwards practised as a profession. His first essay in poetry was made in 1828, at which time he produced a collection of lyrics, upon subjects of history and imagination. His later works were, 'Beauties of the Mind,' 'Dryburgh Abbey, an Elegy upon the Death of Sir Walter Scott,' 'English Melodies,' 'Dramatic Chapters,' and 'Rhymes for Childhood.' To evince their respect for him his fellow-townsmen presented him with a testimonial."—Beeton's "Dict. Univ. Biog."

ALFRED TENNYSON.

"Alfred Tennyson, born 1810. He received the 'Laurel' after the death of Wordsworth in 1850. He first appeared as a poet under his own name in 1830, in his twentieth year. A second volume of poems was issued in 1833, and in 1842 he re-appeared with two volumes of 'Poems,' many of which were his early pieces altered and retouched. His other

works are, 'The Princess, a Medley,' 1847; 'In Memoriam,' 1850 (the latter a series of beautiful elegiac poems on the death of his young friend Arthur Hallam, son of the historian), 'Ode on the Death of the Duke of Wellington,' 1852, and 'Maud, and other Poems,' 1855. The popularity of Mr. Tennyson has been steadily on the increase, and he has a band of devoted worshippers. His chief defect is obscurity of expression, with a certain mannerism. The characteristics of his poetry lie rather in its external dress of imagery and language, than in any bias towards a particular line of thought or subject. His pieces might be classed, in the manner of Mr. Wordsworth, into Poems of the Affections; Poems of the Fancy; Studies from Classical Statuary and Gothic Romance, &c. Many of them, from the apparent unintelligibility of their external shape, have been supposed to bear an esoteric meaning. The 'Princess,' especially, apparently a Gothic romance in a drawing-room dress, has been supposed to figure forth not merely the position which women and their education hold in the scale of modern civilization, but to indicate also the results of modern science on the relations, affections, and employments of society. The verse of Mr. Tennyson is a composite melody, it has great power and large compass; original, yet delightfully mingled with the notes of other poets. His mind is richly stored with objects which he invests sometimes with the sunny mists of Coleridge, sometimes with the amiable simplicity of Wordsworth, or the palpable distinctness of Hood. His late works reflect the thought and contemplation of the age."—Symonds's "Poetry and Poets of Britain," p. 503-4.

Orton says of Tennyson.—"Not exactly cypress, but a wreath of weeping willow, should encircle his name. He is enamoured with ideal beauty and purity of soul, and he sings the praises of holy and exalted friendship more than the warmer passion of Love. He may be characterized as an elevated philosopher with a poet's expression, which a delicate perception of the beautiful and true has given him.

"His harp is not strung with strings whose wild, loud notes shall first awaken, and then petrify the snoring World, but with silken, silvery, gossamer chords, whose fairy melody is heard only by the delicate spiritual ear.

"Yet keeps he perhaps too close to the shores of Time, and dares not, or will not, sail the mighty oceans of mind, and bring us, like golden fruit, from beyond their distant shores sublime and inspiring ideas of Futurity. He keeps his wings too closely furled, when we consider his poetical powers."

"May Time give him courage and bear him happiness,—root up the willow which points, with its thousand drooping and nerveless arms, to the cold EARTH, and transplant the Poplar, which ever points, with its one firm,

grant finger, to the bright, glorious, and joy-inspiring HEAVENS!"—"Excelsior," p. 23

So classical, so full of refined beauty, breathing all the spirit of loveliness. How exquisite his *Enone*—"Dear Mother Ida, hearken, ere I die." How the plaintive language breaks on the air in delicious accents! We think we see the gentle *Enone* and the three fair deities of Olympus, with the sunbeam darting through the vine-leaves, and the olive upon their 'finely-chiselled' forms, so moulded to perfect symmetry. She recalls all the tenderness of her love—"Dear Mother Ida, hearken, ere I die." The sylvan shades, and the clear streams, and the grassy meads, and the flowery banks, and the modest violet, and the golden crocus, seem to echo in softest whispers to the melancholy prayer—"Dear Mother Ida, hearken, ere I die." And the rippling of the waters, and the light blue of heaven, and the fleecy clouds, and the rich perfumes of rose and hyacinths, re-echo in tones of deep, still witchery—"Dear Mother Ida, hearken, ere I die." The dulcet cadence floats over the dark waves of ocean; and faithful *Enone*, with her clustering hair and serene countenance, lifts her dewy eye to the broad canopy of midnoon, and once more throbs out—"Dear Mother Ida, hearken, ere I die!"

THOMAS AIRD.

"Thomas Aird, born at Bowden, Roxburghshire, 1802, an original poet of considerable power, a contributor to periodical literature, and author of the 'Old Bachelor in the Old Scottish Village,' 'Religious Characteristics,' and 'The Devil's Dream,' a poem pronounced 'a wonderful piece of weird, supernatural imagination.' He was editor of the 'Edinburgh Weekly Journal,' the 'Dumfries Herald,' and of an edition of the poems of Dr. Mair, the 'Delta' of 'Blackwood's Magazine.'—Beeton's "Dict. Univ. Bug." See Allibone's "Crit. Dict. Eng. Lit."

EDWIN ATHERSTONE.

Edwin Atherstone, a truly great poet. He has published "The Last Days of Hercules," "Abraclades and Panthea," "The Fall of Nineveh," and other works. His productions display "power and vigour, splendid diction, and truly poetic feeling."

ALABIO A. WATTS.

"Alario Alexander Watts, born in London, 1799, a modern English poetical writer, who, in early life, became the literary assistant to

Crabbe, the writer of the 'Technological Dictionary,' and having put forth a small collection of poems in 1822, which obtained some success, he was appointed editor of the 'Leeds Intelligencer,' and subsequently of the 'Manchester Courier.' In 1825 he commenced the publication of the 'Literary Souvenir,' which was continued as an annual until 1836. This work contained contributions by Campbell, Wordsworth, and Coleridge, and was illustrated by Turner, Leslie, Roberts, and other eminent artists, the engravings being executed by Heath, assisted by the best engravers of the day. He also attempted to establish a fine-art journal, called 'The Poetical Album;' but it ceased to appear after the second year. In 1833 he commenced the 'United Service Gazette,' of which he remained the editor until 1843. He was subsequently connected with the 'Standard' and other newspapers. A collected edition of his poetical pieces appeared in 1851, with the title of 'Lyrics of the Heart,' and two years subsequently, he received a pension of £100 per annum from the Government."—Beeton's "Dict. Univ. Biog."

LORD HOUGHTON.

"Lord Houghton, born 1809, a modern English politician, poet, and prose writer. A few years after concluding his university career at Cambridge, he was elected Member of Parliament for Pontefract, and distinguished himself therein as a zealous supporter of all questions relative to popular education and complete religious equality. His literary efforts were various in kind and of an excellent character. As a poet, he produced 'Poems of Many Years,' 'Memorials of Many Scenes,' 'Poems, Legendary and Historical,' and 'Palm Leaves.' His 'Life, Letters, and Literary Remains of John Keats' was an appreciative and delightful commemoration of departed genius. He was understood to have been the writer of several interesting articles in the 'Westminster Review.' He published several of his speeches, delivered from his place in the House of Commons, and wrote a number of political pamphlets, the most important of which were 'Thoughts on Party Politics,' 'Real Union of England and Ireland,' and 'The Events of 1848.'"—Beeton's "Dict. Univ. Biog."

ELIZA COOK.

Eliza Cook, born 1817, the daughter of a tradesman in the borough of Southwark, London, gained considerable reputation, when in her twentieth year, as a poetical contributor to some of the higher class of London periodicals—"The New Monthly Magazine," "The Metropolitan," "The Literary Gazette,"

&c. In 1840 a volume of her poems was published in London, and was reproduced in New York, in 1844, under the title of "Melania, and other Poems." Many editions of her poems have since been published in England and America. "The Old Arm Chair," "The Old Farm Gate," "Home in the Heart," "The Last Good-bye," and "I miss thee, my Mother!" are known and loved by thousands, both old and young. In September, 1849, appeared the first number of "Eliza Cook's Journal." Professor Cleveland says: "The characteristics of her poetry are great freedom, ease, and heartiness of sentiment and expression, and she makes you feel at once that her whole heart is in all she writes, that she gives full utterance to the depths of her soul—a soul that is in sympathy with all that is pure and true."—Cleveland's "Eng. Lit. 19th Cent." See Allibone's "Cmt. Dict. Eng. Lit."

WILLIAM AND MARY HOWITT.

"William Howitt, born at Heanor, Derbyshire, 1795, a living English *litterateur*, the son of a member of the Society of Friends, who educated him and his five brothers in the principles of Quakerism. Although he had been sent to several schools kept by Quakers, his education was almost entirely owing to his own perseverance. Up to his twenty-eighth year, when he married and commenced with his wife a career of literature, his time had been spent in acquiring mathematical and scientific knowledge, in studying the classical authors, and in mastering the German, French, and Italian tongues. His studies were varied by rambles in the country, shooting, and fishing; and these again led him to obtain an amount of information relative to English rural life and nature, which was afterwards reproduced in his works. The lady who became his wife was, like himself, a member of the Society of Friends, and strongly imbued with literary tastes. In 1823, the first year of their marriage, they published together a volume of poems, entitled, 'The Forest Minstrel,' and followed it up by contributions to the 'Arncliffe,' 'Literary Souvenir,' and other annuals then in vogue. These contributions, with some original pieces, were collected and published, in 1827, under the title of 'The Desolation of Eyam,' &c. 'The Book of the Seasons,' 'Popular History of Priestcraft,' 'Tales of the Pantika; or, Traditions of the most Ancient Times,' 'Rural Life of England,' 'Colonization and Christianity,' and several other works, were produced by him during the ten following years. In 1830 and succeeding year, he wrote his 'Boy's Country Book,' and 'Visits to Remarkable Places.' In 1840 he went to Germany for the purpose of educating his children, and his sojourn there led to the production of the

'Rural and Domestic Life of Germany,' 'German Experiences,' &c. In 1847 and the four following years he published his 'Homes and Haunts of the most eminent English Poets,' 'The Hall and Hamlet; or, Scenes and Characters of Country Life,' 'The Year-Book of the Country,' and a novel, 'Madame Dorrington of the Dore.' In 1846 he contributed to the 'People's Journal,' and afterwards became part proprietor of it; but a quarrel between himself and his partner led him to establish a rival publication—'Howitt's Journal,' which, however, like its predecessor, was subsequently unsuccessful. In 1852 he, with his two sons and Mr. R. H. Horne, sailed for Australia, where he, for some time, worked as a 'digger.' He also visited Tasmania, Sydney, &c., and communicated his observations in a number of letters to the 'Times' newspaper, which he afterwards collected and published, with some new matter, under the title of 'Land, Labour, and Gold,' in 1855."

"Mary Botham Howitt, born at Uttoxeter, Staffordshire, about 1804, an English authoress, wife of the above, came of a family of Quakers, and commenced her literary career, shortly after her marriage, with a volume of poems, called 'The Forest Minstrel.' After having published several volumes of graceful poetry, and a number of books for the young, she, on visiting Germany with her husband, proceeded to acquire the Swedish and Danish languages, with a view of translating the novels of Miss Bremer and the tales of Hans C. Andersen. The translations of Miss Bremer's works were published between 1844 and 1852; and the 'Improvvisatore,' a reproduction in English of Andersen's novel, in 1857. Besides being an industrious contributor to the periodicals, she wrote a volume of 'Ballads, and other Poems;' 'Sketches of Natural History in Verse;' two novels, called 'The Hair of West-Wayland,' and 'Wood Loughton;' and translated 'Enchiridion's History of Magic' for Bohn's 'Scientific Library.' The valuable work entitled 'Literature and Romance of Northern Europe,' published as the joint production of herself and husband, is almost entirely her work."—Boston's "Dict. Univ. Biog."

"There can be no surer proof of the genuineness of the poetical power possessed by Mary Howitt, than the fact that her fine pieces ever recur again and again to the memories of all imaginative readers. This can be only owing to their feminine tenderness, their earnest tone, their gentle music, and their simple but genuine nature."—Moir's "Sketches of Poet Lit. of the Past Half Cent."

(Christopher North, in his "Notes Ambronianæ," says:—"Her language is chaste and simple, her feeling tender and pure, and

her observation of nature accurate and intense."

"Sweet Mary Howitt! her name brings magic with it, let us see it when and where we will! It is one crowded with pleasant associations; telling of wisdom learned by the wayside and under the hedgerows; breathing perfumes—not the perfumes of balls and routs—of violets and wild flowers; leading the mind to pure and pleasant thoughtfulness."—"New Monthly Mag." See Rowton's "Female Poets of Great Britain;" Allibone's "Crit. Dict. Eng. Lit.;" Mrs. S. C. Hall; Allan Cunningham's "Biog. and Crit. Hist. of Lit. of Last Fifty Years."

REV. THOMAS DALE, M.A.

Rev. Thomas Dale, M.A., Canon of St. Paul's Cathedral and late Vicar of St. Pancras, poet and popular author, was born at Pontonville, London, August, 1797. His mother died when he was but three years old; and his father, having married again, went to the West Indies to edit a public journal there, where he also died, leaving him only son. A presentation to Christ's Hospital was eventually obtained for him, where, under the late Dr. Trollope, by whom he was most kindly treated, he received a superior classical education. In 1817 he entered the University of Cambridge, having previously published his "Widow of Nain," which was speedily followed by the "Outlaw of Taurus," and "Isid and Adah, a Tale of the Flood," his first work passing through six editions within a very short period. He was ordained, in 1823, first curate of St. Michael's, Cornhill, London; and afterwards, in 1835, by the special favour of Sir Robert Peel, appointed to be Vicar of St. Bride's. In 1843, through the same influence, he became a Canon of St. Paul's; and, in 1846, Vicar of St. Pancras. He had previously held the Lectureship of St. Margaret, Lothbury; but resigned it in 1849. With the exception of his poems, of which a collected edition was published in 1838, his edition of Cowper, and his translation of Sophocles, his later writings are exclusively religious, consisting chiefly of Sermons—"The Domestic Liturgy and Family Chaplain," "The Sabbath Companion," &c. They display a fine tone of thought, solid erudition, and the purest taste.

WINTHIROP MACKWORTH PRAED.

Winthrop Mackworth Praed, born 1802, died 1859, son of Mr. Sergeant Praed, entered the House of Commons, and became Secretary of the Board of Control. His early life and writings gave promise of future eminence.

While at Eton, he started "The Etonian," and was one of the chief contributors to "Knight's Quarterly Magazine." His poems, which have been recently published in a collected form, are some of the most remarkable which have appeared in modern times.

COVENTRY PATMORE.

Coventry Patmore, an English poet, was born at Woodford, in Essex, 23rd July, 1823. His father was in his day a well-known literary celebrity, and in 1846 Mr. Coventry Patmore became an Assistant Librarian to the British Museum, which office he continues to hold. He has published three volumes, of which the second, the "Angel in the House," is a poem of undoubted merit, but the third, "Faithful for ever," has been severely criticised. He is understood to be a contributor to the "Edinburgh Review."

ALEXANDER SMITH.

Alexander Smith, a poet, was born on 31st of December, 1830, at Kilmarnock, Ayrshire. His early intention was to qualify himself for the ministry, but circumstances of various kinds prevented him from entering on the preparatory studies. While following the business of a lace-pattern designer in Glasgow, he began to write verses and sent some extracts from his first sustained poem to the Rev. George Gilfillan, of Dundee, then understood to be one of the writers for the "Critic," who inserted them in that journal. His "Life Drama" was afterwards published, and, although severely criticised, was admitted on all hands to contain lines of the highest poetical merit. In 1854 Mr. Smith was elected to the secretaryship of the Edinburgh University. His "Life Drama" and "City Poems" are his principal works.

THE VERY REV. HENRY ALFORD, D.D.

The Very Rev. Henry Alford, D.D., Dean of Canterbury, a poet and Biblical critic, was born in London in 1810, and educated at Eton Grammar School, and Trinity College, Cambridge. He has published several poetic productions, which have been well received, has held several University appointments, and various preferments in the Church. His editions of the Greek New Testament have been carefully prepared. He is also the author of several papers, contributed to serials and other periodical publications, and his work entitled "The Poets of Greece" exhibits an intimate and correct knowledge of the language. He has published

many volumes of sermons, and critical memoirs on matters pertaining to ancient history. Owing to his eminent talents as a preacher, he was appointed, by Lord Palmerston, Dean of Canterbury, in 1857.

ARCHBISHOP TRENCH.

Archbishop Trench, a scholar, poet, and divine, was born at Dublin in September, 1807, and graduated at Cambridge in 1829, after which he spent some years in travelling abroad. While holding the incumbency of Cardridge, Hants, he published, in 1838, two volumes of poems. These, having been well received by the public, were followed by "Genoveva," "Elegiac Poems," which also elicited favourable notices. In 1841 he became Curate to the present Bishop of Oxford, at Alverstoke, and afterwards Rector of Itchinstoke. He was also Hulsean Lecturer at Cambridge, and in 1847 he was appointed to the important office of Theological Professor in King's College, London. On the death of Dr. Buckland, which caused a vacancy in the Deanery of Westminster, he was nominated to that office, since which he has been preferred to the Archbishopric of Dublin. His sermons are considered eloquent and impressive. Those preached at the special services for the working classes, delivered at Westminster Abbey, have been attended by very crowded congregations. He has published several works on theological subjects; among these are "Notes on the Parables," "Notes on the Miracles," "The Sermon on the Mount," &c.; and his lectures on the "English Language" and on the "Study of Words" have had a large circulation.

GERALD MASSEY.

Gerald Massey, an English poet, was born May, 1828, near Tring, in Hertfordshire. His parents were so steeped in poverty that the children received scarcely any education. When only eight years old, Gerald was sent to work in a neighbouring silk mill, but the mill being burned down, the boy took to straw plaiting. He had learned to read at a penny school; and, when fifteen, went up to London as an errand boy, and spent all his spare time in reading and writing. When out of a situation, he has gone without a meal to purchase a book. His first appearance in print was in a provincial paper; he published a small collection of his verses in his native town, and during the political excitement of 1848 edited a cheap paper called the "Spirit of Freedom." His writing was so bold and vigorous, that his political manifestations cost him five situations in eleven months. He was a warm advocate of the co-operative system.

and thus was introduced to the Rev. Charles Kingsley and others who were promoting that movement. Still continuing to write, his name began to be known; and in 1853 "Christabel" took the public completely by surprise. Five editions of the work were published in two years, his pecuniary circumstances improved in proportion to his fame as a poet; and in 1855 he removed to Edinburgh, where in 1856 he issued "Craigcrook Castle," in his own estimation his best work. A collected edition of his poems has lately been published.

CHARLES MACKAY.

Charles Mackay, a poet and journalist, was born at Perth, in 1814. He is a descendant of an honourable Highland family, the Mackays of Strathnaver. Having received the rudiments of his education in London, he was in 1827 sent to a school at Brussels, and he remained in Belgium and Germany for some years. On his return to this country he abandoned his intention of entering the East India Service, for which he had been originally intended by his uncle, General Mackay, and devoted himself to literature. In 1835, after the publication of a small volume of poems which attracted the notice of Mr. John Black, he became connected with the "Morning Chronicle." While employed in his arduous studies as sub-editor of a daily paper, Mr. Mackay published two poetical works, "The Hope of the World," and "The Salamandra," a third edition of which, illustrated by Gilbert, appeared in 1856; within the same period he published three works in prose, viz., "The Thames and its Tributaries," "Popular Delusions," and "Longbeard, Lord of London, a Romance." In 1844 he removed from London to Glasgow, to succeed the late Mr. Weir as editor of the "Argus," then a leading liberal journal in the West of Scotland. During his residence in Scotland he produced "The Legends of the Isles, and other Poems," "A Series of Twelve Letters to Lord Morpeth on the Education of the People," and a volume entitled "The Scenery and Poetry of the English Lakes: a Summer Ramble." He also published "Voices from the Crowd," which contained the spirit-stirring song "The Good Time Coming." It was while Mr. Mackay remained in Scotland that he received from the University of Glasgow the honorary degree of LL.D. In 1847 he returned to the metropolis, where he succeeded to the political editorship of the "Illustrated London News." He published, in 1848, his "Town Lyrics," in 1850, "Egeria, or the Spirit of Nature; and other Poems," to which was prefixed "An Inquiry into the alleged Anti-poetical Tendencies of the present Age." In 1851 he edited for the Percy Society, with Notes and an Introduction, an important antiquarian

work, entitled "A Collection of Songs and Ballads relative to the London 'Prentices and Trades, and to the Affairs of London generally, during the Fourteenth, Fifteenth, and Sixteenth Centuries." He also edited "A Book of English Songs," and "A Book of Scottish Songs, with Notes and Observations." In 1850 Dr. Mackay published the "Lump of Gold," and in the following year "Under Green Leaves," two poetical works abounding with verses of the utmost melody, rich with the choicest English epithets and phrases. After the publication of these works Dr. Mackay made a tour to America, where he delivered lectures upon "Poetry and Song," receiving everywhere a cordial and enthusiastic reception; his poetry and songs, owing perhaps to the higher standard of education in the Northern States, being well known and appreciated among our Transatlantic cousins. After his return to this country he published his "Life and Liberty in America," which is characterized in the *Athenaeum* as a bright, fresh, and hopeful book; worthy of an author whose songs are oftentimes heard on the Atlantic. He also edited a Christmas book, entitled "The Home Affections as portrayed by the Poets." Dr. Mackay lately published a narrative poem, entitled "A Man's Heart," and has just edited "A Collection of the Jacobite Ballads of Scotland." He has been actively engaged in journalism, and was connected with the "London Review." Like all the great song-writers, Dr. Mackay is a musician, and the composer of all the melodies published with many of his songs. He possesses in a high degree the rare faculty of a true lyric poet, that of working his words and music up into harmony and union with the feelings they express.

MATTHEW ARNOLD.

"He was the eldest son of Dr. Arnold, the well-known and highly-esteemed Master of Rugby School, and was born at Laleham, 1822. He won the Newdigate prize for English verse at Oxford in 1843, and became a fellow of Oriel College in 1845. He was elected Professor of Poetry at Oxford in 1857. He has taken an active part in the promotion of middle-class education, and has contributed largely to the periodical literature of the day." —*Boston's "Dist. Univ. Biog."*

WILLIAM COX BENNETT.

"He was born at Greenwich in 1820, and, as a modern English song-writer, his poems of childhood and other home subjects have deservedly attained celebrity. His first volume of 'Poems' was published 1847; 'War Songs, 1857; 'Queen Eleanor's Vengeance and other Poems,' 1858; 'Songs by a Song-

writer,' and 'Baby May and other Poems on Infants,' both in 1859. His verses have a large number of readers as well in America as in England, and he is now a contributor to the *Weekly Dispatch* newspaper.—Beeton's "Dict. Univ. Biog."

ROBERT BROWNING

"Robert Browning is one of the most distinguished of modern English poets. He was born near London in 1812. In 1836 he published 'Paracelsus,' which was favourably received; and in 1837 produced 'Strafford,' a tragedy, in which Mr. Macready, the actor, personated the hero. His other works are 'Sordello,' 'Pippa Passes,' 'The Blot in the Scutcheon,' 'King Victor and King Charles,' 'Dramatic Lyrics,' 'Return of the Druses,' 'Colombe's Birth-day,' 'Dramatic Romances,' &c. Of all his writings, perhaps his 'Pippa Passes' and 'The Blot in the Scutcheon' are the best. His latest work, 'The Ring and the Book,' appeared in 1868."—Beeton's "Dict. Univ. Biog."

Criticising the "Ring and the Book," the *Athenæum*, in one of its numbers published in 1869, on the publication of the last volume, thus spoke of it—

"At last, the *opus magnum* of our generation lies before the world—the 'ring is rounded', and we are left in doubt which to admire most, the supremely precious gold of the material or the wondrous beauty of the workmanship. The fascination of the work is still so strong upon us, our eyes are still so spell-bound by the immortal features of Pomphilia (which shine through the troubled mists of the story with almost insufferable beauty), that we feel it difficult to write calmly and without exaggeration, yet we must record at once our conviction, not merely that 'The Ring and the Book' is beyond all parallel the supremest poetical achievement of our time, but that it is the most precious and profound spiritual treasure that England has produced since the days of Shakespeare. Its intellectual greatness is as nothing compared with its transcendent spiritual teaching. Day after day it grows into the soul of the reader, until all the outlines of thought are brightened and every mystery of the world becomes more and more softened into human emotion. Once and for ever must critics dismiss the old stale charge that Browning is a mere intellectual giant, difficult of comprehension, hard of assimilation. This great book is difficult of comprehension, is hard of assimilation; not because it is obscure—every fibre of the thought is clear as day; not because it is intellectual,—and it is intellectual in the highest sense,—but because the capacity to comprehend such a book must be spiritual; because, although a child's brain might grasp the general features of the picture, only a purified

nature could absorb and feel its profoundest meanings. The man who tosses it aside because it is 'difficult' is simply adopting a subterfuge to hide his moral littleness, not his mental incapacity. It would be unsafe to predict anything concerning a production so many-sided; but we quite believe that its true public lies outside the literary circle, that men of inferior capacity will grow by the aid of it, and that feeble women, once fairly initiated into the mystery, will cling to it as a succour passing all succour save that which is purely religious. Is it not here that we find the supremacy of Shakespeare's greatness? Shakespeare, so far as we have been able to observe, places the basis of his strange power on his appeal to the draft of humanity. He is the delight of men and women by no means brilliant, by no means subtle; while he holds with equal sway the sympathies of the most endowed. A small intellect may reach to the heart of Shakespearean power; not so a small nature. The key to the mystery is spiritual. Since Shakespeare we have had many poets—poets, we mean, offering a distinct addition to the fabric of human thought and language. We have had Milton, with his stately and crystal speech, his special disposition to spiritualize polemics his profound and silent contemplation of heavenly processions. We have had Dryden, with his nervous filterings of English diction, and we have had the so-called Puritan singers, with their sweetly English fancies touched with formal charity, like wild flowers sprinkled with holy water. In latter days, we have been wealthy indeed. Wordsworth has consecrated Nature, given the hills a new silence, shown in simple lines the solemnity of deep woods and the sweetness of running brooks. Keats and Shelley caught up the solemn consecration, and uttered it with a human passion and an ecstatic emotion that were themselves a revelation. Byron has made his Epimethean and somewhat discordant moan. Numberless minor men, moreover, have brightened old outlines of thought and made clear what before was dim with the mystery of the original prophet. In our own time, Carlyle—a poet in his savage way—has driven some new and splendid truths (and as many errors) into the heart of the people. But it is doubtful, very doubtful, if any of the writers we have named—still less any of the writers we have not named—stands on so distinct and perfect a ground of vantage as to be altogether safe as a human guide and helper. The student of Wordsworth, for example, is in danger of being hopelessly narrowed and dwarfed, unless he turns elsewhere for qualities quite un-Wordsworthian; and the same is true of the students of Milton and of Shelley. Of Shakespeare alone (but perhaps, to a certain extent, of Burns) would it be safe to say, 'Communion with *his* soul is ample in itself, his thought must freshen, can

never cramp, is ever many-sided and full of the free air of the world.' This, then, is supremely significant, that Shakespeare—unlike the (Greek dramatists, unlike the Biblical poets, unlike all English singers save Chaucer only—had no special teaching whatever. He was too human for special teaching. He touched all the chords of human life; and life, so far from containing any universal lesson, is only a special teaching for each individual—a slyline riddle, by which each man may educate himself after his own fashion."

JOHN KEBLE, M.A.

"John Keble, M.A., a highly popular writer of sacred poetry, for many years vicar of Hursley, in Hampshire. Soon after taking his B.A. degree he was chosen fellow of Oriel College, Oxford; and from 1831 to 1841 was professor of poetry at his university. His chief works are the 'Christian Year,' of which thousands of copies have been sold, and 'Lyra Innocentium.' Born 1792; died 1866."—Beeton's "Dict. Univ. Biog."

IRON. CAROLINE ELIZABETH SARAH NORTON.

"This modern English poetess was one of the three daughters of Thomas Sheridan, son of the celebrated Richard Brinsley Sheridan. She was born in 1808. Her father dying while she was still very young, her care devolved upon her mother, who gave her a high education. At the age of nineteen she became the wife of the Hon. George Chapple Norton, the barrister and police-magistrate, a union which proved an unhappy one. In 1829 she commenced her career of authorship by publishing anonymously the 'Sorrows of Rosalie,' a tale, and other poems. In the following year she achieved the greatest success as a poetess, with the production of her 'Undying One,' and other poems, which the *Quarterly Review* declared to be worthy of Lord Byron. The 'Child of the Islands,' 'Aunt Carry's Ballads for Children,' and 'Stuart of Dunleath,' a novel, were her subsequent works. In 1854 her warm sympathies with the social wrongs of her sex found expression in a work entitled 'English Laws for Women in the 19th Century.' This work was privately printed; but a very large circulation was obtained for a later effort of the same character, which was named 'A Letter to the Queen on Lord Chancellor Cranworth's Marriage and Divorce Bill.' In 1862 she published a poem entitled 'The Lady of Garaye,' which met with considerable public favour."—Beeton's "Dict. Univ. Biog."

ALEXANDER SMITH.

"Alexander Smith, a modern Scotch poet, was born in 1830, and died Jan. 5, 1867. He was intended for the ministry: but circumstances having conspired to prevent his entering upon the necessary course of study, he was put to the business of a lace-designer in Glasgow; while following which, he devoted his leisure to the composition of verses. Having forwarded some extracts from his 'Late Drama' to the Rev. George Hillman, of Dundee, that gentleman was so highly pleased with the youthful poet's effusions as to obtain a place for them in the columns of the *Critic*. He subsequently produced 'City Poems' and 'Edwin of Deira,' and three volumes of prose, entitled 'Dreamthorp,' 'A Summer in Skye,' and 'Alfred Hagart's Household'; he also edited an edition of the works of Burns. In 1854 he was appointed secretary to the Edinburgh University."—Beeton's "Dict. Univ. Biog."

RICHARD CHENEVIX TRENCH, D.D.

"The present Archbishop of Dublin is best known as a modern English philologist. He was born in 1807, and after completing his studies at the University of Cambridge, entered into orders, and became a country curate. His earliest efforts in literature were as a poet, in imitation of the classic style of Wordsworth. After obtaining some preferment in the Church, he became in 1846 a select preacher at the University of Cambridge, and in 1850, at the death of Dr. Buckland, was appointed Dean of Westminster. In 1864 he succeeded Dr. Whately as Archbishop of Dublin. His most important works were, 'Notes on the Miracles,' 'Proverbs and their Lessons,' 'Synonyms of the New Testament,' and 'The Study of Words.'"—Beeton's "Dict. Univ. Biog."

ERNEST JONES.

"Ernest Jones was educated in Germany, and having kept his terms as a law-student of the Middle Temple, was called to the bar in 1844. In the following year he joined the Chartist movement, and soon became one of the most conspicuous and active leaders of the party; remaining so until Chartism expired in 1855. During this period he edited the *People's Paper* and other Chartist periodicals. In 1848 he was tried for making a seditious speech, and condemned to two years' imprisonment. He stood for Halifax in 1847, and Nottingham in 1853 and 1857, without success. In January, 1860, when it was supposed that Mr. Hugh Briley would leave his seat for Manchester, through being a govern-

ment contractor at the time of his election, Mr. Jones was chosen by ballot to fill the expected vacancy against Mr. Milner Gibson, but died a few days after. He was an honest politician, for he refused a large fortune rather than give up his principles. He wrote the 'Revolt of Hindostan,' 'The Battle Day,' and other poems. He was born about 1820."—Beeton's "Dict. Univ. Biog."

REV. CHARLES KINGSLEY.

"The Rev. Charles Kingsley, a distinguished modern novelist and essayist. At fourteen years of age he became the pupil of the Rev. Derwent Coleridge, son of the poet. He afterwards went to Cambridge University, where he distinguished himself both in classics and mathematics. He was at first intended for the law, but the church was afterwards chosen. In 1842 he was appointed curate of Eversley, in Hampshire, two years later he succeeded to the same living. He married, about the same time, a daughter of Mr. Grenfell, who represented Truro and Great Marlow in Parliament for many years, and whose other daughter became the wife of the eminent historian Mr. J. A. Froude. His first acknowledged contributions to literature were a volume of 'Village Sermons,' and 'The Saint's Tragedy,' a drama in verse, published in 1848. 'Alton Locke, Tailor and Poet,' was his third essay, and, from its first appearance, it commanded the greatest attention. The bold and earnest views of its author—the 'Charismatic clergyman,' as he was called—sank deeply into the public mind. This novel has been several times reprinted; its treatment of social and political questions remaining as fresh and valuable as when the book first came before the public. A second novel, 'Yeast, a Problem,' was first published in 'Fraser's Magazine,' and afterwards reprinted in 1851: this is a philosophical rather than a political novel. His subsequent works were 'Hypatia; or, New Foes with an old Face,' a beautiful descriptive fiction, illustrating the times of the early Christian church in the East, 'Westward Ho! or, the Voyages and Adventures of Sir Amyas Leigh

in the Reign of Queen Elizabeth' and 'Two Years Ago.' These novels, by their great excellence, have placed their author among the foremost of recent writers. Mr. Kingsley also produced a volume for juvenile reading, called 'The Heroes,' in which the deeds of some great chiefs of the Grecian mythology are narrated in a captivating manner. Among the more important of his religious writings may be enumerated, 'The Message of the Church to Labouring Men,' 'Sermons on National Subjects, preached in a Village Church,' and 'Sermons for the Times;' all of these being inspired by a pure, generous, and enlightened Christian feeling. He expounded mental philosophy in his 'Phaeton, or, Loose Thoughts for Loose Thinkers,' and his 'Alexandria and her Schools,' while, for natural philosophy and the observation of nature, he contributed his 'Glaucus; or, the Wonders of the Shore.' He likewise wrote for *Fraser's Magazine*, the *North British Review*, and the *Encyclopædia Britannica*. His last works of importance are 'The Roman and the Teuton,' lectures delivered at Cambridge in 1864, and a novel entitled 'Hereward the Wake; or, the Last of the English.' A bold, independent, and earnest thinker, Mr. Kingsley, in every one of his popular and excellent work, contributed to elevating the tone of modern society, and to giving it a more enlarged and refined appreciation of the good, beautiful, and true, whether in art or nature. He succeeded Sir James Stephen as professor of modern history in the University of Cambridge, in 1859. Born at Holne Vicarage, Devonshire, 1819."—Beeton's "Dict. Univ. Biog."

HENRY KINGSLEY.

"Henry Kingsley, brother of the preceding, was educated at King's College, London, and at Oxford. In 1852 he went to Australia, from which he returned in 1858. He contributed to 'Fraser's' and 'Macmillan's' magazines, 'Ravenshoe,' 'Geoffrey Hamlyn,' and 'The Hillyars and the Burtons,' being the best known of his productions. Born 1830."—Beeton's "Dict. Univ. Biog."

SEVENTH PERIOD.

From 1780 to 1866.

1077.—THE CHARACTER OF CHATHAM.

A. Patriots, alas! the few that have been found
Where most they flourish, upon English ground,
The country's need have scantily supplied;
And the last left the scene when Chatham died.

B. Not so; the virtue still adorns our age,
Though the chief actor died upon the stage.
In him Demosthenes was heard again,
Liberty taught him her Athenian strain;
She clothed him with authority and awe,
Spoke from his lips, and in his looks gave law
His speech, his form, his action full of grace,
And all his country beaming in his face,
He stood as some inevitable hand
Would strive to make a Paul or Tully stand.
No sycophant or slave that dared oppose
Her sacred cause, but trembled when he rose;
And every venal stickler for the yoke,
Felt himself crush'd at the first word he spoke.

Cowper.—Born 1731, Died 1800.

1078.—THE GREENLAND MISSIONARIES.

That sound bespeaks salvation on her way,
The trumpet of a life-restoring day,
'Tis heard where England's eastern glory shines,
And in the gulfs of her Cornubian mines.
And still it spreads. See Germany send forth
Her sons to pour it on the farthest north;
Fired with a zeal peculiar, they defy
The rage and rigour of a polar sky,
And plant successfully sweet Sharon's rose
On icy plains and in eternal snows.

Oh bless'd within the enclosure of your rocks,
Nor herds have ye to boast, nor bleating flocks;
No fertilizing streams your fields divide,
That show reversed the villas on their side;

No groves have ye, no cheerful sound of bird,

(Or voice of turtle in your land is heard;
Nor grateful opheltine regales the ear
Of those that walk at evening where ye dwell;

But Winter, arm'd with terrors here unknown,

Sits absolute on his unshaken throne,
Piles up his stores amidst the frozen waste,
And bids the mountains he has built stand fast;

Beckons the legions of his storms away
From happier scenes to make your lands a prey;

Proclaims the soil a conquest he has won,
And seems to share it with the distant sun.
Yet Truth is yours, remote, unenvied isle!
And Peace, the genuine offspring of her smile;
The pride of letter'd ignorance, that binds
In chains of error our accomplish'd minds,
That decks with all the splendour of the true,
A false religion, is unknown to you.

Nature indeed vouchsafes for our delight
The sweet vicissitudes of day and night;
Soft airs and genial moisture feed and cheer
Field, fruit, and flower, and every creature here;

But brighter beams than his who fires the skies

Have risen at length on your admiring eyes,
That shoot into your darkest caves the day
From which our nicer optics turn away.

Cowper.—Born 1731, Died 1800.

1079.—RURAL SOUNDS.

Nor rural sights alone, but rural sounds,
Exhilarate the spirit, and restore
The tone of languid nature. Mighty winds
That sweep the skirt of some far-spreading wood

Of ancient growth, make music not unlike
The dash of ocean on his winding shore,
And lull the spirit while they fill the mind,
Unumber'd branches waving in the blast,
And all their leaves fast fluttering all at once.

Nor less composure waits upon the roar
Of distant floods, or on the softer voice
Of neighbouring fountain, or of rills that slip
Through the cleft rock, and chiming as they
fall

Upon loose pebbles, lose themselves at length
In matted grass, that with a livelier green
Betrays the secret of their silent course.
Nature inanimate displays sweet sounds,
But animated nature sweeter still,
To soothe and satisfy the human ear.

Ten thousand warblers cheer the day, and
one
The livelong night; nor these alone whose
notes

Nice-finger'd art must emulate in vain,
But caving rooks, and kites that swim sub-
lime

In still-repeated circles, screaming loud,
The jay, the pie, and even the boding owl
That haills the rising moon, have charms for
me.

Sounds inharmonious in themselves and harsh,
Yet heard in scenes where peace for ever
reigns,

And only there, please highly for their sake.

Cowper.—Born 1731, Died 1800

1080 —FROM "CONVERSATION."

The emphatic speaker dearly loves to oppose,
In contact inconvenient, nose to nose,
As if the gnomon on his neighbour's pluz,
Touch'd with a magnet, had attracted his.
His whisper'd theme, dilated and at large,
Proves after all a wind gun's airy charge—
An extract of his diary—no more—
A tasteless journal of the day before
He walk'd abroad, o'ertaken in the rain,
Call'd on a friend, drank tea, slept home
again;

Resumed his purpose, had a world of talk
With one he stumbled on, and lost his walk;
I interrupt him with a sudden bow,
Adieu, dear sir, lest you should lose it now.

A graver coxcomb we may sometimes see,
Quite as absurd, though not so light as he
A shallow brain behind a serious mask,
An oracle within an empty cask,
The solemn fop, significant and budge;
A fool with judges, amongst fools a judge;
He says but little, and that little said,
Owes all its weight, like loaded dice, to lead.
His wit invites you by his looks to come,
But when you knock, it never is at home:
'Tis like a parcel sent you by the stage,
Some handsome present, as your hopes pre-
sage;

'Tis heavy, bulky, and bids fair to prove
An absent friend's fidelity of love;

But when unpack'd, your disappointment
groans
To find it stuff'd with brickbats, earth, and
stones.

Some men employ their health—an ugly
truck—

In making known how oft they have been
sick,

And give us in recitals of disease
A doctor's trouble, but without the fees,
Relate how many weeks they kept their bed,
How an emetic or cathartic sped;
Nothing is slightly touch'd, much less forgot;
Nose, ears, and eyes seem present on the
spot.

Now the distemper, spite of draught or pill,
Victorious seem'd, and now the doctor's skill;
And now—alas! for unforeseen mishaps!
They put on a damp nightcap, and relapse;
They thought they must have died, they were
so bad,

Their peevish hearers almost wish they had.

Some fretful tempers wince at every touch,
You always do too little or too much:
You speak with life, in hopes to entertain,
Your elevated voice goes through the brain;
You fall at once into a lower key,
That's worse, the drone-pipe of a humble bee.
The southern sash admits too strong a light,
You rise and drop the curtain—now 'tis
night.

He shakes with cold—you stir the fire, and
stirve

To make a blaze—that's roasting him alive.
Serve him with venison, and he chooses fish,
With sole—that's just the sort he would not
wish.

He takes what he at first profess'd to loathe,
And in due time feeds heartily on both,
Yet still o'erclouded with a constant frown,
He does not swallow, but he gulps it down.
Your hope to please him vain on every plan,
Himself should work that wonder, if he can.
Alas! his efforts double his distress.
He likes yours little and his own still less,
Thus always teasing others, always teased,
His only pleasure is to be displeased

I pity bashful men, who feel the pain
Of fancied scorn and undeserved disdain,
And bear the marks upon a blushing face
Of needless shame and self-imposed disgrace.
Our sensibilities are so acute,
The fear of being silent makes us mute.
We sometimes think we could a speech pro-
duce

Much to the purpose, if our tongues were
loose;

But being tried, it dies upon the lip,
Faint as a chicken's note that has the pip,
Our wasted oil unprofitably burns,
Like hidden lamps in old sepulchral urns.

Cowper.—Born 1731, Died 1800.

1081. — ON THE RECEIPT OF HIS
MOTHER'S PICTURE.

Oh that those lips had language! Life has
pass'd
With me but roughly since I heard thee last.
Those lips are thine—thy own sweet smiles I
see,

The same that oft in childhood solaced me;
Voice only fails, also, how distinct they say,
"Grieve not, my child, chase all thy fears
away!"

The meek intelligence of those dear eyes
(Most be the art that can immortalize,
The art that baffles time's tyrannic claim
To quench it) here shines on me still the
same.

Faithful remembrancer of one so dear,
O welcome guest, though unexpected here!
Who ludd'st me honour, with an artless song
Affectionate, a mother lost so long.
I will obey, not willingly alone,
But gladly, as the precept were her own:
And while that face renews my filial grief,
Fancy shall weave a charm for my relief;
Shall steep me in Elysian reverie,
A momentary dream, that thou art she.

My mother! when I learn'd that thou wast
dead,

Say, wast thou conscious of the tears I shed?
Hov'rd'st thy spirit o'er thy sorrowing son,
Wroth even then, life's journey just begun?
Perhaps thou gavest me, though unseen, a kiss;
Perhaps a tear, if souls can weep in bliss—
Ah, that maternal smile! it answer'd—Yea.
I heard the bell toll'd on thy burial day,
I saw the hearse that bore thee slow away,
And, turning from my nursery window, drew
A long, long sigh, and wept a last adieu!
But was it such? It was. Where thou art
gone,

Adieus and farewells are a sound unknown.
May I but meet thee on that peaceful shore,
The parting sound shall pass my lips no
more!

Thy maidens grieved themselves at my con-
cern,

Oft gave me promise of a quick return:
What ardently I wish'd I long believed,
And, disappointed still, was still deceived;
By disappointment every day beguiled,
Dupo of to-morrow even from a child.
Thus many a sad to-morrow came and went,
Till, all my stock of infant sorrow spent,
I learn'd at last submission to my lot,
But, though I long deplored thee, ne'er forgot.

Where once we dwelt our name is heard no
more,

Children not thine have trod my nursery floor;
And where the gardener Robin, day by day,
Drew me to school along the public way,
Delighted with my bauble coach, and wrapt
In scarlet mantle warm, and velvet-capt,
'Tis now become a history little known,
That once we call'd the pastoral house our
own.

Short-lived possession! but the record fair,
That memory keeps of all thy kindness
there,

Still outlives many a storm, that has effaced
A thousand other themes less deeply traced.
Thy nightly visits to my chamber made,
That thou might'st know me safe and warmly
laid;

Thy morning bounties ere I left my home,
The biscuit or confectionary plum;
The fragrant waters on my cheeks bestow'd
By thy own hand, till fresh they shone and
glow'd—

All this, and more endearing still than all,
Thy constant flow of love, that knew no
fall,

Ne'er roughen'd by those cataracts and
breaks,

That humour interposed too often makes;
All this, still legible in memory's page,
And still to be so to my latest age,
Adds joy to duty, makes me glad to pay
Such honours to thee as my numbers may;
Perhaps a frail memorial, but sincere,
Not scorn'd in heaven, though little noticed
here.

Could Time, his flight reversed, restore the
hours,

When, playing with thy vesture's tassell'd
flowers,

The violet, the pink, and jessamine,
I prick'd them into paper with a pen
(And thou wast happier than myself the
while,

Would softly speak, and stroke my head and
smile),

Could those few pleasant hours again appear,
Might one wish bring them, would I wish them
here?

I would not trust my heart—the dear delight
Seems so to be desired, perhaps I might.
But no—what here we call our life is such,
So little to be loved, and thou so much,
That I should ill requite thee to constrain
Thy unbound spirit into bonds again.

Thou, as a gallant bark from Albion's
coast

(The sterns ~~are~~ weather'd and the ocean
cross'd),

Shoots into port at some well-haven'd isle,
Where spices breathe and brighter seasons
smile,

There sits quiescent on the floods, that show
Her beautiful form reflected clear below,
While airs impregnated with incense play
Around her, fanning light her streamers
gay;

So thou, with sails how swift! hast reach'd
the shore

"Where tempests never beat nor billows
roar;"

And thy loved consort on the dangerous seas
Of life, long since, has anchor'd at thy side.
But me, scarce hoping to attain that rest,
Always from port withheld, always dis-
tress'd!—

Me howling winds drive devious, tempest-
toss'd,
Sails ript, seams opening wide, and compass
lost,
And day by day some current's thwarting
force
Sets me more distant from a prosperous
course
But oh the thought, that thou art safe, and
he!

That thought is joy, arrive what may to me
My boast is not that I deduce my birth
From loins enthroned, and rulers of the earth
But higher far my proud pretensions rise—
The son of parents pass'd into the skies.
And now, farewell—Time unrevoked has run
His wonted course, yet what I wish'd is done
By contemplation's help, not sought in vain,
I seem to have lived my childhood o'er again.
To have renew'd the joys that once were
mine,

Without the sun of violating thine;
And, while the wings of fancy still are free,
And I can view this mimic show of thee,
Time has but half succeeded in his theft—
Thyself removed, thy power to soothe me left.

Cowper.—Born 1731, Died 1800.

1082.—TO MARY (MRS. UNWIN).

The twentieth year is well nigh past
Since first our sky was overcast,
Ah, would that this might be our last!

My Mary!

Thy spirits have a fainter flow,
I see thee daily weaker grow,
'Twas my distress that brought thee low,
My Mary!

Thy needles, once a shining store,
For my sake restless heretofore,
Now rust disused, and shine no more,
My Mary!

For though thou gladly wouldst fulfil
The same kind office for me still,
Thy sight now seconds not thy will,
My Mary!

But well thou play'dst the housewife's part,
And all thy threads, with magic art,
Have wound themselves about this heart,
My Mary!

Thy indistinct expressions seem
Like language utter'd in a dream;
Yet me they charm, whate'er the theme,
My Mary!

Thy silver locks, once auburn bright,
Are still more lovely in my sight
Than golden beams of orient light,
My Mary!

For, could I view nor them nor thee,
What sight worth seeing could I see;
The sun would rise in vain for me,
My Mary!

Partakers of thy sad decline,
Thy hands their little force resign;
Yet gently press'd, press gently mine,
My Mary!

Such feebleness of limbs thou prov'st,
That now at every step thou mov'st
Upheld by two, yet still thou lov'st,
My Mary!

And still to love, though press'd with ill,
In wintry age to feel no chill,
With me is to be lovely still,
My Mary!

But ah! by constant heed I know,
How oft the sadness that I show,
Transforms thy smiles to looks of woe,
My Mary!

And should my future lot be cast
With much resemblance of the past,
Thy worn-out heart will break at last,
My Mary!

Cowper.—Born 1731, Died 1800.

1083.—ENGLISH LIBERTY.

We love

The king who loves the law, respects his
bounds,
And reigns content within them, him we
serve

Freely and with delight, who leaves us free.
But recollecting still that he is man,
We trust him not too far. King though he
be,

And king in England too, he may be weak,
And vain enough to be ambitious still;
May exercise amiss his proper powers,
Or covet more than freemen choose to grant:
Beyond that mark is treason. He is ours
To administer, to guard, to adorn the state,
But not to warp or change it. We are his
To serve him nobly in the common cause,
True to the death, but not to be his slaves.
Mark now the difference, ye that boast your
love

Of kings, between your loyalty and ours.
We love the man, the paltry pageant you;
We the chief patron of the commonwealth,
You the regardless author of its woes;
We for the sake of liberty, a king,
You chains and bondage for a tyrant's sake;
Our love is principle, and has its root
In reason, is judicious, manly, free;
Yours, a blind instinct, crouches to the rod,
And licks the foot that treads it in the dust.

Were kingship as true treasure as it seems,
Sterling, and worthy of a wise man's wish,
I would not be a king to be beloved
Cautelous, and daub'd with undiscerning
praise,

Where love is mere attachment to the throne,
Not to the man who fills it as he ought.

'Tis liberty alone that gives the flower
Of fleeting life its lustre and perfume;
And we are woods without it. All constraint,
Except what wisdom lays on evil men,
Is evil, hurts the faculties, impedes
Their progress in the road of science, blinds
The eyesight of discovery, and begets
In those that suffer it a morbid mind,
Bestial, a meagre intellect, unfit
To be the tenant of man's noble form.
Thee therefore still, blameworthy as thou
art,

With all thy loss of empire, and though
squeezed

By public exigence, till annual food
Fails for the craving hunger of the state,
Thee I account still happy, and the chief
Among the nations, seeing thou art free.
My native nook of earth! thy clime is rude,
Replete with vapours, and disposes much
All hearts to sadness, and none more than
mine

Thine unalleviate manners are less soft
And plausible than social life requires,
And thou hast need of discipline and art
To give thee what politer France receives
From nature's bounty—that humane address
And sweetness, without which no pleasure is
In converse, either starved by cold reserve,
Or finish'd with fierce dispute, a senseless
brawl.

Yet being free, I love thee: for the sake
Of that one feature can he well content,
Disgraced as thou hast been, poor as thou
art,

To seek no sublunary rest beside.
But once enslaved, farewell! I could endure
Chains nowhere patiently; and chains at
home,

Where I am free by birthright, not at all.
Then what were left of roughness in the grain
Of British natures, wanting its excuse
That it belongs to freemen, would disgust
And shock me. I should then with double
pain

Feel all the rigour of thy fickle clime;
And, if I must bewail the blessing lost,
For which our Lamppens and our Sidneys
bled,

I would at least bewail it under skies
Milder, among a people less austere;
In scenes which, having never known me
free,

Would not reproach me for the loss I felt.
Do I forebode impossible events,
And tremble at vain dreams? If heaven grant
I may!

But the age of virtuous politics is past,
And we are deep in that of cold pretence.

Patriots are grown too shrewd to be sincere,
And we too wise to trust them. He that
takes

Deep in his soft credulity the stamp
Design'd by loud declaimers on the part
Of liberty, themselves the slaves of lust,
Incurs derision for his easy faith,
And lack of knowledge, and with cause
enough:

For when was public virtue to be found
Where private was not? Can he love the
whole

Who loves no part? He be a nation's
friend,

Who is in truth the friend of no man there?
Can he be strenuous in his country's cause
Who slights the charities, for whose dear
sake

That country, if at all, must be beloved?

'Tis therefore sober and good men are
soul

For England's glory, seeing it wax pale
And sickly, while her champions wear their
hearts

So loose to private duty, that no brain,
Healthful and undisturb'd by factious fumes,
Can dream them trusty to the general weal.
Such were they not of old, whose temper'd
blades

Dispersed the shackles of usurp'd control,
And how'd them link from link; thou Albion's
sons

Were sons indeed; they felt a filial heart
Beat high within them at a mother's wrongs;
And, shining each in his domestic sphere,
Shone brighter still, once call'd to public
view.

'Tis therefore many, whose requestor'd lot
Forbids their interference, looking on,
Anticipate perforce some dire event;
And, seeing the old castle of the state,
That promised once more firmness, no small'd
That all its tempest-beaten turrets shake,
Stand motionless expectants of its fall.
All has its date below; the fatal hour
Was register'd in heaven ere time began.
We turn to dust, and all our mightiest works
Die too: the deep foundations that we lay,
Time ploughs them up, and not a trace
remains.

We build with what we deem eternal rock:
A distant age asks where the fabric stood:
And in the dust, sifted and search'd in vain,
The undiscov'erable secret sleeps.

Cowper.—Born 1731, Died 1800.

1084.—THE WINTER EVENING.

Hark! 'tis the twanging horn o'er yonder
bridge,

That with its wearisome but needful length
Boxes the wintry flood, in which the Moon
Sees her unwrinkled face reflected bright.—

He comes, the herald of a noisy world,
With spatter'd boots, strapp'd waist, and
frozen looks;

News from all nations lumb'ring at his back.
True to his charge, the close-pack'd load
behind,

Yet careless what he brings, his one concern
Is to conduct it to the destined inn,
And, having dropp'd th' expected bag, pass
on

He whistles as he goes, light-hearted wretch,
Cold and yet cheerful. messenger of grief
Perhaps to thousands, and of joy to some;
To him indifferent whether grief or joy.
Houses in ashes, and the fall of stocks,
Births, deaths, and marriages, epistles wet
With tears, that trickled down the writer's
cheeks

Fast as the periods from his fluent quill,
Or charged with am'rous sighs of absent
swains,

Cymphs responsive, equally affect
His horse and him, unconscious of them all.
But O th' important budget ' usher'd in
With such heart-shaking music, who can say
What are its tidings? have our troops
awaked?

Or do they stall, as if with opium drugg'd,
Stagnate to the murmurs of the Atlantic wave?
Is India free? and does she wear her plumed
And jewell'd turban with a smile of peace,
Or do we grind her still? The grand debate,
The popular harangue, the tart reply,
The logic, and the wisdom, and the wit,
And the loud laugh—I long to know them
all;

I burn to set th' imprison'd wranglers free,
And give them voice and utterance once
again.

Now stir the fire, and close the shutters
fast,
Let fall the curtains, wheel the sofa round,
And while the bubbling and loud hissing urn
Throws up a steamy column, and the cups
That cheer but not inebriate, wait on each,
So let us welcome peaceful ev'ning in.
Not such his ev'ning, who with shining face
Sweats in the crowded theatre, and squeezed
And bored with elbow-points through both
his sides,

Outsolds the ranting actor on the stage
Nor his, who patient stands till his feet throb,
And his head thumps, to feed upon the breath
Of pulchre, bursting with heroic rage,
Or placemen, all tranquillity and smiles
Thus folio of four pages, happy work!
Which not even critics criticise, that holds
Inquisitive Attention, while I read,
Fast bound in chains of silence, which the
fear,

Though eloquent themselves, yet fear to
break;

What is it, but a map of busy life,
Its fluctuations, and its vast concerns?
Here runs the mountainous and craggy ridge
That tempts Ambition. On the summit see

The seals of office glitter in his eyes,
He climbs, he pants, he grasps them! At his
heels,

Close at his heels, a demagogue ascends,
And with a dextrous jerk soon twists him
down,

And wins them, but to lose them in his turn.

Here rills of only eloquence in soft
Meanders lubricate the course they take.
The modest speaker is ashamed and grieved
T' engross a moment's notice, and yet begs,
Begg a propitious ear for his poor thoughts,
However trivial all that he conceives.
Sweet bashfulness! it claims at least thus
praise,

The dearth of information and good sense,
That it foretells us, always comes to pass
Cat'acts of declamation thunder here
There forests of no meaning spread the page,
In which all comprehension wanders lost;
While fields of pleasantry amuse us there
With merry descants on a nation's woes
The rest appears a wilderness of strange
But gay confusion, roses for the cheeks,
And lilies for the brows of faded age,
Teeth for the toothless, ringlets for the bald,
Heav'n, earth, and ocean, plunder'd of their
sweets,

Nectareous essences, Olympian dews,
Sermons, and city feasts, and fav'rite airs,
Ethereal journeys, submarine exploits,
And Katterfelto, with his hair on end
At his own wonders, wond'ring for his bread
'Tis pleasant through the loop-holes of
retreat,

To peep at such a world, to see the stir
Of the great Babel, and not feel the crowd;
To hear the roar she sends through all her
gates

At a safe distance, where the dying sound
Falls a soft murmur on th' uninjured ear.
Thus sitting and surveying thus at once
The globe and its concerns, I seem advanced
To some secure and more than mortal height,
That lib'rates and exempts me from them all
It turns submitted to my view, turns round
With all its generations; I behold
The tumult, and am still. The sound of war
Has lost its terrors ere it reaches me;
Grieves, but alarms me not. I mourn the
pride

And av'rice, that make man a wolf to man,
Hear the faint echo of those brazen throats,
By which he speaks the language of his heart,
And sigh, but never tremble at the sound.
He travels and expatiates, as the bee
From flow'r to flow'r, so he from land to land;
The manners, customs, policy, of all
Pay contribution to the store he gleans;
He sucks intelligence in ev'ry clime,
And spreads the honey of his deep research
At his return—a rich repast for me.

He travels, and I too. I tread his dock,
Ascend his topmast, through his peering eyes
Discover countries, with a kindred near
Suffer his woes, and share in his escapes;

When fancy, like the finger of a clock,
Runs its great circuit, and is still at home.

O Winter, ruler of th' inverted year,
Thy scatter'd hair with sleet like ashes fill'd,
Thy breath congeal'd upon thy lips, thy
cheeks

Fring'd with a beard made white with other
snows

Then those of age, thy forehead wrapp'd in
clouds,

A leafless branch thy sceptre, and thy throne
A sliding ear, indebted to no wheels,
But urged by storms along its slippery way,
I love thee, all unlovely as thou seem'st,
And dreaded as thou art! Thou hold'st the
Sun

A pris'ner in the yet undawning east,
Short'ning his journey between morn and
noon,

And hurrying him, impatient of his stay,
Down to the rosy west; but kindly still
Compensating his loss with added hours
Of social converse and instructive ease,
And gath'ring, at short notice, in one group,
The family dispersed, and fixing thought,
Not less dispersed by daylight and its cares.

I crown thee king of intimate delights,
Fire-side enjoyments, home-born happiness,
And all the comforts that the lowly roof
(Of undisturb'd Retirement, and the hours
(Of long uninterrupted ev'ning, know.

No rattling wheels stop short before those
gates;

No powder'd port, proficient in the art
Of sounding an alarm, assaults those doors
Till the street rings; no stationary steeds
Cough their own knell, while, heedless of the
sound,

The silent circle fan themselves, and quake:
But here the needle plies its busy task,
The pattern grown, the well-depicted flow'r,
Wrought patiently into the snowy lawn,
Unfolds its bosom; buds, and leaves, and
sprigs,

And curling tendrils, gracefully disposed,
Follow the nimble finger of the fair;
A wreath, that cannot fade, of flow'rs, that
blow

With most success when all besides decay.
The poet's or historian's page by one
Made vocal for th' amusement of the rest;
The sprightly lyre, whose treasure of sweet
sounds

The touch from many a trembling chord
shakes out;

And the clear voice symphonious, yet distinct,
And in the charming strife triumphant still;
Regule the night, and set a keener edge
On female industry: the threaded steel
Flies swiftly, and unfelt the task proceeds.

The volume closed, the customary rites
Of the last meal commence. A Roman meal;
Such as the mistress of the world once found
Delicious, when her patriots of high note,
Perhaps by moonlight, at their humble doors,
And under an old oak's domestic shade,

Enjoy'd, spare feast! a radish and an egg.
Discontinue unuse, not trivial, yet not dull,
Nor such as with a frown forbids the play
Of fancy, or proscribes the sound of mirth.
Nor do we madly, like an impious world,
Who deem religion frenzy, and the God,
That made them, an intruder on their joys,
Start at his awful name, or deem his praise
A jarring note. Themes of a graver tone,
Exalting oft our gratitude and love,
While we retrace with Mom'ry's pointing
wand,

That calls the past to our exact review,
The dangers we have 'scaped, the broken
snare,

The disappointed foe, deliverance found
Unlook'd for, life preserved, and peace re-
stored,

Fruits of omnipotent eternal love.
"O ev'nings worthy of the gods!" exclaim'd
The Sabine bard. O ev'nings I reply,
More to be prized and coveted than yours,
As more illumined, and with nobler truths,
That I, and mine, and those we love enjoy.

Cowper.—Born 1731, Died 1800.

1085.—WINTER EVENING IN THE COUNTRY.

Come, Evening, once again, season of
peace;

Return, sweet Evening, and continue long!
Methinks I see thee in the streaky west,
With matron-step slow-moving, while the
night

Trouds on thy sweeping train! one hand
employ'd

In letting fall the curtain of repose
On bird and beast, the other charged for
man

With sweet oblivion of the cares of day;
Not sumptuously adorn'd, nor needing aid,
Like homely-featured night, of clustering
gems;

A star or two, just twinkling on thy brow,
Suffices thee; save that the moon is thine
No less than hers: not worn indeed on high
With ostentatious pageantry, but set
With modest grandeur in thy purple zone,
Replendent less, but of an ampler round.
Come then, and thou shalt find thy vot'ry
calm,

Or make me so. Composure is thy gift;
And whether I devote thy gentle hours
To books, to music, or the poet's toil;
To weaving nets for bird-alluring fruit;
Or twining silken threads round ivory reeds,
When they command whom man was born to
please,

I slight thee not, but make thee welcome
still.

Just when our drawing-rooms begin to blaze
 With lights, by clear reflection multiplied
 From many a mirror, in which he of Gath,
 Goliath, might have seen his giant bulk
 Whole without stooping, towering crest and all,
 My pleasures too begin. But me perhaps
 The glowing hearth may satisfy a while
 With faint illumination, that uplifts
 The shadows to the ceiling, there by fits
 Dancing uncountably to the quivering flame
 Not undelightful is an hour to me
 So spent in parlour twilight such a gloom
 Suits well the thoughtful or unthinking mind,
 The mind contemplative, with some new theme
 Pregnant, or indisposed alike to all.
 Laugh ye who boast your more mercurial powers,
 That never felt a stupor, know no pause,
 Nor need one; I am conscious, and confess
 Fearless a soul that does not always think.
 Me oft has fancy, ludicrous and wild,
 Soothed with a waking dream of houses, towers,
 Trees, churches, and strange visages, express'd
 In the red cinders, while with pining eye
 I gazed, myself creating what I saw.
 Nor less amused have I quiescent watch'd
 The sooty films that play upon the bars
 Pendulous, and foreboding in the view
 Of superstition, prophesying still,
 Though still deceived, some stranger's near approach.
 'Tis thus the understanding takes repose
 In indolent vacuity of thought,
 And sleeps and is refresh'd. Meanwhile the face
 Conceals the mood lethargic with a mask
 Of deep deliberation, as the man
 Were task'd to his full strength, absorb'd and lost
 Thus oft, reclined at ease, I lose an hour
 At evening, till at length the freezing blast,
 That sweeps the bolted shutter, summons home
 The recollected powers, and snapping short
 The glassy threads with which the fancy weaves
 Her brittle toils, restores me to myself
 How calm is my recess, and how the frost,
 Raging abroad, and the rough wind, endear
 The silence and the warmth enjoy'd within!
 I saw the woods and fields at close of day,
 A variegated show; the meadows green,
 Thence faded, and the lands, where lately waved
 The golden harvest, of a mellow brown,
 Upturn'd so lately by the forcible share.
 I saw far off the weedy fallows smile
 With verdure not unprofitable, grazed
 By flocks, fast feeding, and selecting each
 His favourite herb; while all the leafless groves

That skirt the horizon wore a sable hue
 Scarce noticed in the kindred dusk of eve.
 To-morrow brings a change, a total change?
 Which even now, though silently perform'd,
 And slowly, and by most unfelt, the face
 Of universal nature undergoes
 Fast falls a fleecy shower the downy flakes
 Descending, and with never-ceasing lapse
 Softly alighting upon all below,
 Assimilate all objects Earth receives
 Gladly the thickening mantle, and the green
 And tender blade, that fear'd the chilling blast,
 Escapes unhurt beneath so warm a veil.
 In such a world, so thorny, and where none
 Finds happiness unblighted; or, if found,
 Without some thursty sorrow at its side,
 It seems the part of wisdom, and no sin
 Against the law of love, to measure lots
 With less distinguish'd than ourselves; that thus
 We may with patience bear our moderate ills,
 And sympathize with others suffering more.
 Ill fares the traveller now, and he that stalks
 In ponderous boots beside his rocking team.
 The wain goes heavily, unimpeded sore
 By congregated loads adhering close
 To the clogg'd wheels, and in its sluggish pace
 Noiseless appears a moving hill of snow
 The toiling steeds expand the nostril wide,
 While every breath, by respiration strong
 Forced downward, is consolidated soon
 Upon their jutting chests. He, form'd to bear
 The pelting brunt of the tempestuous night,
 With half-shut eyes, and pucker'd cheeks, and teeth
 Presented bare against the storm, plods on.
 One hand secures his hat, save when with both
 He brandishes his phant length of whip,
 Resounding oft, and never heard in vain.
 O happy—and in my account denied
 That sensibility of pain with which
 Refinement is endued—thrice happy thou!
 Thy frame, robust and hardy, feels indeed
 The piercing cold, but feels it unimpair'd.
 The learned finger never need explore
 Thy vigorous pulse; and the unhealthful
 east,
 That breathes the spleen, and searches every bone
 Of the infirm, is wholesome air to thee.
 Thy days roll on exempt from household care;
 Thy waggon is thy wife, and the poor beasts
 That drag the dull companion to and fro,
 Thine helpless charge, dependent on thy care.
 Ah, treat them kindly; rude as thou art
 nearest,

Yet show that thou hast mercy ' which the
greatest
With needless hurry whirl'd from place to
place,
Humane as they would seem, not always
show.

Poor, yet industrious, modest, quiet, neat,
Such claim compassion in a night like this,
And have a friend in every feeling heart
Warm'd, while it lasts, by labour, all day
long

They brave the season, and yet find at eve,
Ill clad, and fed but sparingly, time to cool.
The frugal housewife trembles while she
lights

Her scanty stock of brushwood, blazing
clear,

But dying soon, like all terrestrial joys
The few small embers left she nurses well;
And, while her infant race, with outspread
hands

And crowded knees, sit cowering o'er the
sparks,

Retire, content to quake, so they be warm'd.
The man feels least, as, more injured than
she

To winter, and the current in his veins
More briskly moved by his severer toil
Yet he, too, finds his own distress in theirs.
The taper soon extinguish'd, which I saw
Dangled along at the cold finger's end
Just when the day declined, and the brown
leaf

Lodged on the shelf, half eaten without
sausage

Of savoury cheese, or butter, coarser still
Sleep seems their only refuge, for, alas,
Where penury is felt, the thought is chain'd,
And sweet colloquial pleasures are but few!
With all this thrift they thrive not. All the
care

Ingenious parsimony takes, but just
Saves the small inventory, bed and stool,
Skillet and old carved chest, from public
sale.

They live, and live without extorted alms
From grudging hands, but other beasts have
none

To soothe their honest pride, that scorns to
beg,

Nor comfort else, but in their mutual love.
I praise you much, ye meek and patient pair,
For ye are worthy; choosing rather far
A dry but independent crust, hard earn'd,
And eaten with a sigh, than to endure
The rugged frowns and insolent rebuffs
Of knaves in office, partial in the work
Of distribution; liberal of their aid
To clamorous importunity in rage,
But oftentimes deaf to suppliants who would
crouch

To wear a tatter'd garb, however coarse,
Whom famine cannot reconcile to filth:
Those ask with painful rhymes, and, refused
Because deserving, silently retire!
But be ye of good courage! Time itself

Shall much befriend you. Time shall give
increase,

And all your numerous progeny, well-train'd,
But helpless, in few years shall find their
hands,

And labour too. Meanwhile ye shall not
want

What, conscious of your virtues, we can
spare,

Nor what a wealthier than ourselves may send.
I mean the man who, when the distant poor
Need help, denies them nothing but his name.

Cowper.—Born 1731, Died 1800.

1086.—OPENING OF THE SECOND BOOK OF "THE TASK."

O for a lodge in some vast wilderness,
Some boundless contiguity of shade,
Where rumour of oppression and deceit,
Of unsuccessful or successful war,
Might never reach me more. My ear is
pain'd,

My soul is sick, with every day's report
Of wrong and outrage, with which earth is
fill'd.

There is no flesh in man's obdurate heart
It does not feel for man; the natural bond
Of brotherhood is sever'd as the flux,
That falls asunder at the touch of fire.

He finds his fellow guilty of a skin
Not colour'd like his own; and having power
"I" enforce the wrong, for such a worthy cause
Dooms and devotes him as his lawful prey.

Land's intersected by a narrow frith
Abhor each other. Mountains interposed
Make enemies of nations, who had else,
Like kindred drops, been mingled into one.
Thus man devotes his brother, and destroys;
And worse than all, and most to be deplored
As human nature's broadest, foulest blot,
Chains him, and tasks him, and exacts his
sweat

With stripes, that Mercy with a bleeding
heart

Wroops, when she sees inflicted on a bea-
Then what is man? And what man, seeing
this,

And having human feelings, does not blush,
And hang his head, to think himself a man?
I would not have a slave to till my ground,
To carry me, to fan me while I sleep,
And tremble when I wake, for all the wealth
That sinews bought and sold have ever earn'd.
No, dear as freedom is, and in my heart
Just estimation prized above all price.
I had much rather be myself the slave.

And wear the bonds, than fasten them on him.
We have no slaves at home—Then why
abroad?

And they themselves, once ferr'd o'er the
wave

That parts us, are emancipate and loosed
 Slaves cannot breathe in England, if their
 lungs
 Receive our air, that moment they are free;
 They touch our country, and their shackles fall.
 That's noble, and bespeaks a nation proud
 And jealous of the blessing. Spread it then,
 And let it circulate through every vein
 Of all your empire, that, where Britain's
 power
 Is felt, mankind may feel her mercy too.

Cowper.—Born 1731, Died 1800

1087—THE DIVERTING HISTORY OF JOHN GILPIN.

John Gilpin was a citizen
 Of credit and renown,
 A train-band captain eke was he
 Of famous London town.

John Gilpin's spouse said to her dear,
 Though wedded we have been
 These twice ten tedious years, yet we
 No holiday have seen.

To-morrow is our wedding day,
 And we will then repair
 Unto the Bell at Edmonton
 All in a chaise and pair.

My sister, and my sister's child,
 Myself and children three,
 Will fill the chaise, so you must ride
 On horseback after we.

He soon replied, I do admire
 Of womankind but one,
 And you are she, my dearest dear,
 Therefore it shall be done.

I am a linen-draper bold,
 As all the world doth know,
 And my good friend the calender
 Will lend his horse to go.

Quoth Mrs Gilpin, That's well said;
 And for that wine is dear,
 We will be furnish'd with our own,
 Which is both bright and clear.

John Gilpin kiss'd his loving wife,
 O'erjoy'd was he to find
 That, though on pleasure she was bent,
 She had a frugal mind.

The morning came, the chaise was brought,
 But yet was not allow'd
 To drive up to the door, lest all
 Should say that she was proud.

So three doors off the chaise was stay'd,
 Where they did all get in,
 Six precious souls, and all agog
 To dash through thick and thin.

Smack went the whip, round went the
 wheels,

Were never folk so glad,
 The stones did rattle underneath,
 As if Cheapside were mad

John Gilpin at his horse's side
 Seized fast the flowing mane,
 And up he got, in haste to ride,
 But soon came down again;

For saddle-tree scarce reach'd had he,
 His journey to begin,
 When, turning round his head, he saw
 Three customers come in.

So down he came; for loss of time,
 Although it grieved him sore,
 Yet loss of pence, full well he knew,
 Would trouble him much more

'Twas long before the customers
 Were suited to their mind,
 When Betty screaming came down stairs,
 "The wine is left behind!"

Good lack! quoth he—yet bring it me,
 My leathern belt likewise,
 In which I bear my trusty sword
 When I do exercise.

Now Mistress Gilpin (careful soul!)
 Had two stone bottles found,
 To hold the liquor that she loved,
 And keep it safe and sound

Each bottle had a curling ear,
 Through which the belt he drow,
 And hung a bottle on each side,
 To make his balance true

Then over all, that he might be
 Equipp'd from top to toe,
 His long red cloak, well brush'd and neat,
 He manfully did throw.

Now see him mounted once again
 Upon his mumble steed,
 Full slowly pacing o'er the stones
 With caution and good heed.

But finding soon a smoother road
 Beneath his well-shod feet,
 The snorting beast began to trot,
 Which gall'd him in his seat

So fair and softly, John he cried,
 But John he cried in vain;
 That trot became a gallop soon,
 In spite of curb and rein.

So stooping down, as needs he must
 Who cannot sit upright,
 He grasp'd the mane with both his hands.
 And eke with all his might.

His horse, which never in that sort
 Had handled been before,
 What thing upon his back had got
 Did wonder more and more.

Away went Gilpin, neck or nought;
 Away went hat and wig;
 He little dreamt when he set out
 Of running such a rig.

The wind did blow, the cloak did fly,
 Like streamer long and gay,
 Till, loop and button failing both,
 At last it flew away.

Then might all people well discern
 The bottles he had slung;
 A bottle swinging at each side,
 As hath been said or sung.

The dogs did bark, the children scream'd,
 Up flew the windows all,
 And every soul cried out, Well done!
 As loud as he could bawl.

Away went Gilpin—who but he?
 His fame soon spread around;
 He carries weight! he rides a race!
 'Tis for a thousand pound!

And still, as fast as he drew near.
 'Twas wonderful to view
 How in a trice the turnpike men
 Their gates wide open threw.

And now, as he went bowing down
 His reeking head full low,
 The bottles twin behind his back
 Were shatter'd at a blow.

Down ran the wine into the road,
 Most piteous to be seen,
 Which made his horse's flanks to smoke
 As they had basted been.

But still he seem'd to carry weight,
 With leathern girdle braced:
 For all might see the bottle necks
 Still dangling at his waist.

Thus all through merry Islington
 These gambols he did play,
 Until he came unto the Wash
 Of Edmonton so gay.

And there he throw the wash about
 On both sides of the way,
 Just like unto a trundling mop,
 Or a wild goose at play.

At Edmonton his loving wife
 From the balcony spied
 Her tender husband, wondering much
 To see how he did ride.

Stop, stop, John Gilpin!—Here's the
 house—

They all aloud did cry;
 The dinner waits, and we are tired:
 Said Gilpin—So am I!

But yet his horse was not a whit
 Inclined to tarry there;
 For why? his owner had a house
 Full ten miles off, at Ware.

So like an arrow swift he flow,
 Shot by an archer strong;
 So did he fly—which brings me to
 The middle of my song.

Away went Gilpin out of breath,
 And sore against his will,
 Till at his friend the calender's
 His horse at last stood still.

The calender, amazed to see
 His neighbour in such trim,
 Laid down his pipe, flew to the gate,
 And thus accosted him:

What news? what news? your tidings tell—
 Tell me you must and shall—
 Say why bareheaded you are come,
 Or why you come at all?

Now Gilpin had a pleasant wit,
 And loved a timely joke;
 And thus unto the calender
 In merry guise he spoke:

I came because your horse would come;
 And, if I well forebode,
 My hat and wig will soon be here—
 They are upon the road.

The calender, right glad to find
 His friend in merry mood,
 Return'd him not a single word,
 But to the house went in.

Whence straight he came with hat and wig;
 A wig that flow'd behind,
 A hat not much the worse for wear,
 Each comely in its kind.

He held them up, and in his turn
 Thus show'd his ready wit,
 My head is twice as big as yours,
 They therefore needs must fit.

But let me scrape the dirt away
 That hangs upon your face;
 And stop and eat, for well you may
 Be in a hungry case.

Said John, It is my wedding day,
 And all the world would stare
 If wife should dine at Edmonton,
 And I should dine at Ware.

So turning to his horse, he said,
 I am in haste to dine;
 'Twas for your pleasure you came here,
 You shall go back for mine.

Ah, lacklens speech and bootlens boast:
 For which he paid full dear;
 For, while he spake, a braying ass
 Did sing most loud and clear;

Whereat his horse did snort, as he
 Had heard a lion roar,
 And gallop'd off with all his might,
 As he had done before.

Away went Gilpin, and away
Went Gilpin's hat and wig
He lost them sooner than at first ;
For why ?—they were too big.

Now Mistress Gilpin, when she saw
Her husband posting down,
Into the country far away,
She pull'd out half-a-crown ;

And thus unto the youth she said,
That drove them to the Bell,
This shall be yours when you bring back
My husband safe and well.

The youth did ride, and soon did meet
John coming back amain !
Whom in a trice he tried to stop,
By catching at his rein ;

But not performing what he meant,
And gladly would have done,
The frightened steed he frighted more,
And made him faster run.

Away went Gilpin, and away
Went post-boy at his heels,
The post-boy's horse right glad to miss
The lumbering of the wheels.

Six gentlemen upon the road
Thus seeing Gilpin fly,
With post-boy scampering in the rear,
They raised the hue and cry —

Stop thief ! stop thief ! a highwayman !
Not one of them was mute ;
And all and each that pass'd that way
Did join in the pursuit.

And now the turnpike gates again
Flew open in short space,
The tollmen thinking as before
That Gilpin rode a race

And so he did, and won it too,
For he got first to town,
Nor stopp'd tall where he had got up
He did again get down.

Now let us sing long live the king,
And Gilpin, long live he ;
And, when he next doth ride abroad,
May I be there to see !

Cowper.—Born 1731, Died 1800.

1088.—EPISTLE TO JOSEPH HILL.

Dear Joseph—five-and-twenty years ago—
Alas, how time escapes !—'tis even so—
With frequent intercourse, and always sweet,
And always friendly, we were wont to cheat
A tedious hour—and now we never meet !
As some grave gentleman in Terence says,

('Twas therefore much the same in ancient
days.)

Good lack, we know not what to-morrow
brings—

Strange fluctuation of all human things !
True. Changes will befall, and friends may
part,

But distance only cannot change the heart :
And, were I call'd to prove th' assertion true,
One proof should serve—a reference to you

Whence comes it then, that in the wane of
life,

Though nothing have occur'd to kindle strife,
We find the friends we fancied we had won,
Though numerous once, reduced to few or
none ?

Can gold grow worthless, that has stood the
touch ?

No ; gold they seem'd, but they were never
such.

Horatio's servant once, with bow and
cringe,

Swinging the parlour door upon its hinge,
Dreading a negative, and overaw'd
Lest he should trespass, begg'd to go abroad.

"Go, fellow !—whither ?"—turning short
about—

"Nay. Stay at home—you're always going
out"

"'Tis but a step, sir, just at the scudges
end"

"For what ?"—"An please you, sir, to see a
friend"

"A friend !" Horatio cried, and seem'd to
start—

"Yea, marry shalt thou, and with all my
heart—

And fetch my cloak, for, though the night
be raw,

I'll see him too—the first I ever saw"

I knew the man, and knew his nature mild,
And was his plaything often when a child,
But somewhat at that moment pinch'd him
close,

Else he was seldom bitter or morose

Perhaps his confidence just then betray'd,
His grief might prompt him with the speech
he made,

Perhaps 'twas mere good-humour gave it
birth,

The harmless play of pleasantry and mirth.

Howe'er it was, his language in my mind,

Bespoke at least a man that knew mankind.

But not to moralize too much and strain,
To prove an evil, of which all complain,

(I hate long arguments verbosely spun,)

One story more, dear Hill, and I have done.

Once on a time an emp'ror, a wise man,

No matter where, in China, or Japan,

Decreed, that whosoever should offend

Against the well-known duties of a friend,

Convicted once should ever after wear

But half a coat, and show his bosom bare.

The punishment importing this, no doubt,

That all was naught within, and all found
out.

O happy Britain! we have not to fear
Such hard and arbitrary measure here;
Else, could a law, like that which I relate,
Once have the sanction of our triple state,
Some few, that I have known in days of old,
Would run most dreadful risk of catching
cold;

While you, my friend, whatever wind should
blow,
Might traverse England safely to and fro,
An honest man, close-button'd to the chin,
Broad cloth without, and a warm heart
within

Cowper.—Born 1731, Died 1800.

1089.—TRIBUTE TO A MOTHER, ON HER DEATH.

For me who feel, whene'er I touch the lyre,
My talents sink below my proud desire;
Who often doubt, and sometimes credit give,
When friends assure me that my verse will
live;

Whom health, too tender for the bustling
throng,
Led into pensive shade and soothing song;
Whatever fortune my unpolished rhymes
May meet in present or in future times,
Let the blest art my grateful thoughts
employ,

Which soothes my sorrow and augments my
joy,

Whence lonely peace and social pleasure
springs,
And friendship dearer than the smile of
kings.

While keener poets, querulously proud,
Lament the ill of poetry aloud,
And magnify with irritation's zeal,
Those common evils we too strongly feel,
The envious comment and the subtle style
Of specious slander, stabbing with a smile;
Frankly I wish to make her blessings known,
And think those blessings for her ill alone;
Nor would my honest pride that praise forego,
Which makes Malignity yet more my foe.

If heartfelt pain e'er led me to accuse
The dangerous gift of the alluring Muse,
'Twas in the moment when my verse im-
press'd

Some anxious feelings on a mother's breast.
O thou fond spirit, who with pride hast
smiled,

And frown'd with fear on thy poetie child,
Pleased, yet alarm'd, when in his boyish time
He sigh'd in numbers or he laugh'd in
rhyme,

While thy kind cautions warn'd him to
beware

Of Penury, the bard's perpetual snare;
Marking the early temper of his soul,
Careless of wealth, nor fit for base control!

Thou tender saint, to whom he owes much
more

Than ever child to parent owed before;
In life's first season, when the fever's flame
Shrunk to deformity his shrivell'd frame,
And turned each fairer image in his brain
To blank confusion and her crazy train,
'Twas thine, with constant love, through lin-
gering years,

To bathe thy idiot orphan in thy tears;
Day after day, and night succeeding night,
To turn incessant to the hideous sight,
And frequent watch, if haply at thy view
Departed reason might not dawn anew;
Though medicinal art, with pitying care,
Could lend no aid to save thee from despair,
Thy fond maternal heart adhered to hope and
prayer;

Nor prayed in vain: thy child from powers
above

Received the sense to feel and bless thy love.
O might he thence receive the happy skill,
And force proportioned to his ardent will,
With truth's unfading radiance to emblaze
Thy virtues, worthy of immortal praise!

Nature, who deck'd thy form with beauty's
flowers,

Exhausted on thy soul her finer powers;
Taught it with all her energy to feel
Love's melting softness, friendship's fervid
zeal,

The generous purpose and the active thought,
With charity's diffusive spirit fraught.
There all the best of mental gifts she placed,
Vigour of judgment, purity of taste,
Superior parts without their spleenful leaven,
Kindness to earth and confidence in heaven.
While my fond thoughts o'er all thy merits
roll,

Thy praise thus gushes from my filial soul;
Nor will the public with harsh rigour blame
This my just homage to thy honoured name;
To please that public, if to please be mine,
Thy virtues train'd me—let the praise be
thine.

William Hayley.—Born 1745, Died 1820.

1090.—INSCRIPTION ON THE TOMB OF COWPER.

Ye who with warmth the public triumph feel
(Of talents dignified by sacred zeal,
Here, to devotion's hard devoutly just,
Pay your fond tribute due to Cowper's dust!
England, exulting in his spotless fame,
Ranks with her dearest sons his favourite
name.

Sense, fancy, wit, suffice not all to raise
So clear a title to affection's praise:
His highest honours to the heart belong;
His virtues form'd the magic of his song.

William Hayley.—Born 1745, Died 1820.

1091—ON THE TOMB OF MRS UNWIN
 Trusting in God with all her heart and mind,
 This woman proved magnanimously kind;
 Endured affliction's desolating hail,
 And watch'd a poet through misfortune's
 vale
 Her spotless dust angelic guards defend'
 It is the dust of Unwin, Cowper's friend.
 That single title in itself is fame,
 For all who read his verse revere her name

William Hayley — Born 1745, Died 1820.

1092—DESTRUCTION OF SENNA- CHERIB'S ARMY.

From Ashur's vales when proud Sennacherib
 trod,
 Poured his swoln heart, defied the living
 God,
 Urged with incessant shouts his glittering
 powers,
 And Judah shook through all her massy
 towers,
 Round her sad altars press the prostrate
 crowd,
 Hosts beat their breasts, and suppliant chief-
 tains bow'd,
 Loud shrieks of matrons thrill'd the troubled
 air,
 And trembling virgins rent their scatter'd
 hair,
 High in the midst the kneeling king adored,
 Spread the blaspheming scroll before the
 Lord,
 Raised his pale hands, and breathed his
 pausing sighs,
 And fix'd on heaven his dim imploring eyes.
 "Oh! mighty God, amidst thy seraph throng
 Who sit'st sublime, the judge of right and
 wrong,
 Thine the wide earth, bright sun, and starry
 zone,
 That twinkling journey round thy golden
 throne,
 Thine is the crystal source of life and light,
 And thine the realms of death's eternal
 night
 Oh! bend thine ear, thy gracious eye incline,
 Lo! Ashur's king blasphemes thy holy shrine,
 Insults our offerings, and derides our vows.
 Oh! strike the diadem from his impious
 brows,
 Tear from his murderous hand the bloody
 rod,
 And teach the trembling nations 'Thou art
 God!'"
 Sylphs' in what dread array with pennons
 broad,
 Onward ye floated o'er the ethereal road,
 Called each dank steam the reeking marsh
 exhales,
 Contagious vapours and volcanic gales;

Gave the soft south with poisonous breath to
 blow,
 And roll'd the dreadful whirlwind on the foe!
 Hark! o'er the camp the venom'd tempest
 sings,
 Man falls on man, on buckler buckler rings,
 Groan answers groan, to anguish anguish
 yields,
 And death's loud accents shake the tented
 fields!
 High rears the fiend his grinning jaws, and
 wide
 Spans the pale nations with colossal stride,
 Waves his broad falchion with uplifted hand,
 And his vast shadow darkens all the land.

Erasmus Darwin. — Born 1731, Died 1802.

1093—THE BELGIAN LOVERS AND THE PLAGUE.

Thus when the plague, upborne on Belgian
 air,
 Look'd through the mist, and shook his
 clotted hair,
 O'er shrinking nations steer'd malignant
 clouds,
 And rain'd destruction on the gaping crowds;
 The beauteous Ægle felt the envenom'd
 dart,
 Slow roll'd her eye and feebly throbb'd her
 heart.
 Each fervid sigh seem'd shorter than the
 last,
 And starting friendship shunn'd her as she
 pass'd.
 With weak unsteady step the fainting maid
 Seeks the cold garden's solitary shade,
 Sinks on the pillow moss her drooping head,
 And prints with lifeless limbs her leafy bed.
 On wings of love her plighted swain pursues,
 Shades her from winds and shelters her from
 dews,
 Extends on tapering poles the canvass roof,
 Spreads o'er the straw-wove mat the flaxen
 wool,
 Sweet buds and blossoms on her bolster
 strows,
 And binds his kerchief round her aching
 brows.
 Soothes with soft kiss, with tender accents
 charms,
 And clasps the bright infection in his arms.
 With pale and languid smiles the grateful
 fair
 Applauds his virtues and rewards his care;
 Mourns with wet cheek her fair companions
 fled,
 On tumorous step, or number'd with the
 dead,
 Calls to her bosom all its scattered rays,
 And pours on Thyrus the collected blaze;

Braves the chill night, carressing and carress'd,
And folds her hero-lover to her breast
Less bold, Leander, at the dusky hour,
Eyed, as he swam, the far love-lighted tower;
Bristled with struggling arms the tossing
wave,

And sunk benighted in the watery grave.
Less bold, Tobias claim'd the nuptial bed,
Where seven fond lovers by a fiend had bled;
And drove, instructed by his angel guide,
The enamoured demon from the fatal bride.
Sylphs! while your winnowing pumons fanned
the air,

And shed gay visions o'er the sleeping pair,
Love round their couch effused his rosy
breath,

And with his keener arrows conquer'd death.

Erasmus Darwin—Born 1731, Died 1802.

1094.—DEATH OF ELIZA AT THE BATTLE OF MINDEN.

So stood Eliza on the wood-crown'd height,
O'er Minden's plain, spectatress of the fight.
Sought with bold eye amid the bloody strife
Her dearest self, the partner of her life,
From hill to hill the rushing host pursued,
And view'd his banner, or believed she view'd.
Pleased with the distant roar, with quicker
tread

Fast by his hand one living boy she led;
And one fair girl amid the loud alarm
Slept on her kerchief, cradled by her arm;
While round her brows bright beams of
Honour dart,
And Love's warm eddies circle round her
heart.

Near and more near the intrepid beauty
press'd,
Saw through the driving smoke his dancing
crest,
Saw on his helm, her virgin hands inwove,
Bright stars of gold, and mystic knots of
love,

Heard the exulting shout, "They run! they
run!"
"Great God!" she cried, "He's safe! the
battle's won!"

A hall now hies through the airy tides
(Some fury wing'd it, and some demon
guides!),
Parted the fine locks her graceful head that
deck,
Wounds her fair ear, and sinks into her
neck,

The red stream, issuing from her azure veins,
Dyes her white veil, her ivory bosom stains.
"Ah me!" she cried, and sinking on the
ground,
Kiss'd her dear babes, regardless of the
wound;

"Oh, cease not yet to beat, thou vital urn!
Wait, gushing life, oh wait my love's
return!"

Hoarse harks the wolf, the vulture screams
from far!

The angel pity shuns the walks of war!

"Oh spare, ye war-hounds, spare their tender
age;

On me, on me," she cried, "exhaust your
rage!"

Then with weak arms her weeping babes
carress'd,

And, sighing, hid them in her blood-stain'd
vest.

From tent to tent th' impatient warrior
sies,

Fear in his heart and frenzy in his eyes;

Eliza's name along the camp he calls,

"Eliza" echoes through the canvass walls;

Quick through the murmuring gloom his foot-
steps tread,

O'er groaning heaps, the dying and the dead,
Vault o'er the plain, and in the tangled wood,
Lo! dead Eliza weltering in her blood!

Soon hears his listening son the welcome
sounds,

With open arms and sparkling eye he
bounds.

"Speak low," he cries, and gives his little
hand,

"Eliza sleeps upon the dew-cold sand;"

Poor weeping babe with bloody fingers
press'd,

And tried with pouting lips her milkless
breast;

"Alas! we both with cold and hunger
quake—

Why do you weep?—Mamma will soon
awake."

"She'll wake no more!" the hapless mother
cried,

Upturn'd his eyes, and clasp'd his hands, and
sigh'd;

Stretch'd on the ground, a while entranced he
lay,

And press'd warm kisses on the lifeless clay;
And then upsprung with wild convulsive
start,

And all the father kindled in his heart—

"Oh heavens!" he cried, "my first rash vow
forgive;

These bind to earth, for these I pray to
live!"

Round his chill babes he wrapp'd his crimson
vest,

And clasp'd them sobbing to his aching
breast.

Erasmus Darwin.—Born 1731, Died 1802.

1095.—PHILANTHROPY.—MR. HOWARD.

And now, philanthropy! thy rays divine
Dart round the globe from Zemble to the line

O'er each dark prison plays the choering
light,
Like northern lustres o'er the vault of night.
From realm to realm, with cross or crescent
crown'd,
Where'er mankind and misery are found.
O'er burning sands, deep waves, or wilds of
snow,
Thy Howard journeying seeks the house of
woe.
Down many a winding step to dungeons dank,
Where anguish walls aloud, and fetters
clank;
To caves bestrew'd with many a mouldering
bone,
And cells whose echoes only learn to groan,
Where no kind bars a whispering friend
disclose,
No sunbeam enters, and no zephyr blows,
He treads, unemulous of fame or wealth,
Profuse of toil, and prodigal of health.
With soft assuasive eloquence expands
Power's rigid heart, and opes his clenching
hands;
Leads stern-eyed Justice to the dark domains,
If not to sever, to relax the chains;
Or guides awaken'd mercy through the
gloom,
And shows the prison, sister to the tomb!
Gives to her babes the self-devoted wife,
To her fond husband liberty and life!
The spirits of the good, who bend from high
Wide o'er these earthly scenes their partial
eye,
When first array'd in Virtue's purest robe,
They saw her Howard traversing the globe:
Saw round his brows her sun-like glory blaze
In arrowy circles of unearned rays,
Mistook a mortal for an angel guest,
And ask'd what seraph foot the earth im-
press'd
Onward he moves! Disease and Death
retire,
And murmuring demons hate him and
admire!

Erasmus Darwin—Born 1731, Died 1802

1096—PERSUASION TO MOTHERS TO SUCKLE THEIR OWN CHILDREN.

Connubial Fair! whom no fond transport
warms
To hush your infant in maternal arms;
Who, bless'd in vain with tumid bosoms,
hear
His tender wailings with unfeeling ear;
The soothing kiss and milky rill deny
To the sweet pouting lip and glistening
eye!—
Ah! what avails the cradle's damask roof,
The sider bolster, and embroider'd woof!

Oft hears the gilded couch unpitied plains,
And many a tear the tassell'd cushion stains!
No voice so sweet attunes his cares to rest,
So soft no pillow as his mother's breast!—
Thus charm'd to sweet repose, when twilight
hours
Shed their soft influence on celestial bowers,
The cherub Innocence, with smile divine,
Shuts his white wings, and sleeps on beauty's
shrine.

Erasmus Darwin—Born 1731, Died 1802.

1097—SONG TO MAY.

Born in yon blaze of orient sky,
Sweet May! thy radiant form unfold;
Unclose thy blue voluptuous eye,
And wave thy shadowy locks of gold.

For thee the fragrant zephyrs blow,
For thee descends the sunny shower;
The rills in softer murmurs flow,
And brighter blossoms gem the bower.

Light graces deck'd in flowery wreaths
And aptest joys their hands combine,
And Love his sweet contagion breathes,
And, laughing, dances round thy shrine.

Warm with new life, the glittering throng
On quivering fin and rustling wing,
Delighted join their votive song,
And hail thee Goddess of the Spring!

Erasmus Darwin—Born 1731, Died 1802.

1098.—SONG TO ECHO.

I.

Sweet Echo! sleeps thy vocal shell,
Where this high arch o'erhangs the dell;
While Tweed, with sun-reflecting streams,
Choquers thy rocks with dancing beams?

II.

Here may no clamours harsh intrude,
No brawling hound or clarion rude;
Here no fell beast of midnight prowls,
And teach thy tortured cliffs to howl.

III.

Be thine to pour those vales along
Some artless shepherd's evening song;
While night's sweet bird from yon high spray
Responsive listens to his lay.

IV.

And if, like me, some love-lorn maid
Should sing her sorrows to thy shade,
Oh! sooth her breast, ye rocks around,
With softest sympathy of sound

Erasmus Darwin—Born 1731, Died 1802

1099.—ON THE DEPARTURE OF THE NIGHTINGALE.

Sweet poet of the woods, a long adieu !
 Farewell soft minstrel of the early year !
 Ah ! 'twill be long ere thou shalt sing anew,
 And pour thy music on the night's dull ear.
 Whether on spring thy wandering flights
 await,
 Or whether silent in our groves you dwell,
 The pensive muse shall own thee for her
 mate,
 And still protect the song she loves so well
 With cautious step the love-lorn youth shall
 glide
 Through the lone brake that shades thy
 mossy nest,
 And shepherd girls from eyes profane shall
 hide
 The gentle bird who sings of pity best :
 For still thy voice shall soft affections move,
 And still be dear to sorrow and to love !

Charlotte Smith.—Born 1749, Died 1806.

1100.—WRITTEN AT THE CLOSE OF SPRING.

The garlands fade that Spring so lately wove,
 Each simple flower, which she had nursed in
 dew,
 Anemones that spangled every grove,
 The primrose wan, and harebell mildly
 blue.
 No more shall violets linger in the dell,
 Or purple orchis variegates the plain,
 Till Spring again shall call forth every bell,
 And dress with humid hands her wreaths
 again.
 Ah, poor humanity ! so frail, so fair,
 Are the fond visions of thy early day,
 Till tyrant passion and corrosive care
 Bid all thy fairy colours fade away !
 Another May new buds and flowers shall
 bring ;
 Ah ! why has happiness no second Spring ?
 Should the lone wanderer, fainting on his
 way,
 Rest for a moment of the sultry hours,
 And, though his path through thorns and
 roughness lay,
 Pluck the wild rose or woodbine's budding
 flowers ;
 Weaving gay wreaths beneath some sheltering
 tree,
 The sense of sorrow he a while may lose ;
 So have I sought thy flowers, fair Poesy !
 So charm'd my way with friendship and the
 Muse.
 But darker now grows life's unhappy day,
 Dark with new clouds of evil yet to come ;

Her pencil sickening Fancy throws away,
 And weary Hope reclines upon the tomb,
 And points my wishes to that tranquil shore,
 Where the pale spectre Care pursues no more !
Charlotte Smith.—Born 1749, Died 1806.

1101.—RECOLLECTIONS OF ENGLISH SCENERY.

Haunts of my youth !
 Scenes of fond day-dreams, I behold ye yet !
 Where 'twas so pleasant by thy northern
 slopes,
 To climb the winding sheep-path, aided oft
 By scatter'd thorns, whose spiny branches
 bore
 Small woolly tufts, spoils of the vagrant
 lamb,
 There seeking shelter from the noon-day sun :
 And pleasant, seated on the short soft turf,
 To look beneath upon the hollow way,
 While heavily upward moved the labouring
 wain,
 And stalking slowly by, the sturdy hind,
 To come his panting team, stopp'd with a
 stone
 The grating wheel.

Advancing higher still,
 The prospect widens, and the village church
 But little o'er the lowly roofs around
 Rears its gray belfry and its simple vane ;
 Those lowly roofs of thatch are half conceal'd
 By the rude arms of trees, lovely in spring ;
 When on each bough the rosy tintured
 bloom
 Sits thick, and promises autumnal plenty.
 For even those orchards round the Norman
 farms,
 Which, as their owners mark'd the promised
 fruit,
 Console them, for the vineyards of the south
 Surpass not these.

Where woods of ash and beech,
 And partial copses fringe the green hill foot,
 The upland shepherd rears his modest home ;
 There wanders by a little nameless stream
 That from the hill wells forth, bright now,
 and clear,
 Or after rain with chalky mixture gray,
 But still refreshing in its shallow course
 The cottage garden ; most for use design'd,
 Yet not of beauty destitute. The vine
 Mantles the little casement ; yet the briar
 Drops fragrant dew among the July flowers ;
 And pansies ray'd, and freak'd, and mottled
 pinks,
 Grow among balm and rosemary and rue ;
 There honeysuckles flaunt, and roses blow
 Almost uncultured ; some with dark green
 leaves
 Contrast their flowers of pure unadulterated
 white

Others like velvet robes of regal state
Of richest crimson ; while, in thorny moss
Enshrined and cradled, the most lovely wear
The hues of youthful beauty's glowing cheek.
With fond regret I recollect e'en now
In spring and summer, what delight I felt
Among these cottage gardens, and hither much
Such artless nosegays, knotted with a rush
By village housewife or her ruddy maid,
Were welcome to me ; soon and simply
pleased.

An early worshipper at nature's shrine,
I loved her rudest scenes—warrens, and
heaths,
And yellow commons, and birch-shaded
hollows,
And hedgerows bordering unfrequented lanes,
Bower'd with wild roses and the clasping
woodbine.

Charlotte Smith.—Born 1749, Died 1806.

1102.—THE NABOB.

When silent time, wi' lightly foot,
Had trod on thirty years,
I sought again my native land
Wi' mony hopes and fears.
Wha kens gin the dear friends I left
May still continue mine ?
Or gin I e'er again shall taste
The joys I left langsyne !

As I drew near my ancient pile,
My heart beat a' the way ;
Ilk place I passed seemed yet to speak
O' some dear former day,
Those days that follow'd me afar,
Those happy days o' mine,
Whilk made me think the present joys
A' naething to langsyne :

The ivied tower now met my eye,
Where minstrels used to blaw ;
Nae friend stepp'd forth wi' open hand,
Nae weel-kenn'd face I saw ;
Till Donald tottered to the door,
Wham I left in his prime,
And grat to see the lad return
He bore about langsyne.

I ran to ilka dear friend's room,
As if to find them there,
I knew where ilk ane used to sit,
And hang o'er mony a chair,
Till soft remembrance threw a veil
Across these een o' mine,
I closed the door, and sobb'd aloud,
To think on auld langsyne !

Some pensy chiefls, a new sprung race,
Wad next their welcome pay,
Wha shudder'd at my Gothic wa's,
And wish'd my groves away.

"Cut, cut," they cried, "those aged elms,
Lay low yon mournfu' pine."
Na' na' our fathers' names grow there,
Memorials o' langsyne.

To wean me frae these waeft' thoughts.
They took me to the town ;
But sair on ilka weel-kenned face
I miss'd the youthfu' bloom.
At balls they point'd to a nymph
Wham a' declared divine ;
But sure her mother's blushing cheeks
Were fairer far langsyne !

In vain I sought in music's sound
To find that magic art,
Which oft in Scotland's ancient lays
Has thrill'd through a' my heart.
The sang had mony an artfu' turn,
My ear confess'd 'twas fine ;
But miss'd the simple melody
I listen'd to langsyne.

Ye sons to comrades o' my youth,
Forge an auld man's spleen,
Wha 'midst your gayest scenes still
mourns

The days he ance has seen.
When time has pass'd and seasons fled,
Your hearts will feel like mine,
And aye the sang will maist delight
That minds ye o' langsyne !

Susanna Blamire.—Born 1747, Died 1794

1103.—WHAT AILS THIS HEART O' MINE ?

What ails this heart o' mine ?
What ails this watery ee ?
What gars me a' turn pale as death
When I take leave o' thee ?
When thou art far awa',
Thou'lt dearer grow to me ;
But change o' place and change o' folk
May gar thy fancy jee.

When I gae out at e'en,
Or walk at morning air,
Ilk rustling bush will seem to say
I used to meet thee there.
Then I'll sit down and cry,
And live aneath the tree,
And when a leaf fa's i' my lap,
I'll ca't a word frae thee.

I'll hie me to the bower
That thou wi' roses tied,
And where wi' mony a blushing bud
I strove myself to hide.
I'll doat on ilka spot
Where I ha'e been wi' thee,
And ca' to mind some kindly word
By ilka burn and tree.

Susanna Blamire —Born 1747, Died 1794

1104.—ODE TO SPRING.

Sweet daughter of a rough and stormy sire,
Hoar Winter's blooming child, delightful
Spring!

Whose unshorn locks with leaves
And swelling buds are crown'd,

From the green islands of eternal youth
(Crown'd with fresh blooms and ever-springing
shade),

Turn, hither turn thy step,
O thou, whose powerful voice

More sweet than softest touch of Doric reed
Or Lydian flute, can soothe the madding
winds,
And through the stormy deep
Breathe thy own tender calm.

Thee, best beloved! the virgin train await
With songs and festal rites, and joy to rove
Thy blooming wilds among,
And vales and dewy lawns,

With untired feet; and cull thy earliest sweets
To weave fresh garlands for the glowing brow
Of him, the favour'd youth
That prompts their whisper'd sigh.

Unlock thy copious stores, those tender
showers
That drop their sweetness on the infant buds,
And silent dews that swell
The milky ear's green stem,

And feed the flowering oler's early shoots;
And call those winds, which through the whis-
pering boughs
With warm and pleasant breath
Salute the blowing flowers.

Now let me sit beneath the whitening thorn,
And mark thy spreading tints steal o'er the
dale;
And watch with patient eye
Thy fair unfolding charms.

O nymph, approach! while yet the temperate
sun
With bashful forehead, through the cool moist
air
Throws his young maiden beams,
And with chaste kisses wooes

The earth's fair bosom; while the streaming
veil
Of land clouds, with kind and frequent shade,
Protects thy modest blooms
From his severer blaze.

Sweet is thy reign, but short: the red dog-
star
Shall scorch thy tresses, and the mower's
scythe
Thy greens, thy flowerets all,
Remorseless shall destroy.

Reluctant shall I bid thee then farewell;
For O! not all that Autumn's lap contains,
Nor Summer's ruddiest fruits,
Can aught for thee atone,

Fair Spring! whose simplest promise more
delights
Then all their largest wealth, and through
the heart
Each joy and new-born hope
With softest influence breathes.

Anna L. Barbauld.—Born 1743, Died 1825.

1105.—TO A LADY, WITH SOME
PAINTED FLOWERS.

Flowers to the fair: to you these flowers I
bring,
And strive to greet you with an earlier
spring.

Flowers sweet, and gay, and delicate like
you;

Emblems of innocence, and beauty too.
With flowers the Graces bind their yellow
hair,

And flowery wreaths consenting lovers wear.
Flowers, the sole luxury which nature know,
In Eden's pure and guiltless garden grow.

To loftier forms are rougher tasks assign'd;
The sheltering oak resists the stormy wind,
The tougher yew repels invading foes,
And the tall pine for future navies grown:
But thus soft family to cares unknown,
Were born for pleasure and delight alone.
Gay without toil, and lovely without art,
They spring to cheer the sense and glad the
heart.

Nor blush, my fair, to own you copy these;
Your best, your sweetest empire is—to
please.

Anna L. Barbauld.—Born 1743, Died 1825.

1106.—HYMN TO CONTENT.

O thou, the nymph with placid eye!
O seldom found, yet ever nigh!
Receive my temperate vow:
Not all the storms that shake the pole
Can o'er disturb thy halcyon soul,
And smooth the unalter'd brow.

O come, in simple vest array'd,
With all thy sober cheer display'd,
To bless my longing sight;
Thy mien composed, thy even pace,
Thy meek regard, thy matron grace,
And chaste subdued delight.

No more by varying passions heat,
O gently guide my pilgrim feet
To find thy hermit cell;

Where in some pure and equal sky,
Beneath thy soft indulgent eye,
The modest virtues dwell.

Simplicity in Attic vest,
And Innocence with candid breast,
And clear undaunted eye;
And Hope, who points to distant years,
Fair opening through this vale of tears,
A vista to the sky.

There Health, through whose calm bosom
glide

The temperate joys in even-tide,
That rarely ebb or flow;
And Patience there, thy sister meek,
Presents her mild unvarying cheek
To meet the offer'd blow.

Her influence taught the Phrygian sage
A tyrant master's wanton rage
With settled smiles to wait:
Inured to toil and bitter bread,
He bow'd his meek submissive head,
And kiss'd thy saunter'd feet.

But thou, oh nymph retired and coy!
In what brown hamlet dost thou joy
To tell thy tender tale?

The lowliest children of the ground,
Moss-rose and violet, blossom round,
And lily of the vale.

O say what soft propitious hour
I best may choose to hail thy power,
And court thy gentle sway?
When autumn, friendly to the Muse,
Shall thy own modest tints diffuse,
And shed thy milder day.

When eve, her dewy star beneath,
Thy balmy spirit loves to breathe,
And eery storm is laid,
If such an hour was e'er thy choice,
Oft let me hear thy soothing voice
Low whispering through the shade.

Anna L. Barbauld.—Born 1743, Died 1825.

1107.—WASHING DAY.

The Muses are turn'd gossips, they have lost
The buskin'd step, and clear high-sounding
phrase,

Language of gods. Come, then, domestic
Muse,

In slipshod measure loosely prattling on,
Of farm or orchard, pleasant curds and cream,
Or droming flies, or shoes lost in the mire
By little whumperring boy, with rueful face—
Come, Muse, and sing the dreaded washing
day.

Ye who beneath the yoke of wedlock bend,
With bow'd soul, full well ye ken the day

Which week, smooth sliding after week,
brings on
Too soon, for to that day nor peace belongs,
Nor comfort; ere the first gray streak of
dawn,
The red-arm'd washers come and chase
repose.

Nor pleasant smile, nor quaint device of
mirth,
Ere visited that day; the very cat,
From the wet kitchen scared, and reeking
hearth,
Visits the parlour, an unwonted guest.
The silent breakfast meal is soon despatch'd,
Uninterrupted, save by anxious looks
Cast at the lowering sky, if sky should lour.

From that last evil, oh preserve us, heavens!
For should the skies pour down, adieu to all
Remains of quiet; then expect to hear
Of sad disasters—dirt and gravel stains
Hard to efface, and loaded lines at once
Snapp'd short, and linen horse by dog thrown
down,
And all the petty miseries of life.

Saints have been calm while stretch'd upon
the rack,

And Montezuma smiled on burning coals;
But never yet did housewife notable
Greet with a smile a rainy washing day.
But grant the welkin fair, require not thou
Who call'st thyself, perchance, the master
there,

Or study swept, or nicely dusted coat,
Or usual 'tendance, ask not, indiscreet,
Thy stockings mended, though the yawning
rents

Gape wide as Erebus; nor hope to find
Some snug recess impervious. Should'st thou
try

The custom'd garden walks, thine eye shall
rue

The budding fragrance of thy tender shrubs,
Myrtle or rose, all crush'd beneath the
weight

Of coarse-check'd apron, with impatient hand
Twitch'd off when showers impend; or
crossing lines

Shall mar thy musings, as the wet cold sheet
Flaps in thy face abrupt. Woe to the friend
Whose evil stars have urged him forth to
claim

On such a day the hospitable rites,
Looks blank at best, and stunted courtesy
Shall he receive, vainly he feeds his hopes
With dinner of roast chicken, savoury pie,
Or tart or pudding, pudding he nor tart
That day shall eat; nor, though the husband
try—

Mending what can't be helped—to kindle
mirth

From cheer deficient, shall his consort's brow
Clear up propitious; the unlucky guest
In silence dines, and early slinks away.

I well remember, when a child, the awe
This day struck into me; for then the maids,
I scarce knew why, looked crows, and drove
me from them;

Nor soft caress could I obtain, nor hope
Usual indulgence; jolly or creams,
Relique of costly suppers, and set by
For me their petted one; or butter'd toast,
When butter was forlorn, or thrilling tale
(Of ghost, or witch, or murder) So I went
And sheltered me beside the parlour fire;
There my dear grandmother, eldest of all
forms,

Tended the little ones, and watched from
harm;

Anxiously fond, though oft her spectacles
With clin enning hid and oft the pins
Drawn from her ravel'd stocking might have
soured
One less indulgent.

At intervals my mother's voice was heard
Urging despatch, briskly the work went on,
All hands employed to wash, to rinse, to
wring,
Or fold, and starch, and clap, and iron, and
plait.

Then would I sit me down, and ponder much
Why washings were, sometimes through
hollow hole

Of pipe amused we blow, and sent aloft
The floating bubbles, little dreaming then
To see, Montgolfier, thy silken ball
Ride buoyant through the clouds, so near
approach

The sports of children and the toils of men.

Earth, air, and sky, and ocean hath its
bubbles,

And verse is one of them—this morn of all.

Anna L. Barbauld.—Born 1743, Died 1825.

1108.—THE DEATH OF THE VIRTUOUS.

Sweet is the scene when virtue dies!
When sinks a righteous soul to rest,
How mildly beam the closing eyes,
How gently heaves th' expiring breast!

So fades a summer cloud away,
So sinks the gale when storms are o'er,
So gently shuts the eye of day,
So dies a wave along the shore.

Triumphant smiles the victor brow,
Fann'd by some angel's purple wing;—
Where is, O Grave! thy victory now?
And where, insidious Death! thy sting?

Farwell, conflicting joys and fears,
Where light and shade alternate dwell!
How bright th' unchanging morn appears;—
Farwell, inconstant world, farwell!

Its duty done,—as sinks the day,
Light from its load the spirit flows;
While heaven and earth combine to say
"Sweet is the scene when virtue dies!"

Anna L. Barbauld.—Born 1743, Died 1825.

1109.—"COME UNTO ME."

Come, said Jesus' sacred voice—
Come and make my paths your choice!
I will guide you to your home—
Weary pilgrim, hither come!

Thou who, houseless, sole, forlorn,
Long hast borne the proud world's scorn,
Long hast roam'd the barren waste,
Weary pilgrim, hither haste!

Ye who, toss'd on beds of pain,
Seek for ease, but seek in vain—
Ye whose swollen and sleepless eyes
Watch to see the morning rise—

Ye by fiercer anguish torn,
In strong remorse for guilt who mourn,
Here repose your heavy care—
A wounded spirit who can bear!

Simmer, come! for here is found
Balm that flows from every wound—
Peace, that ever shall endure—
Rest eternal, sacred, sure.

Anna L. Barbauld.—Born 1743, Died 1825.

1110.—PRAISE TO GOD.

Praise to God, immortal praise,
For the love that crowns our days—
Bounteous source of every joy,
Let Thy praise our tongues employ!

For the blessings of the field,
For the stores the gardens yield,
For the vine's exalted juice,
For the generous olive's use,

Flocks that whiten all the plain,
Yellow sheaves of ripen'd grain,
Clouds that drop their fattening dews,
Suns that temperate warmth diffuse—

All that Spring, with bounteous hand,
Scatters o'er the smiling land;
All that liberal Autumn pours
From her rich o'erflowing stores:

These to Thee, my God, we owe—
Source whence all our blessings flow!
And for these my soul shall raise
Grateful vows and solemn praise.

Yet should rising whirlwinds tear
From its stem the ripening ear—
Should the fig-tree's blasted shoot
Drop her green untimely fruit—

Should the vine put forth no more,
Nor the olive yield her store—
Though the sickening flocks should fall,
And the herds desert the stall—

Should Thine alter'd hand restrain
The early and the latter rain,
Blast each opening bud of joy,
And the rising year destroy;

Yet to Thee my soul should raise
Grateful vows and solemn praise,
And, when every blessing's flown,
Love Thee—for Thyself alone.

Anna L. Barbauld.—Born 1743, Died 1825

III.—THE ANNIVERSARY.

Ah, lovely Lichfield! that so long hast shone
In blended charms peculiarly thine own,
Stately, yet rural, through thy choral day
Though shady, cheerful, and though quiet,
gay;

How interesting, how loved, from year to
year,

How more than beauteous did thy scenes
appear!

Still as the mild Spring chased the wintry
gloom,

Devolved her leaves, and waked her rich
perfume,

Thou, with thy fields and groves around thee
spread,

Left'st, in unlesser'd grace, thy spiry head;

But many a loved inhabitant of thine
Sleeps where no vernal sun will ever shine.

Why fled ye all so fast, ye happy hours,
That saw Honora's eyes adorn these bowers?
These darling bowers, that much she loved to
hail,

The spires she called "the Ladies of the
Vale!"

Fairest and best!—Oh! can I e'er forget
To thy dear kindness my eternal debt?

Life's opening paths how tenderly smoothed,
The joys it heighten'd, and the pains it
soothed?

No, no! my heart its sacred memory bears,
Bright 'mid the shadows of o'erwhelming
years;

When mists of deprivation round me roll,
'Tis the soft sunbeam of my clouded soul

Ah, dear Honora! that remember'd day,
First on these eyes when shone thy early
ray!

Scarce o'er my head twice seven gay springs
had gone,

Scarce five o'er thy unconscious childhood
flown,

When, fair as their young flowers, thy infant
frame

To our glad walls a happy inmate came.

O summer morning of unrival'd light!

Fate wrapt thy rising in prophetic white!

June, the bright month, when nature joys to
wear

The livery of the gay, consummate year,
Gave that unvarnished dayspring all her powers,
Gemm'd the light leaves, and glow'd upon the
flowers;

Bade her plumed nations hail the rosy ray
With warbled orisons from every spray.

Purpureal Tempe, not to thee belong

More poignant fragrance or more jocund
song.

Thrice happy day! thy clear auspicious
light

Gave "future years a tincture of thy white,"
Well may her strains thy votive hymn decree,
Whose sweetest pleasures found their source
in thee;

The purest, best that memory explores,
Safe in the past's inviolable stores.

The ardent progress of thy shining hours

Beheld me rove through Lichfield's verdant
bowers,

Thoughtless and gay, and volatile and vain,
Circled by nymphs and youths, a frolic train;

Though conscious that a little orphan child
Had to my parents' guidance, kind and mild,

Recent been summon'd, when disease and
death

Shed dark stagnation o'er her mother's breath.
While eight sweet infants' wailful cries de-
plore

What not the tears of innocence restore;

And while the husband mourn'd his widow'd
doom,

And hung despondent o'er the closing tomb,

To us thus loveliest soon he consign'd,

Its beauty blossoming, its opening mind.

His heartfelt loss had drawn my April tears,

But childish, womanish, ambiguous years

Find all their griefs as vanishing as keen;

Youth's rising sun soon gilds the showery
scene

On the expected trust no thought I bent,

Unknown the day, unheeded the event

One sister dear, from spleen, from falsehood
free,

Rose to the verge of womanhood with me;

Gloom'd by no envy, by no discord jar'd,

Our pleasures blended, and our studies shared;

And when with day and waking thoughts they
closed,

On the same couch our agile limbs reposed.

Amplify in friendship by her virtues blest,

I gave to youthful gaiety the rest;

Considering not how near the period drew,

When that transplanted branch should meet
our view,

Whose intellectual fruits were doom'd to rise,

Food of the future's heart-expanding joys;

Born to console me when, by Fate severe,

The Much-Beloved should press a timeless bier

My friend, my sister, from my arms he torn,
Sickening and sinking on her bridal morn;
While Hymen, speeding from this mournful
done,
Should drop his darken'd torch upon her
tomb.

'Twas eve; the sun, in setting glory drest,
Spread his gold skirts along the crimson
west;

A Sunday's eve! Honour, bringing thee,
Friendship's soft Sabbath long it rose to me,
When on the wing of circling seasons borne,
Annual I hailed its consecrated morn

In the kind interchange of mutual thought,
Our home myself, and gentle sister sought,
Our pleasant home, round which the ascending
gale

Breathes all the freshness of the sloping vale;
On her green verge the spacious walls arise,
View her fair fields, and catch her balmy
sighs;

See her near hills the bounded prospect close,
And her blue lake in glassy breadth repose

With arms outwined, and smiling as we
talk'd,

To the maternal room we careless walk'd,
Where sat its honour'd mistress, and with
smile

Of love indulgent, from a floral pile
The gayest glory of the summer bower
Cull'd for the new-arrived—the human flower,
A lovely infant-girl, who pensive stood
Close to her knees, and charm'd us as we
view'd

O! hast thou mark'd the summer's budded
rose,

When 'mid the veiling moss its crimson
glows?

So bloom'd the beauty of that fairy form,
So her dark locks with golden tresses warm,
Play'd round the timid curve of that white
neck,

And sweetly shaded half her blushing cheek.
O! hast thou seen the star of eve on high,
Through the soft dusk of summer's balmy
sky

Shed its green light, and in the glassy stream
Eye the mild reflex of its trembling beam?
So look'd on us with tender, bashful gaze,
The destined charmer of our youthful days;
Whom soul its native elevation join'd
To the gay wildness of the infant mind;
Esteem and sacred confidence impress'd,
While our fond arms the beauteous child
caress'd.

Anna Seward.—Born 1747, Died 1809.

1112.—SONG.

The season comes when first we met,
But you return no more;
Why cannot I the days forget,
Which time can ne'er restore?

O days too sweet, too bright to last,
Are you indeed for ever past?

The fleeting shadows of delight,
In memory I trace,
In fancy stop their rapid flight,
And all the past replace:
But, ah! I wake to endless woes,
And tears the fading visions close!

Mrs. Hunter.—Born 1742, Died 1821.

1113.—SONG.

O tuneful voice! I still deplore
Those accents which, though heard no more,
Still vibrate on my heart;
In echo's cave I long to dwell,
And still would hear the sad farwell,
When we were doom'd to part.

Bright eyes, O that the task were mine
To guard the liquid fires that shine,
And round your orbits play;
To watch them with a vestal's care,
And feed with smiles a light so fair,
That it may ne'er decay!

Mrs. Hunter.—Born 1742, Died 1821.

1114.—TO MY DAUGHTER, ON BEING SEPARATED FROM HER ON HER MARRIAGE.

Dear to my heart as life's warm stream
Which animates this mortal clay,
For thee I court the waking dream,
And deck with smiles the future day;
And thus beguile the present pain
With hopes that we shall meet again.

Yet, will it be as when the past
Twined every joy, and care, and thought,
And o'er our minds one mantle cast
Of kind affections finely wrought?
Ah no! the groundless hope were vain,
For so we ne'er can meet again!

May he who claims thy tender heart
Deserve its love, as I have done!
For, kind and gentle as thou art,
If so beloved, thou'rt fairly won.
Bright may the sacred torch remain,
And cheer thee till we meet again!

Mrs. Hunter.—Born 1742, Died 1821.

1115.—THE LOT OF THOUSANDS.

When hope lies dead within the heart,
By secret sorrow close conceal'd

We shrink lest looks or words impart
What must not be reveal'd.

'Tis hard to smile when one would weep;
To speak when one would silent be;
To wake when one should wish to sleep,
And wake to agony.

Yet such the lot by thousands cast
Who wander in this world of care,
And bend beneath the bitter blast,
To save them from despair.

But nature waits her guests to greet,
Where disappointment cannot come,
And time guides with unerring feet
The weary wanderers home.

Mrs. Hunter.—Born 1742, Died 1821.

1116.—THE ORPHAN BOY'S TALE.

Stay, lady, stay, for mercy's sake,
And hear a helpless orphan's tale,
Ah! sure my looks must pity wake,
'Tis want that makes my cheek so pale.
Yet I was once a mother's pride,
And my brave father's hope and joy;
But in the Nile's proud fight he died,
And I am now an orphan boy.

Poor foolish child! how pleased was I
When news of Nelson's victory came,
Along the crowded streets to fly,
And see the lighted windows flame!
To force me home my mother sought,
She could not bear to see my joy;
For with my father's life 'twas bought,
And made me a poor orphan boy.

The people's shouts were long and loud,
My mother, shuddering, closed her ears;
"Rejoice! rejoice!" still cried the crowd,
My mother answer'd with her tears.
"Why are you crying thus," said I,
"While others laugh and shout with joy?"
She kiss'd me—and with such a sigh!
She call'd me her poor orphan boy.

"What is an orphan boy?" I cried,
As in her face I look'd, and smiled;
My mother through her tears replied,
"You'll know too soon, ill-fated child!"
And now they've toll'd my mother's knell,
And I'm no more a parent's joy;
O lady, I have learn'd too well
What 'tis to be an orphan boy!

Oh! were I by your bounty fed!
Nay, gentle lady, do not chide—
Trust me, I mean to earn my bread;
The sailor's orphan boy has pride
Lady, you weep!—ah?—thus to me?
You'll give me clothing, food, employ?

Look down, dear parents! look, and see
Your happy, happy orphan boy!

Mrs. Opie.—Born 1769, Died 1853.

1117.—A LAMENT.

There was an eye whose partial glance
Could ne'er my numerous failings see;
There was an ear that still untired
Could listen to kind praise of me.

There was a heart Time only made
For me with fonder feelings burn,
And which whene'er, alas! I roved,
Shall longed and pined for my return.

There was a lip which always breathed
E'en short farewells with tones of sadness,
There was a voice whose eager sound
My welcome spoke with heartfelt gladness.

There was a mind, whose vigorous powers
On mine its fostering influence threw;
And called my humble talents forth,
Till thence its dearest joys it drew.

There was a love that oft for me
With anxious fears would overflow;
And wept and pray for me, and sought
From future ills to guard—but now

That eye is closed, and deaf that ear,
That lip and voice are mute for ever!
And cold that heart of faithful love,
Which death alone from mine could sever!

And lost to me that ardent mind,
Which loved my varied tasks to see;
And, Oh! of all the praise I gain'd,
This was the dearest far to me

Now I, unloved, uncheer'd, alone,
Life's dreary wilderness must tread,
Till He who loves the broken heart
In mercy bids me join the dead.

But, "Father of the fatherless,"
O! Thou that hear'st the orphan's cry,
And "dwellest with the contrite heart,"
As well as in "Thy place on high."—

O Lord! though like a faded leaf,
That's sever'd from its parent tree,
I struggle down life's stormy tide,
That awful tide which leads to Thee.—

Still, Lord! to thee the voice of praise
Shall spring triumphant from my breast;
Since, though I tread a weary way,
I trust that he I mourn is BLEST!

Mrs. Opie.—Born 1769, Died 1853

1118.—SONG.

Go, youth beloved, in distant glades
 New friends, new hopes, new joys to find !
 Yet sometimes deign, 'midst fairer maids,
 To think on her thou leav'st behind.
 Thy love, thy fate, dear youth, to share,
 Must never be my happy lot ;
 But thou mayst grant this humble prayer,
 Forget me not ! forget me not !

Yet, should the thought of my distress
 Too painful to thy feelings be,
 Heed not the wish I now express,
 Nor ever deign to think on me.
 But oh ! if grief thy steps attend,
 If want, if sickness be thy lot,
 And thou require a soothing friend,
 Forget me not ! forget me not !

Mrs. Opie.—Born 1769, Died 1853.

1119.—ON A SPRIG OF HEATH

Flower of the waste ! the heath-fowl shrugs
 For thee the brake and tangled wood—
 To thy protecting shade she runs,
 Thy tender buds supply her food,
 Her young forsake her downy plumes,
 To rest upon thy opening blooms.

Flower of the desert though thou art !
 The deer that ranges the mountain fien,
 The graceful doe, the stately hart,
 Their food and shelter seek from thee ;
 The bee thy earliest blossom greets,
 And draws from thee her choicest sweets.

Gem of the heath ! whose modest bloom
 Sheds beauty o'er the lonely moor ;
 Though thou dispense no rich perfume,
 Nor yet with splendid tints allure,
 Both valour's crest and beauty's bower
 Oft hast thou deck'd, a favourite flower.

Flower of the wild ! whose purple glow
 Adorns the dusky mountain's side,
 Not the gay hues of Iris' bow,
 Nor garden's artful varied pride,
 With all its wealth of sweets could cheer,
 Like thee, the hardy mountaineer

Flower of his heart ! thy fragrance mild
 Of peace and freedom seem to breathe ;
 To pluck thy blossoms in the wild,
 And deck his bonnet with the wreath,
 Where dwelt of old his rustic sire,
 Is all his simple wish requires.

Flower of his dear loved native land !
 Alas, when distant far more dear !
 When he from some cold foreign strand,
 Looks homeward through the blinding tear,
 How must his aching heart deplore,
 That home and thee he sees no more !

Mrs. Grant.—Born 1754, Died 1838.

1120.—THE HIGHLAND POOR.

Where yonder ridgy mountains bound the
 scene,

The narrow opening glens that intervene
 Still shelter, in some lowly nook obscure,
 One poorer than the rest—where all are
 poor ;

Some widowed matron, hopeless of relief,
 Who to her secret breast confines her grief ;
 Dejected sighs the wintry night away,
 And lonely muses all the summer day.

Her gallant sons, who, smit with honour's
 charms,
 Pursued the phantom Fame through war's
 alarms,

Return no more ; stretch'd on Hindostan's
 plain,

Or sunk beneath the unfathomable main ;
 In vain her eyes the watery waste explore
 For heroes—fated to return no more !

Let others bless the morning's reddening
 beam,

For to her peace—it breaks the illusive
 dream

That, in their prime of manly bloom confest,
 Restored the long-lost warriors to her breast ;
 And as they strove, with smiles of filial love,
 Their widowed parent's anguish to remove,
 Through her small easement broke the in-
 trusive day,

And chased the pleasing images away !
 No time can o'er her banish'd joys restore,
 For ah ! a heart once broken heals no more.
 The dowy beams that gleam from pity's eye,
 The "still small voice" of sacred sympathy,
 In vain the mourner's sorrows would beguile,
 Or steal from weary woe one languid smile ;
 Yet what can they do—the scanty
 store,

So often open'd for the wandering poor,
 To her each cottager complacent don't,
 While the kind glance the melting heart
 reviv's ;

And still, when evening streaks the west with
 gold,

The milky lillies from the lowing fold
 With cheerful haste officious children bring,
 And every smiling flower that decks the
 spring

Ah ! little know the fond attentive train,
 That spring and flowerets smile for her in
 vain ;

Yet hence they learn to reverence modest woe,
 And of their little all a part bestow.

Let those to wealth and proud distinction
 born,

With the cold glance of insolence and scorn
 Regard the suppliant wretch, and harshly
 grieve

The bleeding heart their bounty would relieve ;
 Far different those, while from a bounteous
 heart

With the poor sufferer they divide a part ;
 Humbly they own that all they have is given
 A boon precious from indulgent Heaven :

And the next blighted crop or frosty spring
Themselves to equal indigence may bring.

Mrs. Grant.—Born 1754, Died 1838.

1121—THE MARRIAGE OF CUPID AND PSYCHE, PSYCHE'S BANISHMENT.

—She rose, and all enchanted gazed
On the rare beauties of the pleasant scene :
Conspicuous far, a lofty palace blazed
Upon a sloping bank of softest green,
A fairer edifice was never seen ;
The high-rang'd columns own no mortal
hand,
But seem a temple meet for Beauty's
queen ;
Like polished snow the marble pillars
stand,
In grace-attemper'd majesty, sublimely grand.

Gently ascending from a silvery flood,
Above the palace rose the shaded hill,
The lofty eminence was crown'd with wood,
And the rich lawns, adorn'd by nature's
skill,
The passing breezes with their odours fill ;
Here ever-blooming groves of orange glow,
And here all flowers, which from their
leaves distil
Ambrosial dew, in sweet succession blow,
And trees of matchless size a fragrant shade
bestow

The sun looks glorious 'mid a sky serene,
And bids bright lustre sparkle o'er the tide ;
The clear blue ocean at a distance seen,
Bounds the gay landscape on the western
side,
While closing round it with majestic pride,
The lofty rocks mid citron groves arise ;
"Sure some divinity must here reside,"
As tranced in some bright vision, Psyche
cries,
And scarce believes the bliss, or trusts her
charmed eyes

When lo ! a voice divinely sweet she hears,
From unseen lips proceeds the heavenly
sound .
"Psyche approach, dismiss thy timid fears,
At length his bride thy longing spouse has
found,
And bids for thee immortal joys abound ;
For thee the palace rose at his command,
For thee his love a bridal banquet crown'd,
He bids attendant nymphs around thee
stand,
Prompt every wish to serve—a fond obedient
band."

Increasing wonder fill'd her ravish'd soul,
For now the pompous portals open'd wide,

There, pausing oft, with timid foot she
stole
Through halls high-domed, enrich'd with
sculptured pride,
While gay saloons appear'd on either side,
In splendid vista opening to her sight,
And all with precious gems so beautified,
And furnish'd with such exquisite delight,
That scarce the beams of heaven emit such
lustre bright.

The amethyst was there of violet hue
And there the topaz shed its golden ray,
The chrysoberyl, and the sapphire blue
As the clear azure of a sunny day,
Or the mild eyes where amorous glances
play ;
The snow-white jasper, and the opal's
flame,
The blushing ruby, and the agate gray,
And there the gem which bears his luckless
name
Whose death, by Phoebus mourn'd, insured
him deathless fame.

There the green emerald, there cornelians
glow,
And rich carbuncles pour eternal light,
With all that India and Peru can show,
Or Labrador can give so flaming bright
To the charm'd mariner's half-dazzled
sight
The coral-paved baths with diamonds blaze ;
And all that can the female heart delight
Of far attire, the last recess displays,
And all that luxury can ask, her eye surveys.

Now through the hall melodious music
stole,
And self-prepared the splendid banquet
stands,
Self-poured the nectar sparkles in the bowl,
The lute and viol, touch'd by unseen hands,
And the soft voices of the choral bands ;
O'er the full board a brighter lustre beams
Than Persia's monarch at his feast com-
mands
For sweet refreshment all inviting seems
To taste celestial food, and pure ambrosial
streams.

But when meek eve hung out her dewy
star,
And gently veiled with gradual hand the
sky,
Lo ! the bright folding doors retiring far,
Display to Psycho's captivated eye
All that voluptuous ease could e'er
supply
To soothe the spirits in serene repose :
Beneath the velvet's purple canopy,
Divinely form'd a downy couch arose,
While alabaster lamps a milky light disclose.

Once more she hears the hymeneal strain ;
Far other voices now attune the lay ;

The swelling sounds approach, awhile
 resound,
 And then retiring, faint dissolved away ;
 The expiring lamps emit a feeble ray,
 And soon in fragrant death extinguish'd
 lie

Then virgin terrors Psyche's soul dismay,
 When through th' obscuring gloom she
 nought can spy,
 But softly rustling sounds declare some being
 nigh.

(Oh, you for whom I write ! whose hearts
 can melt

At the soft thrilling voice whose power
 you prove,
 You know what charm, unutterably felt,
 Attends the unexpected voice of love
 Above the lyre, the lute's soft notes above,
 With sweet enchantment to the soul it
 steals,

And bears it to Elysium's happy grove ;
 You best can tell the rapture Psyche feels,
 When love's ambrosial lip the vows of Hymen
 seals

" 'Tis he, 'tis my deliverer ! deep impress
 Upon my heart those sounds I well recall,"
 The blushing maid exclaim'd, and on his
 breast

A tear of trembling ecstasy let fall
 But, ere the breezes of the morning call
 Aurora from her purple humid bed,
 Psyche in vain explores the vacant hall,
 Her tender lover from her arms is fled,
 While sleep his downy wings had o'er her
 eyelids spread.

* * * * *

Illumed bright now shines the splendid
 dome,

Melodious accents her arrival hail :
 But not the torch's blaze can chase the
 gloom,

And all the soothing powers of music fail,
 Trembling she seeks her couch with horror
 pale,

But first a lamp conceals in secret shade,
 While unknown terrors all her soul assail
 Thus hush their treacherous counsel is
 obey'd,

For still her gentle soul abhors the murderous
 blade.

And now with softest whispers of delight,
 Love welcomes Psyche still more fondly
 dear ;

Not unobserv'd, though hid in deepest
 night,

The silent anguish of her secret fear.
 He thinks that tenderness excites the tear,
 By the late image of her parent's grief,
 And hush offended seeks in vain to cheer ;
 Yet, while he speaks, her sorrows feel
 relief,

Too soon more keen to sting from this sus-
 pension brief !

Allow'd to settle on celestial eyes,
 Soft sleep, exulting, now exerts his sway,
 From Psyche's anxious pillow gladly flies
 To veil those orbs, whose pure and lambent
 ray

The powers of heaven submissively obey.
 Trembling and breathless then she softly
 rose,

And seized the lamp, where it obscurely
 lay,

With hand too rashly daring to disclose
 The sacred veil which hung mysterious o'er
 her woes.

Twice, as with agitated step she went,
 The lamp expiring shone with doubtful
 gleam,
 As though it warn'd her from her rash
 intent.

And twice she paused, and on its trembling
 beam

Gazed with suspended breath, while voices
 soon

With murmuring sound along the roof to
 sigh ;

As one just waking from a troubled dream,
 With palpitating heart and straining eye,
 Still fix'd with fear remains, still thinks the
 danger nigh.

Oh, daring Muse ! wilt thou indeed essay
 To paint the wonders which that lamp
 could show ?

And canst thou hope in living words to say
 The dazzling glories of that heavenly view ?
 Ah ! well I woe, that if with pencil true
 That splendid vision could be well express'd,
 The fearful awe imprudent Psyche knew

Would seize with rapture every wondering
 breast,

When Love's all-potent charms divinely stood
 confess'd

All imperceptible to human touch,
 His wings display celestial essence light ;
 The clear effulgence of the blaze is such,
 The brilliant plumage shines so heavenly
 bright,

That mortal eyes turn dazzled from the
 sight.

A youth he seems, in manhood's freshest
 years.

Round his fair neck, as clinging with
 delight,

Each golden curl resplendently appears,
 Or shades his darker brow, which grace
 majestic wears.

Or o'er his guileless front the ringlets
 bright

Their rays of sunny lustre seem to throw,
 That front than polished ivory more white !
 His blooming cheeks with deeper blushes
 glow

Than roses scatter'd o'er a bed of snow :
 While on his lips, distill'd in balmy dews

(Those lips divine, that even in silence
know
The heart to touch), persuasion to infuse,
Still hangs a rosy charm that never vainly
sues

The friendly curtain of indulgent sleep
Disclosed not yet his eyes' resistless sway,
But from their silky veil there seem'd to
peep

Some brilliant glances with a softened ray,
Which o'er his features exquisitely play,
And all his polish'd limbs suffuse with
light.

Thus through some narrow space the azure
day,

Sudden its cheerful rays diffusing bright,
Wide darts its lucid beams, to gild the brow
of night.

His fatal arrows and celestial bow
Beside the couch were negligently thrown,
Nor needs the god his dazzling arms to
show

His glorious birth, such beauty round him
shone

As sure could spring from Beauty's self
alone,

The bloom which glow'd o'er all of soft
desire

Could well proclaim him Beauty's cherish'd
son

And Beauty's self will oft those charms
admire,

And steal his witching smile, his glance's
living fire

Speechless with awe, in transport strangely
lost,

Long Psyche stood with fix'd adoring eye,
Her limbs immovable, her senses toss'd
Between amazement, fear, and ecstasy,
She hangs enamour'd o'er the deity
Till from her trembling hand extinguish'd
falls

The fatal lamp—he starts—and suddenly
Tremendous thunders echo through the
halls,

While ruin's hideous crash bursts o'er th'
affrighted walls

Dread horror seizes on her sinking heart,
A mortal chillness shudders at her breast,
Her soul shrinks fainting from death's icy
dart,

The groan scarce utter'd dies but half
express'd,

And down she sinks in deadly swoon
oppress'd,

But when at length, awaking from her
trance,

The terrors of her fate stand all confess'd,
In vain she casts around her timid glance,
The rudely frowning scenes her former joys
enhance

No traces of those joys, alas, remain!
A desert solitude alone appears;
No verdant shade relieves the sandy plain,
The wide-spread waste no gentle fountain
cheers,

One barren face the dreary prospect wears.
Nought through the vast horizon meets her
eye

To calm the dismal tumult of her fears;

No trace of human habitation nigh:

A sandy wild beneath, above a threatening
sky

Mary Tighe.—Born 1773, Died 1810.

1122.—THE LILY.

How withered, perish'd seems the form
Of yon obscure unsightly root!
Yet from the blight of wintry storm,
It hides secure the precious fruit.

The careless eye can find no grace,
No beauty in the scaly folds,
Nor see within the dark embrace
What latent loveliness it holds

Yet in that bulb, those sapless scales,
The lily wraps her silv'ry vest,
Till vernal suns and vernal gales
Shall kiss once more her fragrant breast.

Yes, hide beneath the mould'ring heap
The undelighting slighted thing,
There in the cold earth buried deep,
In silence let it wait the spring

Oh! many a stormy night shall close
In gloom upon the barren earth,
While still, in undisturb'd repose,
Uninjured lies the future birth

And Ignorance with sceptic eye,
Hope's patient smile shall wondering view
Or mock her fond credulity,
As her soft tears the spot below.

Sweet smile of hope, delicious tear!
The sun, the shower indeed shall come,
The promis'd verdant shoot appear,
And nature bid her blossoms bloom.

And thou, O virgin queen of spring!
Shalt, from thy dark and lowly bed,
Bursting thy green sheath's silken string,
Unveil thy charms and perfume shed;

Unfold thy robes of purest white,
Unsullied from their darksome grave,
And thy soft petals' silv'ry light
In the mild breeze unfettered wave.

So Faith shall seek the lowly dust
Where humble Sorrow loves to lie,
And bid her thus her hopes intrust,
And watch with patient, cheerful eye;

And hear the long, cold wintry night,
And bear her own degraded doom;
And wait till Heaven's reviving light,
Eternal spring! shall burst the gloom.

Mary Taylor.—Born 1773, Died 1810.

1123—THE FARMER'S LIFE.

The farmer's life displays in every part
A moral lesson to the sensual heart.
Though in the lap of plenty, thoughtful still,
He looks beyond the present good or ill;
Nor estimates alone one blessing's worth,
From changeful seasons, or capricious earth!
But views the future with the present hours,
And looks for failures as he looks for showers;
For casual as for certain want prepares,
And round his yard the reeking haystack
rears,
Or clover, blossom'd lovely to the sight,
His team's rich store through many a wintry
night
What though abundance round his dwelling
spreads,
Though ever moist his self-improving meads
Supply his dairy with a copious flood,
And seem to promise unexhausted food;
That promise fails when buried deep in snow,
And vegetative juices cease to flow
For this his plough turns up the destined
lands,
Whence stormy winter draws its full demands;
For this the seed minutely sown he sows,
Whence, round and sweet, the hardy turnip
grows
But how unlike to April's closing days!
High climbs the sun and darts his powerful
rays,
Whilens the fresh-drawn mould, and pierces
through
The cumbrous clods that tumble round the
plough.
O'er heaven's bright azure, hence with joyful
eyes
The farmer sees dark clouds assembling rise;
Borne o'er his fields a heavy torrent falls,
And strikes the earth in hasty driving squalls.
"Right welcome down, ye precious drops,"
he cries,
But soon, too soon, the partial blessing flies
"Boy, bring the harrows, try how deep the
rain
Has forced its way." He comes, but comes in
vain;
Dry dust beneath the babbling surface lurks,
And mocks his pains the more the more he
works.
Still, 'midst huge clods, he plunges on forlorn,
That laugh his harrows and the showers to
scorn.
E'en thus the living clod, the stubborn fool,
Remits the stormy lecturer of the school,

Till tried with gentler means, the dance to
please,
His head mislives right reason by degrees;
As when from eve till morning's wakeful
hour,
Tight constant rain evinces secret power,
And, ere the day resumes its wonted smiles,
Presents a cheerful easy task for Oile.
Down with a touch the mellow soil is laid,
And yon tall crop next claims his timely aid;
Thither well-pleased he hies, assured to find
Wild trackless haunts, and objects to his
mind.
Shut up from broad rank blades that droop
below,
The nodding wheat-ear forms a graceful bow,
With milky kernels starting full weight'd
down,
Ere yet the sun hath tinged its head with
brown.
There thousands in a flock, for ever gay,
Loud chirping sparrows welcome in the day,
And from the mazes of the leafy thorn
Drop one by one upon the bending corn.
Gales with a pole assails their close retreats,
And round the grass-grown dewy border
bents,
On either side completely overspread,
Here branches bend, there corn o'erstoops his
head
Green covert hail! for through the varying
year
No hours so sweet, no scene to him so dear
Here Wisdom's placid eye delighted sees
His frequent intervals of lonely ease,
And with one ray his infant soul inspires,
Just kindling there her never-dying fires.
Whence solitude derives peculiar charms,
And heaven-directed thought his bosom warms.
Just where the parting bough's light shadows
play,
Severed in the shade, nor in the scorching
day,
Stretch'd on the turf he lies, a peopled bed,
Where swarming insects creep around his
head.
The small dust-colour'd beetle climbs with
pain
O'er the smooth plantain leaf, a spacious
plain!
Thence higher still, by countless steps con-
vey'd,
He gains the summit of a shivering blade,
And flits his shiny wings, and looks around,
Exulting in his distance from the ground
The tender speckled moth here dancing soon,
The vaulting grasshopper of glossy green,
And all prolific Summer's sporting train,
Their little lives by various powers sustain.
But what can unassisted vision do?
What but recoil where most it would pursue;
His patient gaze but finish with a sigh,
When Music waking speaks the skylark nigh.
Just starting from the corn, he cheerily sings,
And trusts with conscious pride his downy
wings;

Still louder breathes, and in the face of day
Mounts up, and calls on Giles to mark his
way

Close to his eyes his hat he instant bends,
And forms a friendly telescope, that lends
Just aid enough to dull the glaring light,
And place the wandering bird before his sight,
That oft beneath a light cloud swoops along,
Lost for awhile, yet pours the varied song ;
The eye still follows, and the cloud moves by,
Again he stretches up the clear blue sky ;
His form, his motion, undistinguish'd quite,
Save when he wheels direct from shade to
light

E'en then the songster a mere speck became,
Gilding like fancy's bubbles in a dream,
The gazer sees, but yielding to repose,
Unwittingly his jaded eyelids close
Delicious sleep ! From sleep who could for-
bear,

With guilt no more than Giles, and no more
care ;

Peace o'er his slumbers waves her guardian
wing,

Nor Conscience once disturbs him with a
sting ;

He wakes refresh'd from every trivial pain,
And takes his pole, and brushes round again.

Its dark green hue, its soddier tints all
faint,

And ripening harvest rustles in the gale
A glomous sight, if glory dwells below,
Where heaven's munificence makes all things
show,

O'er every field and golden prospect found,
That glads the ploughman's Sunday morning's
round ;

When on some eminence he takes his stand,
To judge the smiling produce of the land
Here Vanity sinks back, her head to hide ;
What is there here to flatter human pride ?
The towering fabric, or the dome's loud roar,
And steadfast columns may astonish more,
Where the charm'd gazer long delighted stays,
Yet traced but to the architect the praise,
Whilst here the veriest clown that treads the
sod,

Without one scruple gives the praise to God,
And twofold joys possesses his raptur'd mind,
From gratitude and admiration join'd.
Here, 'midst the boldest triumphs of her
worth,

Nature herself invites the reapers forth ;
Dares the keen sickle from its twelvemonth's
rest,

And gives that ardour which in every breast
From infancy to age alike appears,
When the first sheaf its plummy top uprears.
No rake takes here what Heaven to all
bestows—

Children of want, for you the bounty flows !
And every cottage from the plenteous store
Receives a burden nightly at its door.

Hark ! where the sweeping scythe now rips
along ;

Each sturdy mower, emulous and strong,

Whose writhing form meridian heat defies,
Bends o'er his work, and every snaw tries ;
Prostrates the waving treasure at his feet,
But spares the rising clover, short and sweet.
Come Health ! come Jollity ! light-footed
come ;

Here hold your revels, and make this your
home.

Each heart awaits and hails you as its own :
Each moisten'd brow that scorns to wear a
frown

The unpeopled dwelling mourns its tenants
stray'd -

E'en the domestic laughing dairymaid
Hies to the field the general toil to share
Meanwhile the farmer quits his elbow-chair,
His cool brick floor, his pitcher, and his case,
And braves the sultry beams, and gladly sees
His gates thrown open, and his team abroad,
The ready group attendant on his word

To turn the swath, the quivering load to rear,
Or ply the busy rake the land to clear.

Summer's light garb itself now cumbersome
grown,

Each his thin doublet in the shade throws
down

Where oft the mastiff skulks with half-shut
eye,

And rouses at the stranger passing by ;
While unrestrain'd the social converse flows,
And every breast Love's powerful impulse
knows,

And rival wits with more than rustic grace
Confess the presence of a pretty face

Robert Bloomfield — Born 1766, Died 1823.

1124.—BANQUET OF AN ENGLISH SQUIRE.

Then came the jovial day, no streaks of red
O'er the broad portal of the morn were
spread,

But one high-sailing mist of dazzling white,
A screen of gossamer, a magic light,
Doom'd instantly, by simplest shepherd's
ken,

To reign awhile, and be exhaled at ten
O'er leaves, o'er blossoms, by his power
restored,

Forth came the conquering sun and look'd
abroad,

Millions of dew-drops fall, yet millions hung,
Like words of transport trembling on the
tongue,

Too strong for utterance. Thus the infant
boy,

With rosebud cheeks, and features tun'd to
joy,

Weeps while he struggles with restraint or
pain ;

But change the scene, and make him laugh
again,

His heart rekindles, and his cheek appears
A thousand times more lovely through his
tears

From the first glimpse of day, a busy scene
Was that high-swelling lawn, that destined
green,

Which shadowless expanded far and wide,
The mansion's ornament, the hamlet's pride,
To cheer, to order, to direct, contrive,
Even old Sir Ambrose had been up at five,
There his whole household labour'd in his
view—

But light is labour where the task is new
Some wheeled the turf to build a grassy
throne

Round a huge thorn that spread his boughs
alone,

Rough-rind and bold, as master of the place;
Five generations of the Ilgham race
Had pluck'd his flowers, and still he held his
sway,

Waved his white head, and felt the breath of
May

Some from the greenhouse ranged exotics
round,

To bask in open day on English ground
And 'midst them in a line of splendour drew
Long wreaths and garlands gather'd in the
dew

Some spread the snowy canvass, propp'd on
high

O'er sheltering tables with their whole supply,
Some swung the beating sythe with merry face,
And cropp'd the daisies for a dancing space;
Some roll'd the mouldy barrel in his night,
From prison darkness into cheerful light,
And fenc'd him round with canes; and others
bore

The creaking hamper with its costly store;
Well cork'd, well flavour'd, and well tax'd,
that came

From Lusitanian mountains dear to fame,
Whence (hence) steer'd, and led the conquering
way

To eastern triumphs and the realms of day.
A thousand minor tasks fill'd every hour,
Till the sun gain'd the zenith of his power,
When every path was thronged with old and
young,

And many a skylark in his strength upspring
To bid them welcome Not a face was there
But, for May-day at least, had banish'd care;
No cringing looks, no puerile tales to tell,
No timid glance—they knew their host too
well—

Freedom was there, and joy in every eye—
Such scenes were England's boast in days
gone by.

Beneath the thorn was good Sir Ambrose
found,

His guests an ample crescent form'd around,
Nature's own carpet spread the space between,
While blithe domestics plied in gold and
green.

The venerable chaplain waved his wand,
And silence follow'd as he stretch'd his hand.

The deep carouse can never boast the bliss,
The animation of a scene like this
At length the damask'd cloths were whisk'd
away

Like fluttering sails upon a summer's day;
The hey-day of enjoyment found repose;
The worthy baronet majestic rose.
They view'd him, while his ale was filling
round,

The monarch of his own paternal ground
His cup was full, and where the blossoms
bow'd

Over his head, Sir Ambrose spoke aloud,
Nor stopp'd a dainty form or phrase to cull.

His heart elated, like his cup was full —
"Full be your hopes, and rich the crops that
fall;

Health to my neighbours, happiness to all"
Dull must that clown be, dull as winter's
sleet,

Who would not instantly be on his feet
An echoing health to mingling shouts gave
place,

"Sir Ambrose Ilgham and his noble race!"

Robert Bloomfield.—Born 1760, Died 1823.

1125—THE SOLDIER'S HOME.

My untired Muse shall no high tone assume,
Nor strut in arms—farewell my cap and
plume!

Brief be my verse, a task within my power;
I tell my feelings in one happy hour:
But what an hour was that! when from the
main

I reach'd this lovely valley once again!
A glorious harvest fill'd my eager sight,
Half shock'd, half waving in a flood of light;
On that poor cottage roof where I was born,
The sun look'd down as in life's early morn.
I gazed around, but not a soul appear'd,
I listen'd on the threshold, nothing heard;
I call'd my father thrice, but no one came;
It was not fear or grief that shook my frame,
But an overpowering sense of peace and home,
(Of toils gone by, perhaps of joys to come.
The door invitingly stood open wide,
I shook my dust, and set my staff aside.

How sweet it was to breathe that cooler
air,

And take possession of my father's chair!
Beneath my elbow, on the solid frame,
Appear'd the rough initials of my name,
'Out forty years before! The same old clock
Struck the same bell, and gave my heart a
shock

I never can forget. A short breeze sprung,
And while a sigh was trembling on my
tongue,

Caught the old dangling almanacs behind,
And up they flew like banners in the wind;

Then gently, singly, down, down, down they went,
And told of twenty years that I had spent
Far from my native land. That instant came

A robin on the threshold; though so tame,
At first he look'd distrustful, almost shy,
And cast on me his coal-black steadfast eye,
And seem'd to say (past friendship to renew)
"Ah ha! old worn-out soldier, is it you?"

Through the room ranged the imprison'd
humble bee,
And bomb'd, and bounced, and struggled to
be free;

Dashing against the panes with sullen roar,
That threw their diamond sunlight on the
floor;

That floor, clean sanded, where my fancy
stray'd,

O'er undulating waves the broom had made,
Reminding me of those of hideous forms
That met us as we pass'd the Cape of storms,
Where high and loud they break, and peace
comes never,

They roll and foam, and roll and foam for
ever.

But here was peace, that peace which home
can yield,

The grasshopper, the partridge in the field,
And ticking clock, were all at once become
The substitute for clarion, fife, and drum.

While thus I mused, still gazing, gazing
still,

On beds of moss that spread the window-sill,
I deem'd no moss my eyes had ever seen

Had been so lovely, brilliant, fresh, and
green,

And guess'd some infant hand had placed it
there,

And prized its hue, so exquisite, so rare
Feelings on feelings mingling, doubling rose;

My heart felt everything but calm repose,

I could not reckon minutes, hours, nor years,

But rose at once, and burst into tears,

Then, like a fool, confused, sat down again,

And thought upon the past with shame and
pain,

I raved at war and all its horrid cost,
And glory's quagmire, where the brave are
lost.

On carnage, fire, and plunder long I mused,
And cursed the murdering weapons I had
used

Two shadows then I saw, two voices heard,
One bespoken age, and one a child's appear'd.

In stepp'd my father with convulsive start,

And in an instant clasp'd me to his heart.

Close by him stood a little blue-eyed maid,

And stooping to the child, the old man said,

"Come hither, Nancy, kiss me once again

This is your uncle Charles, come home from
Spain."

The child approach'd, and with her fingers
light,

Stroked my old eyes, almost deprived of
sight.

But why thus spin my tale—thus tedious be?
Happy old soldier! what's the world to me!

Robert Bloomfield.—Born 1766, Died 1823.

1126 — TO HIS WIFE.

I rise, dear Mary, from the soundest rest,
A wandering, way-worn, musing, singing
guest.

I claim the privilege of hill and plain;
Mine are the woods, and all that they con-
tain;

The unpolluted gale, which sweeps the glade;
All the cool blessings of the solemn shade;
Health, and the flow of happiness sincere,
Yet there's one wish—I wish that thou wert
here,

Free from the trammels of domestic care,
With me these dear autumnal sweets to share;
To share my heart's ungovernable joy,
And keep the birthday of our poor lane boy.
Ah! that's a tender string! Yet since I find
That scenes like these can soothe the harassed
mind

Trust me, 'twould set thy jaded spirits free,
To wander thus through vales and woods with
me.

Thou know'st how much I love to steal away
From noise, from uproar, and the blaze of
day,

With double transport would my heart re-
bound

To lead thee where the clustering nuts are
found,

No toilsome efforts would our task demand,
For the brown treasure stoops to meet the
hand.

Round the tall hazel beds of moss appear
In green swards nibbled by the forest deer,
Sun, and alternate shade, while o'er our
heads

The cawing rook his glossy pinions spreads;
The noisy jay, his wild woods dashing
through,

The ring-dove's chorus, and the rustling
bough,

The far-resounding gate; the kite's shrill
scream,

The distant ploughman's halloo to his team.

This is the chorus to my soul so dear;

It would delight thee too, wert thou but
here.

For we might talk of home, and muse o'er
days

Of sad distress, and Ifeavon's mysterious
ways;

Our chequer'd fortunes with a smile retrace,

And build new hopes upon our infant race;

Pour our thanksgivings forth, and weep the
while;

Or pray for blessings on our native isle.

But vain the wish ! Mary, thy sighs forbear,
Nor grudge the pleasure which thou canst not
share ;

Make home delightful, kindly wish for me,
And I'll leave hills, and dales, and woods for
thee.

Robert Bloomfield.—Born 1766, Died 1823.

1127.—SONG FOR A HIGHLAND DROVER RETURNING FROM ENGLAND.

Now fare-thee-well, England no further I'll
roam,
But follow my shadow that points the way
home

Your gay southern shores shall not tempt me
to stay,

For my Maggy's at home, and my children at
play !

'Tis this makes my bonnet sit light on my
brow,

Gives my sinews their strength and my bosom
its glow.

Farewell, mountainmoor ! my companions,
adieu,

Soon, many long miles when I'm severed from
you,

I shall miss your white horns on the brink of
the burn,

And o'er the rough heath, where you'll never
return ;

But in brave English pastures you cannot
complain,

While your drover speeds back to his Maggy
again.

O Tweed ! gentle Tweed, as I pass your green
valley,

More than life, more than love, my tired spirit
inhales ;

There Scotland, my darling, lies full in my
view,

With her bare-footed lasses and mountains so
blue,

To the mountains away my heart bounds like
the hind,

For home is so sweet, and my Maggy so kind.

As day after day I still follow my course,
And in fancy trace back every stream to its
source,

Hope cheers me up hills, where the road lies
before,

O'er hills just as high, and o'er tracks of wild
moor ;

The keen polar star nightly rising to view,
But Maggy's my star, just as steady and true.

O ghosts of my fathers ! O heroes, look
down !

Fix my wandering thoughts on your deeds of
renown ;

For the glory of Scotland rears warm in my
breast,

And fortitude grows both from toil and from
rest ;

May your deeds and your worth be for ever
in view,

And may Maggy bear sons not unworthy
you.

Love, why do you urge me, so weary and
poor ?

I cannot step faster, I cannot do more.

I've passed silver Tweed, o'er the Tay flows
behind,

Yet fatigue I'll disdain ;—my reward I shall
find,

Thou, sweet smile of innocence, thou art my
prize,

And the joy that will sparkle in Maggy's blue
eyes

She'll watch to the southward ;—perhaps she
will sigh,

That the way is so long, and the mountains
so high ;

Perhaps some huge rock in the dusk she may
see,

And will say in her fondness, "that surely is
he !"

(Good wife, you're deceived ! I'm still far from
my home,

(O, sleep, my dear Maggy,—to-morrow I'll
come.

Robert Bloomfield.—Born 1766, Died 1823.

1128.—LINES ADDRESSED TO MY CHILDREN.

(Tenons of the forest shades,
Lend thy power, and lend thine ear ;

A stranger trod thy lonely glades,
Amidst thy dark and bounding deer ;

Inquiring childhood claims the verse,
O let them not inquire in vain,

Be with me while I thus rehearse
The glories of thy sylvan reign.

Thy dells by wintry currents worn,
Secluded haunts, how dear to me !

From all but nature's converse borne,
No ear to hear, no eye to see

Their honour'd leaves the green oaks rear'd,
And crown'd the upland's graceful swell ;

While answering through the vale was heard
Each distant herdsman's tinkling bell.

Hail, greenwood shades, that, stretching far,
Daisy o'en summer's noontide power,

When August in his burning car
Withholds the clouds, withholds the shower.

The deep-toned low from either hill,
Down hazel sides and ashen green

(The herd's rude tracks from rill to rill),
Hear'd echoing through the solemn scene.

From my charm'd heart the numbers sprang,
 Though birds had ceased the choral lay;
 I pour'd wild raptures from my tongue,
 And gave delicious tears their way
 Then, darker shadows seeking still,
 Where human foot had seldom strayed,
 I read aloud to every hill
 Sweet Emma's love, "the Nut-brown maid"

Shaking his matted mane on high,
 The gazing colt would raise his head,
 Or tumorous doe would rushing fly,
 And leave to me her grassy bed;
 Where, as the azure sky appeared
 Through bowers of ever varying form,
 'Midst the deep gloom methought I heard
 The daring progress of the storm

How would each sweeping ponderous bough
 Resist, when straight the whirlwind cleaves,
 Dashing in strengthening eddies through
 A roaring wilderness of leaves?
 How would the prone descending shower
 From the green canopy rebound?
 How would the lowland torrents pour?
 How deep the pealing thunder sound?

But peace was there no lightnings blazed;
 No clouds obscured the face of heaven,
 Down each green opening while I gazed,
 My thoughts to home and you were given
 O, tender minds! in life's gay morn,
 Some clouds must dim your coming day;
 Yet bootless, pride and falsehood scorn,
 And peace like this shall cheer your way.

Now, at the dark wood's stately side,
 Well pleased I met the sun again,
 Here fleeting fancy travell'd wide;
 My seat was destined to the main
 For many an oak lay stretch'd at length,
 Whose trunks (with bark no longer sheathed)
 Had reach'd their full meridian strength
 Before your father's father breathed!

Perhaps they'll many a conflict brave
 And many a dreadful storm defy,
 Then, groaning o'er the adverse wave,
 Bring home the flag of victory
 Go, then, proud oaks, we meet no more!
 Go, grace the scenes to me denied,
 The white cliffs round my native shore,
 And the loud ocean's swelling tide.

"Gems of the forest shades,"
 Sweet from the heights of thy domain,
 When the gray evening shadow fades,
 To view the country's golden grain;
 To view the gleaming village spire
 'Midst distant groves unknown to me—
 Groves that, grown bright in borrow'd fire,
 Bow o'er the peopled vales to thee

Where was thy elfin train, that play
 Round Wake's huge oak, their favourite
 tree,
 Dancing the twilight hours away?
 Why were they not revealed to me?

Yet, smiling fancies left behind,
 Affection brought you all to view,
 To love and tenderness resigned,
 My heart heaved many a sigh for you.

When morning still unclouded rose,
 Refresh'd with sleep and joyous dreams,
 Where fruitful fields with woodlands close,
 I traced the births of various streams
 From beds of clay, here creeping rills,
 Unseen to parent Ouse, would steal,
 Or, gushing from the northward hills,
 Would glitter through Tovo's winding dale

But ah! ye cooling springs, farewell!
 Hords, I no more your freedom share;
 But long my grateful tongue shall tell
 What brought your gazing stranger there.
 "Gems of the forest shades,"
 Lend thy power, and lend thine ear;
 But dreams still lengthen thy long glades,
 And bring thy peace and silence here

Robert Bloomfield.—Born 1766, Died 1823.

1129 —DYING IN A FOREIGN LAND.

The silver moon at midnight cold and still,
 Looks, sad and silent, o'er yon western hill.
 While large and pale the ghostly structures
 grow,
 Rear'd on the confines of the world below
 Is that dull sound the hum of Teviot's
 stream?

Is that blue light the moon's, or tomb-fire's
 gleam?
 By which a mouldering pile is faintly seen,
 The old deserted church of Hazeldean,
 Where slept my fathers in their natal clay,
 Till Teviot's waters rolled their bones away?
 Thou feeble voices from the stonem they
 raise—

"Rash youth! unmindful of thy early days,
 Why didst thou quit the peasant's simple
 lot?

Why didst thou leave the peasant's turf-built
 cot,
 The ancient graves where all thy fathers lie,
 And Teviot's stream that long has murmur'd
 by?

And wo—when death so long has closed our
 eyes,

How wilt thou bid us from the dust arise,
 And bear our mouldering bones across the
 main,
 From vales that knew our lives devoid of
 stain?

Rash youth! beware, thy home-bred virtues
 save,
 And sweetly sleep in thy paternal grave."

John Leyden.—Born 1775, Died 1811.

1130.—SONNET ON SABBATH MORN.

With silent awe I hail the sacred morn,
That scarcely wakes while all the fields are
still;

A soothing calm on every breeze is borne,
A graver murmur echoes from the hill,
And softer sings the linnet from the thorn,
The skylark warbles in a tone less shrill.
Hail, light serene! hail, sacred Sabbath morn!
The sky a placid yellow lustre throws,
The gales that lately sigh'd along the grove
Have hushed their drowsy wings in dead
repose;

The hovering rack of clouds forgets to move.
So soft the day when the first morn arose!

John Leyden—Born 1775, Died 1811.

1131.—ODE TO AN INDIAN GOLD COIN.

Slave of the dark and dirty mine!
What vanity has brought thee here?
How can I love to see thee shine
So bright, whom I have bought so dear?
The tent-ropes flapping lone I hear
For twilight converse, arm in arm;
The jackal's shriek bursts on mine ear
When mirth and music went to cheer

By Chivalry's dark wandering streams,
Where cane-bufts shadow all the wild,
Sweet visions haunt my waking dreams
Of Taviot loved while still a child,
Of castled rocks stupendous piled
By Eké or Elen's classic wave,
Where lovers of youthful friendships smiled,
Uncursed by thee, vile yellow slave!

Fade, day-dreams sweet, from memory fade!
The perish'd bliss of youth's first prime,
That once so bright on fancy played,
Revives no more in after-time.
Far from my sacred natal clime,
I haste to an untimely grave;
The daring thoughts that soar'd sublime
Are sunk in ocean's southern wave.

Slave of the mine! thy yellow light
(Hellas! baleful as the tomb-fire drear
A gentle vision comes by night
My lonely widowed heart to cheer.
Her eyes are dim with many a tear,
That once were gushing stars to mine;
Her fond heart throbs with many a fear!
I cannot bear to see thee shine.

For thee, for thee, vile yellow slave,
I left a heart that loved me true!
I cross a tedious ocean-wave,
To roam in climes unkind and new.

The cold wind of the stranger blew
Chill on my withered heart; the grave
Dark and untimely met my view—
And all for thee, vile yellow slave!

Hail! com'st thou now so late to mock
A wanderer's banished heart forlorn,
Now that has frame the lightning shock
Of sun-rays tapt with death was borne?
From love, from friendship, country, torn,
To memory's fond regrets the prey;
Vile slave, thy yellow dress I scorn!
Go mix thee with thy kindred clay!

John Leyden.—Born 1775, Died 1811

1132.—THE MERMAID.

On Jura's heath how sweetly swell
The murmurs of the mountain bee!
How softly mourns the writhed shell
Of Jura's shore, its parent sea!

But softer floating o'er the deep,
The Mermaid's sweet sea-soothing lay,
That charm'd the dancing waves to sleep,
Before the bark of Colonsay.

Aloft the purple pennons wave,
As, parting gay from Crinan's shore,
From Morven's wars, the seamen brave
Their gallant chieftain homeward bore.

In youth's gay bloom, the brave Macphail
Still blamed the lingering bark's delay:
For her he chid the flagging sail,
The lovely maid of Colonsay.

"And ruins," he cried, "the song of love,
The maiden sung with tearful smile,
When first, o'er Jura's hills to rove,
We left afar the lonely isle!"

"When on this ring of ruby red
Shall die," she said, "the crimson hue,
Know that thy favourite fair is dead,
Or proves to thee and love untrue."

Now, lightly poised, the rising car
Dispenses wide the foamy spray,
And echoing far o'er Crinan's shore,
Remounds the song of Colonsay.

"Softly blow, thou western breeze,
Softly rustle through the sail!
Soothe to rest the furrowy seas,
Before my love, sweet western gale!"

Where the wave is tinged with red,
And the russet sea-leaves grow,
Marmora, with prudent drowl,
Shun the shelving reefs below.

As you pass through Jura's sound,
Bend your course by Scarba's shore;
Shun, O shun, the gulf profound,
Where Corrieveeclin's surges roar!

If from that unbottom'd deep,
With wrinkled form and wreathed train,
O'er the verge of Scarba's steep,
The sea-snake heave his snowy mane,

Unwarp, unwind his oozy coils,
Sea-green sisters of the main,
And in the gulf where ocean boils,
The unwieldy wallowing monster chain.

Softly blow, thou western breeze,
Softly rustle through the sail!
Soothe to rest the furrow'd seas,
Before my love, sweet western gale!"

Thus all to soothe the chieftain's woe,
Far from the maid he loved so dear,
The song arose, so soft and slow,
He seem'd her parting sigh to hear.

The lonely deck he paces o'er,
Impatient for the rising day,
And still from Crinan's moonlight shore,
He turns his eyes to Colonsay.

The moonbeams crisp the curling surge,
That streaks with foam the ocean green;
While forward still the rowers urge
Their course, a female form was seen.

That sea-maid's form, of pearly light,
Was whiter than the downy spray,
And round her bosom, heaving bright,
Her glossy yellow ringlets play.

Borne on a foamy crested wave,
She reached amain the bounding prow,
Then clasping fast the chieftain brave,
She, plunging, sought the deep below.

Ah! long beside thy fægnèd bier,
The monks the prayer of death shall say,
And long for thee, the fruitless tear,
Shall weep the maid of Colonsay!

But downward like a powerless corse,
The eddying waves the chieftain bear,
He only heard the moaning hoarse
Of waters murmuring in his ear.

The murmurs sink by slow degrees,
No more the waters round him rave,
Lull'd by the music of the seas,
He lies within a coral cave.

In dreamy mood reclines he long,
Nor dares his trance'd eyes unclose,
Till, warbling wild, the sea-maid's song
Far in the crystal cavern rose.

Soft as that harp's unseen control,
In morning dreams which lovers hear,
Whose strains steal sweetly o'er the soul,
But never reach the waking ear.

As sunbeams through the tepid air,
When clouds dissolve the dews unseen,
Smile on the flowers that bloom more fair,
And fields that glow with livelier green—

So melting soft the music fall;
It seem'd to soothe the fluttering spray—
"Say, heard'st thou not these wild notes swell?
Ah! 'tis the song of Colonsay."

Like one that from a fearful dream
Awakes, the morning light to view,
And joys to see the purple beam,
Yet fears to find the vision true,

He heard that strain, so wildly sweet,
Which bade his torpid languor fly,
He fear'd some spell had bound his feet,
And hardly dared his limbs to try.

"This yellow sand, this sparry cave,
Shall bend thy soul to beauty's sway;
Can'st thou the maiden of the wave
Compare to her of Colonsay?"

Roused by that voice of silver sound,
From the paved floor he lightly sprung,
And glancing wild his eyes around
Where the fair nymph her tresses wrung,

No form he saw of mortal mould;
It shone like ocean's snowy foam,
Her ringlets waved in living gold,
Her mirror crystal, pearl the comb.

Her pearly comb the siren took,
And careless bound her tresses wild;
Still o'er the mirror stole her look,
As on the wondering youth she smiled.

Like music from the greenwood tree,
Again she raised the melting lay,
"Fair warrior, wilt thou dwell with me,
And leave the maid of Colonsay?"

Fair is the crystal hall for me
With rubies and with amethysts set;
And sweet the music of the sea
Shall sing, when we for love are met.

How sweet to dance with gliding feet
Along the level tide so green,
Responsive to the cadence sweet
That breathes along the moonlight scene!

And soft the music of the moon
Rings from the motley tortoise-shell,
While moonbeams o'er the watery plain
Seem trembling in its fitful swell.

How sweet, when billows heave their head,
And shake their snowy crests on high,
Serenely in Ocean's sapphire-bed
Beneath the tumbling surge to lie;

To trace, with tranquil step, the deep,
Where pearly drops of frozen dew
In concave shells unconscious sleep,
Or shine with lustre, silvery blue!

Then all the summer sun, from far,
Pour through the wave a softer ray;
While diamonds in a bower of spar,
At eve shall shed a brighter day.

Nor stormy wind, nor wintry gale,
That o'er the angry ocean sweep,
Shall o'er our coral groves assail,
Calm in the bosom of the deep

Through the green meads beneath the sea,
Enamour'd we shall fondly stray—
Then, gentle warrior, dwell with me,
And leave the maid of Colonsay."

"Though bright thy looks of glistening gold,
Fair maiden of the foamy main!
Thy life-blood in the water cold,
While mine beats high in every vein

If I, beneath thy sparry cave,
Should in thy snowy arms recline,
Inconstant as the restless wave,
My heart would grow as cold as thine"

As cygnet down, proud swall'd her breast,
Her eye confess'd the pearly tear
His hand she to her bosom press'd,
"Is there no heart for rapture here?"

Those limbs, sprung from the lucid sea,
Does no warm blood their currents fill,
No heart-pulse riot, wild and free,
To joy, to love's delicious thrill?"

"Though all the splendour of the sea
Around thy faultless beauty shine,
That heart, that rocks wild and free,
Can hold no sympathy with mine.

Those sparkling eyes, so wild and gay,
They swim not in the light of love;
The beautiful maid of Colonsay,
Her eyes are milder than the dove!

Even now, within the lonely isle,
Her eyes are dim with tears for me;
And canst thou think that mien smile
Can lure my soul to dwell with thee?"

An oozy film her limbs o'erspread,
Unfolds in length her scaly train;
She toss'd in proud disdain her head,
And lash'd with wobbled fin the main.

"Dwell here alone!" the Mermaid cried,
"And view far off the sea-nymphs play;
The prison-wall, the azure tide,
Shall bar thy steps from Colonsay.

Whene'er, like ocean's scaly brood,
I cleave with rapid fin the wave,
Far from the daughter of the flood,
Conceal thee in this coral cave.

I feel my former soul return,
It kindles at thy cold disdain,
And has a mortal dared to spurn
A daughter of the foamy main!"

She fled, around the crystal cave
The rolling waves resume their road;
On the broad portal idly rave,
But enter not the nymph's abode.

And many a weary night went by,
As in the lonely cave he lay;
And many a sun roll'd through the sky,
And pour'd its beams on Colonsay.

And oft beneath the silver moon
He heard afar the Mermaid sing;
And oft to many a moting tune,
The shell-form'd lyres of ocean ring.

And when the moon went down the sky,
Still rose, in dreams, his native plain,
And oft he thought his love was by,
And charm'd him with some tender strain:

And heart-sick, oft he waked to weep,
When ceased that voice of silver sound,
And thought to plunge him in the deep
That wall'd his crystal cavern round.

But still the ring, of ruby red,
Retain'd its vivid crimson hue,
And each despairing moment fled,
To find his gentle love so true.

When seven long lonely months were gone,
The Mermaid to his cavern came,
No more unshapen from the zone,
But like a maid of mortal frame

"O give to me that ruby ring,
That on thy finger glances gay,
And thou shalt hear the Mermaid sing
The song thou lovest of Colonsay."

"This ruby ring, of crimson grain,
Shall on thy finger glitter gay,
If thou wilt hear me through the main
Again to visit Colonsay."

"Except thou quit thy former love,
Content to dwell for aye with me,
Thy scorn my sunny frame might move
To tear thy limbs amid the sea."

"Then bear me swift along the main,
The lonely isle again to see,
And when I here return again,
I plight my faith to dwell with thee."

An oozy film her limbs o'erspread,
While slow unfolds her scaly train;
With plow-fangs her hands were clad;
She lash'd with wobbled fin the main.

He grasps the Mermaid's scaly sides,
As with broad fin she oars her way;
Beneath the silent moon she glides,
That sweetly sleeps on Colonsay.

Proud swells her heart! who dreams at last
To lure him with her silver tongue,
And, as the shelling rocks she pass'd,
She raised her voice, and sweetly sung.

In softer, sweeter strains she sung,
Slow gliding o'er the moonlight bay,
When light to land the chieftain sprung,
To hail the maid of Colonsay

O sad the Mermaid's gay notes fell,
And sadly sunk remote at sea !
So sadly mourns the writhed shell
Of Jura's shore, its parent sea.

And ever as the year returns,
The charm-bound sailors know the day,
For sadly still the Mermaid mourns
The lovely chief of Colonsay.

John Leyden.—Born 1775, Died 1811.

1133 —TO IANTHE.

Again, sweet siren, breathe again
That deep, pathetic, powerful strain,
Whose melting tones of tender woe
Fall soft as evening's summer dew,
That bathes the pinks and harebells blue
Which in the vales of Teviot blow.

Such was the song that soothed to rest,
Far in the Green Isle of the west,
The Celtic warrior's parted shade,
Such are the lonely sounds that sweep
O'er the blue bosom of the deep,
When shipwreck'd mariners are laid.

Ah ! sure as Hindu legends tell,
When music's tones the bosom swell,
The scenes of former life return,
Ere, sunk beneath the morning star,
We left our parent climes afar,
Immur'd in mortal forms to mourn.

Or if, as ancient sages ween,
Departed spirits, half unseen,
Can mingle with the mortal throng,
'Tis when from heart to heart we roll
The deep-toned music of the soul,
That warbles in our Scottish song.

I hear, I hear, with awful dread,
The plaintive music of the dead !
They leave the amber fields of day
Soft as the cadence of the wave,
That murmurs round the mermaid's grave,
They mingle in the magic lay.

* * * *

Sweet sounds ! that oft have soothed to rest
The sorrows of my guileless breast,
And charm'd away mine infant tears.
Fond memory shall your strains repeat,
Like distant echoes, doubly sweet,
That in the wild the traveller hears.

And thus the exil'd Scotman maid,
By fond alluring love betray'd
To visit Syzra's date-crown'd shore,

In plaintive strains that soothed despair,
Did "Bothwell's banks that bloom so fair,"
And scenes of early youth, deplore

Soft siren ! whose enchanting strain
Floats wildly round my raptur'd brain,
I bid your pleasing haunts adieu !
Yet, fabled fancy oft shall lead
My footsteps to the silver Tweed,
Through scenes that I no more must view

John Leyden.—Born 1775, Died 1811.

1134 —ODE TO THE EVENING STAR.

How sweet thy modest light to view,
Fair Star, to love and lovers dear !
While trembling on the falling dew,
Like beauty shining through a tear.

Or, hanging o'er that mirror-stream,
To mark that image trembling there,
Thou seem'st to smile with softer gleam,
To see thy lovely face so fair.

Though, blazing o'er the arch of night,
The moon thy timid beams outshine,
As far as thine each starry light, —
Her rays can never vie with thine.

Thine are the soft enchanting hours,
When twilight lingers on the plain,
And whispers to the closing flowers
That soon the sun will rise again

Thine is the breeze that, murmuring bland
As music, wafts the lover's sigh,
And bids the yielding heart expand
In love's delicious ecstasy

Fair Star ! though I be doom'd to prove
That rapture's tears are mixed with pain,
Ah, still I feel 'tis sweet to love !
But sweeter to be loved again.

John Leyden.—Born 1775, Died 1811.

1135 —SCOTLAND.

Land of my fathers ! —though no mangrove
here
Or thy blue streams her flexile branches rear,
Nor scaly palm her finger'd noons shoot,
Nor luscious guava wave her yellow fruit ;
Nor golden apples glimmer from the tree ; —
Land of dark heaths and mountains, thou art
free !

Untainted yet, thy stream, fair Teviot ! runs,
With unadorned blood of Gambia's sons.

No drooping slave, with spirit bow'd to toil,
 (Crows, like the weed, self-rooted to the soil,
 Nor cringing vassal on those panted meads
 Is bought and barter'd, as the flock he feeds.
 Free as the lark that carols o'er his head,
 At dawn the healthy ploughman leaves his bed,
 Binds to the yoke his sturdy steers with care,
 And, whistling loud, directs the mining share.
 Free as his lord, the peasant treads the plain,
 And heaps his harvest on the groaning wain;
 Proud of his laws, tannacious of his right,
 And vain of Scotia's old unconquer'd might.

John Leylen — Born 1775, Died 1811.

1136.—THE TAR FOR ALL WEATHERS.

I sail'd from the Downs in the "Nancy,"
 My jib how she smack'd through the broeze!
 She's a vessel as tight to my fancy
 As ever sail'd on the salt seas.
 So adieu to the white cliffs of Britain,
 Our girls and our dear native shore!
 For if some hard rock we should split on,
 We shall never see them any more
 But sailors were born for all weathers,
 Great guns let it blow, high or low,
 Our duty keeps us to our tethers,
 And where the gale drives we must go.

When we enter'd the Straits of Gibraltar
 I verily thought she'd have sunk,
 For the wind began so far to alter,
 She yaw'd just as tho' she was drunk.
 The squall tore the mainsail to shivers,
 Helm a-weather, the hoarse boatswain cries;
 Brace the foresail ad'wart, see she quivers,
 As through the rough tempest she flies
 But sailors were born for all weathers,
 Great guns let it blow, high or low,
 Our duty keeps us to our tethers,
 And where the gale drives we must go.

The storm came on thicker and faster,
 As black just as pitch was the sky,
 When truly a doleful disaster
 Befel three poor sailors and I
 Ben Burtline, Sam Shroud, and Dick Handsail,
 By a blast that came furious and hard,
 Just while we were furling the mainsail,
 Were every soul swept from the yard.
 But sailors were born for all weathers,
 Great guns let it blow, high or low,
 Our duty keeps us to our tethers,
 And where the gale drives we must go.

Poor Ben, Sam, and Dick cried peccavi,
 As for I, at the risk of my neck,
 While they sank down in peace to old Davy,
 Caught a rope, and so landed on deck.
 Well, what would you have? We were stranded,
 And out of a fine jolly crew
 Of three hundred that sail'd, never landed
 But I and, I think, twenty-two.

But sailors were born for all weathers,
 Great guns let it blow, high or low,
 Our duty keeps us to our tethers,
 And where the gale drives we must go.

Charles Dibdin.—Born 1745, Died 1814.

1137.—SIR SIDNEY SMITH.

Gentlefolks, in my time, I've made many a
 rhyme,
 But the song I now trouble you with
 Lays some claim to applause, and you'll
 grant it, because
 The subject's Sir Sidney Smith, it is;
 The subject's Sir Sidney Smith.

We all know Sir Sidney, a man of such kindney,
 He'd fight every foe he could meet;
 Give him one ship or two, and without more
 ado,
 He'd engage if he met a whole fleet, he
 would;
 He'd engage if he met a whole fleet

Thus he took, every day, all that came in his
 way,
 Till fortune, that changeable elf,
 Order'd accidents so, that, while taking the
 foe,
 Sir Sidney got taken himself, he did;
 Sir Sidney got taken himself.

His captors, right glad of the prize they now
 had,
 Rejected each offer we bid,
 And swore he should stay, lock'd up till
 doomday,
 But he swore he'd be hang'd if he did, he
 did;
 But he swore he'd be hang'd, if he did.

So Sir Sid got away, and his gaoler next day
 Cried "Sacreé, double, morbleu!"
 Mon prisonnier 'scape, I 'ave got in von scrape,
 And I fear I must run away, too, I must;
 I fear I must run away too."

Charles Dibdin.—Born 1745, Died 1814.

1138.—LOVE AND GLORY.

Young Henry was as brave a youth
 As ever graced a gallant story;
 And Jane was fair as lovely truth,
 She sigh'd for Love, and he for Glory!

With her his faith he meant to plight,
 And told her many a gallant story;
 Till war, their coming joys to blight,
 Call'd him away from Love to Glory!

Young Henry met the foe with pride,
Jane follow'd, fought ' ah, hapless story '
In man's attire, by Henry's side,
She died for Love, and he for Glory

Charles Dibdin.—Born 1745, Died 1814

1139 —NONGTONGPAW.

John Bull for pastime took a prance,
Some time ago, to peep at France,
To talk of sciences and arts,
And knowledge gun'd in foreign parts.
Monsieur, obsequious, heard him speak,
And answer'd John in heathen Greek.
To all he ask'd, 'bout all he saw,
'Twas, "Monsieur, je vous n'entends pas"

John, to the Palais-Royal come,
Its splendour almost struck him dumb.
"I say, whose house is that there here?"
"House! Je vous n'entends pas, Monsieur."
"What, Nongtongpaw again!" cries John,
"This fellow is some mighty Don:
No doubt he's plenty for the maw,
I'll breakfast with this Nongtongpaw."

John saw Versailles from Marly's height,
And cried, astonish'd at the sight,
"Whose fine estate is that there here?"
"State! Je vous n'entends pas, Monsieur"
"His? what, the land and houses too?"
The fellow's richer than a Jew.
On everything he lays his claw!
I should like to dine with Nongtongpaw."

Next tripping came a courtly fair,
John cried, enchanted with her air,
"What lovely wench is that there here?"
"Vench! Je vous n'entends pas, Monsieur"
"What, he again? Upon my life!
A palace, lands, and then a wife
Sir Joshua might delight to draw
I should like to sup with Nongtongpaw"

"But hold! whose funeral's that?" cries John.
"Je vous n'entends pas"—"What, is he gone?
Wealth, fame, and beauty could not save
Poor Nongtongpaw then from the grave!
His race is run, his game is up,—
I'd with him breakfast, dine and sup,
But since he chooses to withdraw,
Good night 't' ye, Mounseer Nongtongpaw!"

Charles Dibdin —Born 1745, Died 1814.

1140.—TOM BOWLING.

Here, a sheer hulk, lies poor Tom Bowling,
The darling of our crew,
No more he'll hear the tempest howling,
For death has broach'd him to

His form was of the manliest beauty,
His heart was kind and soft,
Faithful, below, he did his duty,
But now he's gone aloft.

Tom never from his word departed,
His virtues were so rare,
His friends were many and true-hearted,
His Poll was kind and fair
And then he'd sing so blithe and jolly,
Ah, many's the time and oft!
But mirth is turn'd to melancholy,
For Tom is gone aloft.

Yet shall poor Tom find pleasant weather,
When He, who all commands,
Shall give, to call life's crew together,
The word to pipe all hands
Thus Death, who kings and tars despatches,
In vain Tom's life has doff'd,
For, though his body's under hatches,
His soul is gone aloft

Charles Dibdin.—Born 1745, Died 1814.

1141 —THE GRAVE OF ANNA

I wish I was where Anna lies,
For I am sick of lingering here,
And every hour affection cries,
Go and partake her humble bier.

I wish I could! For when she died,
I lost my all, and life has proved
Since that sad hour a dreary void,
A waste unlovely and unloved

But who, when I am turn'd to clay,
Shall do to her grave repair,
And pluck the ragged moss away,
And weeds that have "no business there?"

And who with pious hand shall bring
The flowers she cherish'd, snow-drops cold,
And violets that unheeded spring
To scatter o'er her hallow'd mould?

And who, while memory loves to dwell
Upon her name for ever dear,
Shall feel his heart with passion swell,
And pour the bitter, bitter tear?

I did it, and would fate allow,
Should visit still, should still deplore—
But health and strength have left me now,
And I, alas! can weep no more.

Take then, sweet maid! this simple strain,
The last I offer at thy shrine,
Thy grave must then undeck'd remain,
And all thy memory fade with mine.

And can thy soft persuasive look,
Thy voice that might with music vie,
Thy air that every gazer took,
Thy matchless eloquence of eye;

Thy spirits frolicsome as good,
Thy courage by no ill dismay'd,
Thy patience by no wrongs subdued,
Thy gay good-humour, can they fade?

Perhaps—but sorrow dims my eye,
Cold turf which I no more must view,
Dear name which I no more must sigh,
A long, a last, a sad adieu!

William Gifford.—Born 1756, Died 1826.

1142.—GREENWICH HILL

Though clouds obscured the morning hour,
And keen and eager blew the blast,
And drizzling fell the cheerless shower,
As, doubtful, to the skiff we pass'd.

All soon, propitious to our prayer,
(Have promise of a brighter day,
The clouds dispersed in purer air,
The blasts in zephyrs died away.

So have we, love, a day enjoy'd,
On which we both—and yet, who knows?—
May dwell with pleasure unalloy'd,
And dread no thorn beneath the rose

How pleasant, from that dome-crown'd hill,
To view the varied scene below,
Woods, ships, and spires, and, lovelier still,
The circling Thames majestic flow!

How sweet, as indolently laid,
We overhung that long-drawn dale,
To watch the choquer'd light and shade
That glanced upon the shifting sail!

And when the shadow's rapid growth
Proclaim'd the noon-like hour expired,
And, though unwearied, "nothing loath,"
We to our simple meal retired,

The sportive wile, the blameless jest,
The careless mind's spontaneous flow,
Gave to that simple meal a zest
Which richer tables may not know.

The babe that on the mother's breast
Has toy'd and wanton'd for awhile,
And, sinking in unconscious rest,
Looks up to catch a parting smile,

Feels less assured than thou, dear maid,
When, ere thy ruby lips could part
(As close to mine thy cheek was laid),
Thine eyes had open'd all thy heart.

Then, when I mark'd the chaster'd joy
That lightly o'er thy features stole,
From vows repaid (my sweet employ),
From truth, from innocence of soul:

While every word dropt on my ear
So soft (and yet it seem'd to thrill),
So sweet that 'twas a heaven to hear
And e'en thy pause had music still

And O! how like a fairy dream
To gaze in silence on the tide,
While soft and warm the sunny gleam
Slept on the glassy surface wide!

And many a thought of fancy bred,
Wild, soothing, tender, undefined,
Play'd lightly round the heart, and shad
Delicious languor o'er the mind.

So hours like moments wing'd their flight,
Till now the boatman on the shore,
Impatient of the waning light,
Recall'd us by the dashing oar.

Well, Anna, many days like this
I cannot, must not hope to share,
For I have found an hour of bliss
Still follow'd by an age of care.

Yet oft when memory intervenes—
But you, dear maid, be happy still,
Nor e'er regret, midst fairer scenes,
The day we pass'd on Greenwich Hill.

William Gifford.—Born 1756, Died 1826.

1143.—TO A TUFT OF EARLY VIOLETS.

Sweet flowers! that from your humble beds
Thus prematurely dare to rise,
And trust your unprotected heads
To cold Aquarius' watery skies;

Retire, retire! these tepid airs
Are not the genial brood of May;
That Sun with light malignant glares,
And flatters only to betray.

Stern winter's reign is not yet past—
Lo! while your buds prepare to blow,
On icy pinions comes the blast,
And nips your root, and lays you low.

Alas, for such ungentle doom!
But I will shield you, and supply
A kinder soil on which to bloom,
A nobler bed on which to die.

Come then, ere yet the morning ray
Has drunk the dew that gems your crest
And drawn your balmy sweets away;
O come, and grace my Anna's breast.

Ye droop, fond flowers! but, did ye know
What worth, what goodness there reside,
Your cups with liveliest tints would glow,
And spread their leaves with conscious pride;

For there has liberal nature join'd
Her riches to the stores of art,
And added to the vigorous mind
The soft, the sympathizing heart.

Come then, ere yet the morning ray
Has drunk the dew that goms your crest,
And drawn you balmy sweets away,
O come, and grace my Anna's breast.

O! I should think—that fragrant bed
Might I but hope with you to share—
Yeas of anxiety repaid
By one short hour of transport there.

Mevs bless'd your lot, ye there shall live
Your little day, and when ye die,
Sweet flowers! the grateful Muse shall give
A verse—the sorrowing maud a sigh.

While I, alas! no distant date,
Mix with the dust from whence I came,
Without a friend to weep my fate,
Without a stone to tell my name
William Gifford.—Born 1756, Died 1826.

— — —

1144.—THE FRIEND OF HUMANITY AND THE KNIFE-GRINDER.

FRIEND OF HUMANITY.

Needy Knife-grinder! whither are you going?
Rough is your road, your wheel is out of
order,
Bleak blows the blast—your hat has got a
hole in't,
So have your breeches!

Weary Knife-grinder! little think the proud
ones,
Who in their coaches roll along the turnpike-
Road, what hard work 'tis crying all day,
"Knives and
Scissors to grind O!"

Tell me, Knife-grinder, how came you to
grind knives?
Did some rich man tyrannically use you?
Was it the squire, or parson of the parish,
Or the attorney?

Was it the squire, for killing of his game?
Covetous parson, for his tithes distraining?
Or roguish lawyer, made you lose your little
All in a lawsuit?

(Have you not read the Rights of Man, by
Tom Paine?)
Drops of compassion tremble on my eyelids,
Ready to fall, as soon as you have told your
Pitiful story

KNIFE-GRINDER.

Story! God bless you! I have none to tell,
sir,
Only last night a-drinking at the Chequers,
This poor old hat and breeches, as you see,
were

Torn in a scuffle.

Constables came up for to take me into
Custody, they took me before the justice;
Justice Oldmixon put me in the parish-
Stocks for a vagrant.

I should be glad to drink your honour's health
in
A pot of beer, if you will give me sixpence;
But for my part, I never love to meddle
With politics, sir.

FRIEND OF HUMANITY.

I give thee sixpence! I will see thee d——d
first—
Wretch whom no sense of wrongs can rouse
to vengeance—
Sordid, unfeeling, reprobate, degraded,
Spiritless outcast!

George Canning.—Born 1770, Died 1827.

1145.—SONG BY ROGERO IN "THE ROVERS"

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U-
niversity of Gottingen,
niversity of Gottingen.

Sweet kerchief, check'd with heavenly blue,
Which once my love sat knotting in—
Alas, Matilda then was true!
At least I thought so at the U-
niversity of Gottingen,
niversity of Gottingen.

Barbs! barbs! alas! how swift you flew,
Her neat post-wagon trotting in!
Ye bore Matilda from my view;
Forlorn I languish'd at the U-
niversity of Gottingen,
niversity of Gottingen.

This faded form! this pallid hue!
This blood my veins is clotting in,
My years are many—they were few
When first I enter'd at the U-
niversity of Gottingen,
niversity of Gottingen.

There first for thee my passion grow,
Sweet, sweet Matilda Pottungen !
Thou wast the daughter of my Tu-
tor, law professor at the U-
niversity of Gottingen,
University of Gottingen

Sun. moon, and thou vain world, adieu,
That kings and priests are plotting in
Here doom'd to starve on water gru-
ol, never shall I see the U-
niversity of Gottingen,
University of Gottingen.

George Canning — Born 1770, Died 1827.

1146.—LINES ON THE DEATH OF HIS ELDEST SON.

Though short thy span, God's unimpeach'd
decrees,
Which made that shorten'd span one long
disance,
Yet, merciful in chastening, gave thee scope
For mild redeeming virtues, faith and hope,
Meek resignation, pious charity,
And, since this world was not the world for
thee,
Far from thy path removed, with partial
care,
Strife, glory, gain, and pleasure's flowery
snare ;
Bade earth's temptations pass thee harmless
by,
And fix'd on Heaven thine unrevolted eye !
Oh ! mark'd from birth, and nurtured for the
skies !
In youth, with more than learning's wisdom
wino !
As sainted martyrs, patient to endure !
Simple as unworn'd infancy, and pure !
Pure from all stain (save that of human clay,
Which Christ's atoning blood hath wash'd
away) !
By mortal sufferings now no more oppress'd,
Mount, sinless spirit, to thy destined rest !
While I—reversed our nature's kinder
doom—
Pour forth a father's sorrows on thy tomb.

(George Canning.—Born 1770, Died 1827.

1147.—THE PILGRIMS AND THE PEAS.

A brace of sinners, for no good,
Were order'd to the Virgin Mary's shrine,
Who at Loretto dwelt in wax, stone, wood,
And in a curl'd white wig look'd wondrous
fine.

Fifty long miles had these sad rogues to
travel,
With something in their shoes much worse
than gravel
In short, their toes so gentle to amuse,
The priest had order'd peas into their shoes.

A nostrum famous in old popish times
For purifying souls that stunk with crimes,
A sort of apostolic salt,
That popish parsons for its powers exalt,
For keeping souls of sinners sweet,
Just as our kitchen salt keeps meat.

The knaves set off on the same day,
Peas in their shoes, to go and pray ;
But very different was their speed, I wot
One of the sinners gallop'd on,
Light as a bullet from a gun,
The other limp'd as if he had been shot.

One saw the Virgin, soon *perceant* cried ;
Had his soul whitewash'd all so clever,
When home again he nimbly hied,
Made fit with saints above to live for ever.

In coming back, however, let me say,
He met his brother rogue about half-way,
Hobbling with outstretch'd limbs and bending
knees,
Cursing the souls and bodies of the peas,
His eyes in tears, his cheeks and brow in
sweat,
Deep sympathizing with his groaning feet.

"How now!" the light-toed whitewash'd
pilgrim broke,
"You lazy lubber!"
"Confound it!" cried the t'other, "'tis no
joke ;
My feet, once hard as any rock,
Are now as soft as blubber

Excuse me, Virgin Mary, that I swear :
As for Loretto, I shall not get there ;
No' to the devil my sinful soul must go,
For hang me if I ha'n't lost every toe !

But, brother sinner, do explain
How 'tis that you are not in pain—
What power hath work'd a wonder for
your toes—
Whilst I, just like a snail, am crawling,
Now swearing, now on saints devoutly bawling,
Whilst not a rascal comes to ease my
woes !

How is't that you can like a grayhound go,
Merry as if nought had happen'd, burn ye?"
"Why," cried the other, grinning, "you
must know,
That just before I ventured on my journey,
To walk a little more at ease,
I took the liberty to boil my peas."

Dr. Wolcot — Born 1738, Died 1819.
58

1148—DR. JOHNSON'S STYLE.

I own I like not Johnson's turgid style,
That gives an inch the importance of a mile,
Casts of manure a wagon-load around,
To raise a simple daisy from the ground;
Uplifts the club of Hercules—for what?
To crush a butterfly or brain a gnat,
Creates a whirlwind from the earth, to draw
A goose's feather or exalt a straw;
Sets wheels on wheels in motion—such a
clatter

To force up one poor nipperkin of water;
Bids ocean labour with tremendous roar,
To heave a cockle-shell upon the shore;
Alike in every theme his pompous art,
Heaven's awful thunder or a rumbling cart!

Dr. Wolcot.—Born 1738, Died 1819.

1149—ADVICE TO LANDSCAPE
PAINTERS.

Whate'er you wish in landscape to excel,
London's the very place to mar it;
Believe the oracles I tell,
There's very little landscape in a garret.
Whate'er the flocks of fleas you keep,
'Tis badly copying them for goats and sheep;
And if you'll take the poet's honest word,
A bug must make a miserable bird

A rushlight in a bottle's neck, or stick,
Ill represents the glorious orb of morn;
Nay, though it were a candle with a wick,
'Twould be a representative forlorn.

I think, too, that a man would be a fool,
For trees, to copy legs of a joint stool,
Or even by them to represent a stump
Also by broomsticks—which, though well he
rig

Each with an old fox-colour'd wdg,
Must make a very poor autumnal clump

You'll say, "Yet such ones oft a person sees
In many an artist's trees;
And in some paintings we have all behold
Green baize hath surely sat for a green field
Bolsters for mountains, hills, and wheaton
mows,

Cats for ram-goats, and curs for bulls and
cows"

All this, my lads, I freely grant,
But better things from you I want.
As Shakspeare says (a bard I much approve),
"List, list! oh, list! if thou dost painting
love."

Claude painted in the open air!
Therefore to Wales at once repair,
Where scenes of true magnificence you'll
find;

Besides this great advantage—if in debt,
You'll have with creditors no tête-à-tête,
So leave the bull-dog bailiffs all behind;
Who, hunt you with what noise they may,
Must hunt for needles in a stack of hay

Dr. Wolcot.—Born 1738, Died 1819.

1150.—THE APPLE DUMPLINGS AND
A KING.

Once on a time, a monarch, tired with
whooping,
Whipping and spurring,
Happy in worrying
A poor defenceless harmless buck
(The horse and rider wet as muck),
From his high consequence and wisdom
stooping,
Enter'd through curiosity a cot,
Where sat a poor old woman and her pot.

The wrinkled, blear-eyed, good old granny,
In this same cot, illumed by many a
cranny,
Had finish'd apple dumplings for her pot
In tempting low the naked dumplings lay,
When lo! the monarch, in his usual way,
Like lightning spoke, "What's this? what's
this? what, what?"

Then taking up a dumpling in his hand,
His eyes with admiration did expand;
And oft did majesty the dumpling grapple—
he cried,

"'Tis monstrous, monstrous hard, indeed!
What makes it, pray, so hard?" The dame
replied,

Low curlysing, "Please your majesty, the
apple"

"Very astonishing indeed! strange thing!"
(Turning the dumpling round) again'd the
king

"'Tis most extraordinary, then, all this is—
It beats Pinette's conjuring all to pieces
Strange I should never of a dumpling dream!
But, goody, tell me where, where, where's the
seam?"

"Sir, there's no seam," quoth she; "I never
knew

That folks did apple dumplings sew."

"No!" cried the staring monarch with a grin;
"How, how the devil got the apple in?"

On which the dame the curious scheme re-
veal'd

By which the apple lay so sly conceal'd,
Which made the Solomon of Britain start;
Who to the palace with full speed repair'd,
And queen and princesses so beautiful scared
All with the wonders of the dumpling art.

There did he labour one whole week to show
The wisdom of an apple-dumpling maker,
And lo' so deep was majesty in dough,
The palace seem'd the lodging of a baker !

Dr. Wolcott.—Born 1738, Died 1819

1151.—WHITBREAD'S BREWERY VISITED BY THEIR MAJESTIES

Full of the art of brewing beer,
The monarch heard of Whitbread's fame;
Quoth he unto the queen, "My dear, my dear,
Whitbread hath got a marvellous great name.

Charly, we must, must, must see Whitbread
brow—
Rich as us, Charly, richer than a Jew
Shame, shame we have not yet his browhouse
seen !"

Thus sweetly said the king unto the queen.

Red hot with novelty's delightful rage,
To Master Whitbread forth he sent a page,
To say that majesty proposed to view,
With thirst of wondrous knowledge deep
inflamed,

His vats, and tubs, and hops, and hogsheads
fum'd,

And learn the noble secret how to brew

Of such undreamt-of honour proud,
Most reverently the brewer bow'd;
So humbly (so the humble story goes),
He touch'd o'en terra firma with his nose;

Then said unto the page, hight Billy Rannus,
"Ilappy are we that our great king should
name us

As worthy unto majesty to show
How we poor Chiswell people brew."

Away sprang Billy Rannus quick as thought:
To majesty the welcome tidings brought,
How Whitbread staring stood like any
stake,

And trembled, then the civil things he said,
On which the king did smile and nod his
head;

For monarchs like to see their subjects
quake,

Such horrors unto kings most pleasant are,
Proclaiming reverence and humility:
High thoughts, too, all these shaking fits
declare,

Of kingly grandeur and great capability !

People of worship, wealth, and birth,
Look on the humbler sons of earth,

Indeed in a most humble light, God knows !

High stations are like Dover's towering cliffs,
Where ships below appear like little skiffs,
The people walking on the strand like
crows.

Muse, sing the star that happy Whitbread
made.

Poor gentleman ! most terribly afraid

He should not charm enough his guests
dying,

He gave his maids new aprons, gowns, and
smocks;

And lo' two hundred pounds were spent in
frocks,

To make the apprentices and draymen fine:
Busy as horses in a field of clover,
Dogs, cats, and chairs, and stools, were
tumbled o'er,

Amidst the Whitbread rout of preparation,
To treat the lofty ruler of the nation.

Now moved king, queen, and princesses so
grand,

To visit the first brewer in the land;

Who sometimes swills his beer and grinds his
meat

In a snug corner, christen'd Chiswell Street,
But oftener, charm'd with fashionable air,
Amidst the gaudy great of Portman Square.

Lord Aylesbury, and Denbigh's lord also,

His Grace the Duke of Montague likewise,
With Lady Harcourt join'd the rance show,

And fix'd all Smithfield's wond'ring eyes
For lo' a greater show ne'er graced those

quarters,
Since Mary roasted, just like crab, the
martyrs.

Thus was the browhouse fill'd with gabbling
noise,

Whilst draymen, and the brewer's boys,
Devour'd the questions that the king did
ask;

In different parties were they staring seen,
Wond'ring to think they saw a king and
queen !

Behind a tub were some, and some behind
a cask.

Some draymen forced themselves (a pretty
luncheon)

Into the mouth of many a gaping punchoon.
And through the bung-hole wink'd with
curious eyes,

To view and be assured what sort of things
Were princesses, and queens, and kings,
For whose most lofty station thousands
sigh !

And lo' of all the gaping punchoon clan,
Few were the mouths that had not got a
man,

Now majesty into a pump so deep
Did with an opera-glass so curious peep:
Examining with care each wondrous matter

That brought up water !

Thus have I seen a magpie in the street,
A chattering bird we often meet,
A bird for curiosity well known,
With head awry,
And cunning eye,
Peep knowingly into a marrow-bone

And now his curious majesty did stoop
To count the nails on every hoop,
And lo ! no single thing came in his way,
That, full of deep research, he did not say,
"What's this ? has he ? What's that ?
What's this ?

What's that ?"
So quick the words too, when he deign'd to
speak,
As if each syllable would break its neck.

Thus, to the world of great whilst others
crawl,
Our sov'reign peeps into the world of small
Thus microscopic gemuses explore
Things that too oft the public scorn,
Yet swell of useful knowledges the store,
By finding systems in a peppercorn.

Now boasting Whitbread serious did declare,
To make the majesty of England stare,
That he had butts enough, he knew,
Placed side by side, to reach to Kew,
On which the king with wonder swiftly cried,
"What, if they reach to Kew, then, side by
side,

What would they do, what, what, placed
end to end ?"

To whom, with knitted calculating brow,
The man of beer most solemnly did vow,
Almost to Windsor that they would extend.
On which the king, with wondering mien,
Repeated it unto the wondering queen,
On which, quick turning round his halter'd
head,
The brewer's horse, with face astonish'd,
neigh'd,
The brewer's dog, too, pour'd a note of
thunder,
Rattled his chain, and wagg'd his tail for
wonder.

Now did the king for other beers inquire,
For Calvert's, Jordan's, Thrale's entire,
And after talking of these different beers,
Ask'd Whitbread if his porter equal'd theirs.

This was a puzzling disagreeing question,
Grating like arsenic on his host's digestion ;
A kind of question to the Man of Oake
That even Solomon himself would ask.

Now majesty, alive to knowledge, took
A very pretty memorandum-book,
With gilded leaves of asses'-skin so white,
And in it legibly began to write—

MEMORANDUM.

A charming place beneath the grates
For roasting chestnuts or potatoes.

MEM.

'Tis hops that give a bitterness to beer
Hops grow in Kent, says Whitbread, and
elsewhere.

QUERE.

Is there no cheaper stuff ? where doth it
dwell ?
Would not horse-aloes bitter it as well ?

MEM.

To try it soon on our small beer—
'Twill save us several pounds a year.

MEM.

To remember to forget to ask
Old Whitbread to my house one day.

MEM.

Not to forget to take of beer the cask,
The brewer offer'd me, away

Now, having pencill'd his remarks so shrewd,
Sharp as the point indeed of a new pen,
His majesty has watch most sagely view'd,
And then put up his asses'-skin.

To Whitbread now deign'd majesty to say,
"Whitbread, are all your horses fond of
hay ?"

"Yes, please your majesty," in humble notes
The brewer answer'd—"Also, sire, of oats,
Another thing my horses, too, maintain,
And that, an't please your majesty, are
grains"

"Grains, grains !" said majesty, "to fill
their crops ?

Grains, grains !—that comes from hops—yes,
hops, hops, hops ?"

Hence was the king, like hounds sometimes, at
fault—

"Sire," cried the humble brewer, "gave me
leave

Your sacred majesty to undeceive ;
Grains, sire, are never made from hops, but
malt."

"True," said the cautious monarch with a
smile,

"From malt, malt, malt—I meant malt all
the while"

"Yes," with the sweetest bow, rejoin'd the
brewer,

"An't please your majesty, you did, I'm
sure"

"Yes," answer'd majesty, with quick reply,
"I did, I did, I did, I, I, I, I"

Now did the king admire the bell so fine,
That daily asks the draymen all to dine ;
On which the bell rung out (how very proper !)
To show it was a bell, and had a clapper.
And now before their sovereign's curious
eye—

Parents and children, fine fat hopeful
springs,
All snuffing, squinting, grunting in their
stye—
Appear'd the brewer's tribe of handsome
pigs,
On which the observant man who fills a
throne,
Declared the pigs were vastly like his own,
On which the brewer, swallow'd up in joys,
Fear and astonishment in both his eyes,
His soul brimful of sentiments so loyal,
Exclaim'd, "O heavens! and can my swine
Be deem'd by majesty so fine?
Heavens! can my pigs compare, sire, with
pigs royal?"

To which the king assented with a nod;
On which the brewer bow'd, and said, "Good
God!"

Then wink'd significant on Miss,
Significant of wonder and of bliss,
Who, brudding in her clum divine,
Cross'd her fair hands, a dear old maid,
And then her lowest curtsy made
For such high honour done her father's
swine

Now did his majesty, so gracious, say
To Mister Whitbread in his flying way,
"Whitbread, d'ye nick th' exciseman now
and then?"

Has? what? Miss Whitbread's still a maid, a
maid?

What, what's the matter with the man?

D'ye hunt?—hae, hunt? No no, you are too
old;

You'll be lord-mayor—lord-mayor one day,
Yes, yes, I've heard so; yes, yes, so I'm told;
Don't, don't the fine for sheriff pay;
I'll prick you every year, man, I declare;
Yes, Whitbread, yes, yes, you shall be lord-
mayor.

Whitbread, d'ye keep a coach, or jeb one,
pray?

Job, job, that's cheapest; yes, that's best,
that's best

You put your liveries on the draymen—hae?
Has, Whitbread! you have feather'd well
your nest.

What, what's the price now, hae, of all your
stock?

But, Whitbread, what's o'clock, pray, what's
o'clock?"

Now Whitbread inward said, "May I be curs'd
if I know what to answer first."

Then search'd his brains with ruminating
eye,

But ere the man of muck an answer found,
(Quick on his heel, lo, majesty turn'd round,
Skip'd off, and balk'd the honour of reply.

Dr. Wolcott.—Born 1738, Died 1810.

1152.—LORD GREGORY.

"Ah ope, Lord Gregory, thy door,
A midnight wanderer sighs;
Hail rush the rains, the tempests roar,
And lightnings cleave the skies."

"Who comes with woe at this drear night,
A pilgrim of the gloom?
If she whose love did once delight,
My cot shall yield her room."

"Alas! thou hear'st a pilgrim mourn
That once was prized by thee
Think of the ring by yonder burn
Thou gav'st to love and me

But should'st thou not poor Marion know,
I'll turn my feet and part;
And think the storms that round me blow,
Far kinder than thy heart"

Dr. Wolcott.—Born 1738. Died 1810.

1153.—MAY DAY.

The daisies peep from every field,
And violets sweet their odour yield;
The purple blossom paints the thorn,
And streams reflect the blush of morn.
Then lads and lasses all, be gay,
For this is nature's holiday.

Let lusty Labour drop his flail,
Nor woodman's hook a tree assail;
The ox shall cease his neck to bow,
And (gladden yield to rest the plough.
Then lads, &c.

Behold the lark in ether float,
While rapture swells the liquid note!
What warbles he, with merry cheer?
"Let Love and Pleasure rule the year!"
Then lads, &c.

Lo! Sol looks down with radiant eye,
And throws a smile around his sky,
Embracing hill, and vale, and stream,
And warming nature with his beam.
Then lads, &c.

The insect tribes in myriads pour,
And kiss with zephyr every flower,
Shall these our gay hearts improve,
And tell us we are foes to Love?
Then lads, &c.

Dr. Wolcott.—Born 1738, Died 1810.

1154.—EPIGRAM ON SLEEP

Come, gentle sleep! attend thy votary's
prayer,
And, though death's image, to my couch
repair,

How sweet, though lifeless, yet with life to
 he,
 And, without dying, O how sweet to die !

Dr. Wolcot — Born 1738, Died 1819

1155.—TO MY CANDLE.

Thou lone companion of the spectred night !
 I wake amid thy friendly watchful light,
 To steal a precious hour from lifeless sleep
 Hark, the wild uproar of the winds ! and hark,
 Hark, the genius roams the regions of the dark,
 And swells the thundering horrors of the deep.

From cloud to cloud the pale moon hurrying
 flies,
 Now blacken'd, and now flashing through
 the skies,
 But all is silence here beneath thy beam
 I own I labour for the voice of praise—
 For who would sink in dull oblivion's
 stream ?

Who would not live in songs of distant days ?

Thus while I wondering pause o'er Shakspeare's
 page,
 I mark in visions of delight the sage,
 High o'er the wrecks of man, who stands
 sublime ;

A column in the melancholy waste
 (Its crimes humbled and its glories past),
 Majestic 'mid the solitude of time.
 Yet now to sadness let me yield the hour—
 Yes, let the tears of purest friendship shower !

I view, alas ! what ne'er should be—
 A form that wakes my deepest sigh—
 A form that feels of death the loaden sleep—
 Descending to the realms of shade,
 I view a pale-eyed panting maid,
 I see the Virtues o'er their favourite weep

Ah ! could the Muse's simple prayer
 Command the envied trump of fame,
 Oblivion should Eliza spare—
 A world should echo with her name
 Art thou departing, too, my trombling friend ?
 Ah, draws thy little lustre to its end ?
 Yes, on thy frame Fate too shall fix her
 seal—

O let me pensive watch thy pale decay,
 How fast that frame, so tender, wears away,
 How fast thy life the restless minutes steal !

How slender now, alas ! thy thread of fire !
 Ah ! falling—falling—ready to expire !
 In vain thy struggles, all will soon be o'er.
 At life thou snatchest with an eager leap ;
 Now round I see thy flame so feeble creep,
 Faint, lessening, quivering, glimmering, now
 no more !

Thus shall the sons of science sink away,
 And thus of beauty fade the fairest flower—
 For where's the giant who to Time shall say
 " Destructive tyrant, I arrest thy power ! "

Dr. Wolcot — Born 1738, Died 1819

1156—SCOTLAND

How pleasant came thy rushing, silver
 Tweed !
 Upon my ear, when, after roaming long
 In southern plains, I've reach'd thy lovely
 bank !
 How bright, renowned Sark ! thy little
 stream,
 Like ray of column'd light chasing a shower,
 Would cross my homeward path, how sweet
 the sound,
 When I, to hear the Doric tongue's reply,
 Would ask thy well-known name !

And must I leave,
 Dear land, thy bonny braes, thy dale,
 Each haunted by its wizard stream, o'erhung
 With all the varied charms of bush and tree ?
 And must I leave the friends of youthful
 years,
 And mould my heart anew, to take the stamp
 Of foreign friendships in a foreign land,
 And learn to love the music of strange
 tongues !
 Yes, I may love the music of strange tongues,
 And mould my heart anew to take the stamp
 Of foreign friendships in a foreign land
 But to my parched mouth's roof cleave this
 tongue,
 My fancy fade into the yellow leaf,
 And this oft-pausing heart forget to throb,
 If, Scotland ! thee and thine I o'er forget.

James Graham.—Born 1765, Died 1811.

1157.—A SPRING SABBATH WALK.

Most earnest was his voice ! most mild his
 look,
 As with raised hands he bless'd him parting
 flock.
 He is a faithful pastor of the poor ;
 He thinks not of himself ; his Master's
 words,
 " Feed, feed my sheep," are ever at his heart,
 The cross of Christ is eye before his eyes.
 Oh how I love with melted soul to leave
 The house of prayer, and wander in the
 fields !
 Alone ! What though the opening spring be
 chill !

What though the lark, check'd in his airy path,
 Eke out his song, perch'd on the fallow elod,
 That still o'ertops the blade! What though
 no branch
 Have spread its foliage, save the willow wand,
 That dips its pale leaves in the swollen stream!
 What though the clouds oft lower! their
 throats but end
 In sunny showers, that scarcely fill the folds
 Of moss-couch'd violet, or interrupt
 The merle's dulcet pipe—melodious bird!
 He, hid behind the milk-white sloe-thorn
 spray
 (Whose early flowers anticipate the leaf),
 Welcomes the time of buds, the infant year
 Sweet is the sunny nook to which my steps
 Have brought me, huddly conscious where I
 roam'd,
 Unheeding where—so lovely, all around,
 The works of God, array'd in vernal smile!
 Oft at this season, musing I prolong
 My devious range, till, sunk from view, the
 sun
 Emblaze, with upward-slanting ray, the
 breast
 And wing unquivering of the wheeling lark,
 Descending vocal from her latest flight,
 While, disregardful of you lonely stain—
 The harbinger of chill night's glittering
 host—
 Sweet redbreast, Scotia's Philomela, chants
 In desultory strains his evening hymn

James Graham.—Born 1765, Died 1811.

1158.—A SUMMER SABBATH WALK.

Delightful is this loneliness; it calms
 My heart pleasant the cool beneath these
 oaks
 That throw across the stream a moveless
 shade
 Here nature in her midnoon whisper speaks;
 How peaceful every sound!—the ring-dove's
 plaint,
 Mourn'd from the forest's gloomiest retreat,
 While every other woodland lay is mute,
 Save when the wren fits from her down-cov'd
 nest,
 And from the root-springs tells her ditty
 clear—
 The grasshopper's oft-pausing chirp—the
 buzz,
 Angrily shrill, of moss-entangled bee,
 That soon as loosed begins with full twang
 away—
 The sudden rushing of the nunnow shoal
 Scared from the shallows by my passing
 tread.
 Dimpling the water glides, with here and
 there

A glossy fly, skimming in circles gay
 The treacherous surface, while the quick-eyed
 trout
 Watches his time to spring, or from above,
 Some feather'd dam, purveying 'mong the
 boughs,
 Darts from her perch, and to her plumoless
 brood
 Bears off the prize. Sad emblem of man's
 lot!
 Ho, giddy insect, from his native leaf
 (Where safe and happily he might have
 lurk'd)
 Elate upon ambition's gaudy wings,
 Forgetful of his origin, and worse,
 Unthinking of his end, flies to the stream,
 And if from hostile vigilance he 'scape,
 Buoyant he flutters but a little while,
 Mistakes the inverted image of the sky
 For heaven itself, and, sinking, meets his
 fate
 Now, let me trace the stream up to its
 source
 Among the hills, its tunnel by degrees
 Unmuzzing, the murmur turns a tinkle.
 Closer and closer still the banks approach,
 Tangled so thick with pleaching bramble
 shoots,
 With briar and hazel branch, and hawthorn
 spray,
 That, fain to quit the dingle, glad I mount
 Into the open air grateful the breeze
 That fans my throbbing temples! smiles the
 plain
 Spread wide below: how sweet the placid
 view!
 But, oh! more sweet the thought, heart-
 soothing thought,
 That thousands and ten thousands of the
 sons
 Of toil partake this day the common joy
 Of rest, of peace, of viewing hill and dale,
 Of breathing in the silence of the woods,
 And blessing him who gave the Sabbath-day.
 Yes! my heart flutters with a freer thrill,
 To think that now the townsman wanders
 forth
 Among the fields and meadows, to enjoy
 The coolness of the day's decline, to see
 His children sport around, and simply pull
 The flower and weed promiscuous, as a boon
 Which proudly in his breast they smiling fix.
 Again I turn me to the hill, and trace
 The wizard stream, now scarce to be dis-
 cern'd,
 Woodless its banks, but green with ferny
 leaves,
 And thinly strew'd with heath-bells up and
 down.
 Now, when the downward sun has left the
 glens,
 Each mountain's ragged lineaments are traced
 Upon the adverse slope, where stalks gigantic
 The shepherd's shadow thrown athwart the
 chann,
 As on the topmost ridge he homeward lies.

How deep the hush! the torrent's channel
dry,
Presents a stony steep, the echo's haunt
But hark a plaintive sound floating along!
'Tis from yon heath-roof'd shieling, now it
dies

Away, now rises full; it is the song
Which He, who listens to the hallelujahs /
Of choring seraphim, delights to hear,
It is the music of the heart, the voice
Of venerable age, of guileless youth,
In kindly circle seated on the ground
Before their wicker door Behold the man!
The grandsire and the saint, his silvery locks
Beam in the parting ray, before him lies,
Upon the smooth-cropt sward, the open book,
His comfort, stay, and ever-new delight;
While heedless at a side, the haping boy
Fondles the lamb that nightly shares his
couch.

James Grahame — Born 1765, Died 1811

1159—AN AUTUMN SABBATH WALK

When homeward bands their several ways
disperse,
I love to linger in the narrow field
Of rest, to wander round from tomb to tomb,
And think of some who silent sleep below
Sad sighs the wind that from these ancient
elms
Shakes showers of leaves upon the wither'd
grass.
The sear and yellow wreaths, with eddying
sweep,
Fill up the furrows 'tween the hillock'd
graves
But list that moan! 'tis the poor blind man's
dog,
His guide for many a day, now come to
mourn
The master and the friend—conjunction rare!
A man, indeed, he was of gentle soul,
Though bled to brave the deep the lightning's
flash
Had dimm'd, not closed, his mild but sightless
eyes
He was a welcome guest through all his range
(It was not wide); no dog would bay at him
Children would run to meet him on his way,
And lead him to a sunny seat, and clasp
His knee, and wonder at his oft-told tales
Then would he teach the elms how to plant
The rusby cap and crown, or sedgy ship
And I have seen him lay his tremulous hand
Upon their heads, while silent moved his lips.
Peace to thy spirit, that now looks on me
Perhaps with greater pity than I felt
To see thee wandering darkling on thy way
But let me quit this melancholy spot,
And roam where nature gives a parting smile.
As yet the blue-bells linger on the sod

That copse the sheepfold ring, and in the
woods

A second blow of many flowers appears,
Flowers faintly tinged, and breathing no
perfume

But fruits, not blossoms, form the woodland
wreath

That circles Autumn's brow. The ruddy
haws

Now clothe the half-leaf'd thorn; the bramble
bends

Beneath its jettty load, the hazel hangs
With autumn bunches, dipping in the stream
That sweeps along, and threatens to overflow
The leaf-strewn banks oft, statue-like, I
gaze,

In vacancy of thought, upon that stream,
And chase, with dreaming eye, the eddying
foam,

Or rowan's cluster'd branch, or harvest sheaf,
Borne rapidly adown the dizzying flood!

James Grahame.—Born 1765, Died 1811.

1160—A WINTER SABBATH WALK.

How dazzling white the snowy scene! deep,
deep

The stillness of the winter Sabbath day—
Not even a foot-fall heard Smooth are the
fields,

Each hollow pathway level with the plain.
Hid are the bushes, save that here and there
Are seen the topmost shoots of birch or
broom

High-ridged the whirled drift has almost
reach'd

The powder'd key-stone of the churchyard
porch

Mute hangs the hooded bell, the tombs lie
buried,

No step approaches to the house of prayer.

The flocking fall is o'er: the clouds dis-
perse,

And show the sun, hung o'er the welkin's
verge,

Shooting a bright but ineffectual beam
On all the sparkling waste. Now is the time
To visit nature in her grand attire.

Though perilous the mountainous ascent,
A noble recompense the danger brings

How beautiful the plain stretch'd far below,
Unvaried though it be, save by yon stream

With azure windings, or the leafless wood!
But what the beauty of the plain, compared

To that sublimity which reigns enthroned,
Holding joint rule with solitude divine,

Among yon rocky fells that bid defiance
To steps the most adventurously bold?

There silence dwells profound, or if the cry
Of high-poised eagle break at times the
hush,

The mantled echoes no response return.

But let me now explore the deep-sunk dell.
 No foot-print, save the covey's or the flock's,
 Is seen along the mill, whose marshy springs
 Still roar the grassy blade of vivid green.
 Beware, ye shepherds, of those treacherous
 haunts,
 Nor linger there too long the wintry day
 Soon eludes; and full oft a heavier fall,
 Heap'd by the blast fills up the shelter'd
 glen,
 While, gurgling deep below, the buried mill
 Mines for itself a snow-cover'd way! Oh,
 then,
 Your helpless charge drive from the tempting
 spot,
 And keep them on the bleak hill's stormy
 side,
 Where night-winds sweep the gathering drift
 away
 So the great Shepherd leads the heavenly
 flock
 From faithless pleasures, full into the storms
 Of life, where long they bear the bitter blast,
 Until at length the vernal sun looks forth,
 Bedimm'd with showers; then to the pastures
 green
 He brings them where the quiet waters glide,
 The stream of life, the Siloah of the soul.

James Graham — Born 1765, Died 1811

1161—THE BURIAL OF THE RIGHTEOUS.

But wood and wild, the mountain and the
 dale,
 The house of prayer itself,—no place inspires
 Emotions more accordant with the day,
 Than does the field of graves, the land of
 rest —
 Oft at the close of evening prayer, the toll,
 The solemn funeral-toll, pausing, proclaims
 The service of the tomb, the homeward
 crowds
 Divide on either hand; the pomp draws near;
 The choir to meet the dead go forth, and sing,
 "I am the resurrection and the life."
 Ah me! these youthful bearers robed in
 white,
 They tell a mournful tale, some blooming
 friend
 Is gone, dead in her prime of years — 'Twas
 she,
 The poor man's friend, who, when she could
 not give,
 With angel tongue pleaded to those who
 could,
 With angel tongue and mild beseeching eye,
 That ne'er brought in vain, save when she
 pray'd
 For longer life, with heart resign'd to die,—
 Rejoiced to die, for happy visions bloom'd

Her voyage's last days, and hovering round,
 Alighted on her soul, giving promise
 That heaven was nigh. — O what a burst
 Of rapture from her lips! what tears of joy
 Her heavenward eyes suffused! Those eyes
 are closed;

But all her loveliness is not yet flown:
 She smiled in death, and still her cold pale
 face

Retains that smile; as when a waveless lake,
 In which the wintry stars all bright appear,
 Is sheeted by a nightly frost with ice,
 Still it reflects the face of heaven unchanged,
 Unruffled by the breeze or sweeping blast.

Again that knell! The slow procession
 stops:

The pall withdrawn, Death's altar, thick on
 bosom'd

With melancholy ornaments—(the name,
 The record of her blossoming age),—appears
 Unveil'd, and on it dust to dust is thrown,
 The final rite. Oh! hark that sullen sound!
 Upon the lower'd bier the shovel'd clay
 Falls fast, and fills the void.

James Graham. — Born 1765, Died 1811.

1162—A SCOTTISH COUNTRY WEDDING

Now, 'mid the general glow of opening
 blooms,
 Coy maidens blush consent, nor slight the
 gift

From neighbouring fair brought home, till
 now refused

Swains, seize the sunny hours to make your
 hay,

For woman's smiles are fickle as the sky:

Bespoken the present, bespeak the minstrel too,
 Ere May, to wedlock hostile, stop the ban.

Th' appointed day arrives, a blithesome
 day

Of festive jollity; yet not devoid

Of soft regret to her about to leave

A parent's roof; yes, at the word, join hands,
 A tear reluctant starts, as she beholds

Her mother's looks, her father's silvery hairs
 But serious thoughts take flight, when from
 the barn,

Soon as the hands are knit, a jocund sound

Strikes briskly up, and nimble feet beat fast
 Upon the earthen floor Through many a
 reel

With various steps uncouth, some new, some
 old,

Some all the dancer's own, with Highland
 flings

Not void of grace, the lady and lasson strive
 To dance each other down; and oft when
 quite

Forespent, the fingers manly crack'd, the
 bound,

The rallying shout well-timed, and sudden
change

To sprightlier tune, revive the flagging foot,
And make it feel as if it tripp'd in air

When all are tired, and all his stock of
reels

The minstrel o'er and o'er again has run,
The cheering fagon circles round, meanwhile,
A soften'd tune, and slower measure, flows
Sweet from the strings, and stills the boisterous joy

May be The Bonny Broom of Cowdenknowes
(If simply play'd, though not with master
hand),

Or Patie's Mill, or Bush aboon Traquair,
Inspire a tranquil gladness through the
breast,

Or that most mournful strain, the sad lament
For Flodden-field, drives mirth from every
face,

And makes the firmest heart strive hard to
outrb

The rising tear, till, with unpausing bow,
The blithe strathspey springs up, reminding
some

Of nights when Gow's old arm (nor old the
tale),

Unceasing, save when reeking cans went
round,

Made heart and heel leap light as bounding
roe

Alas! no more shall we behold that look
So venerable, yet so blent with mirth,
And festive joy sedate; that ancient garb
Unvarnished—tartan hose and bonnet blue!

No more shall beauty's partial eye draw forth
The full intoxication of his strain,
Mellifluous, strong, exuberantly rich!

No more amid the pauses of the dance
Shall he repeat those measures, that in days
Of other years could soothe a falling princeo,

And light his visage with a transient smile
Of melancholy joy—like autumn sun
Gilding a sere tree with a passing beam!

Or play to sportive children on the green
Dancing at gloaming hour, or willing cheer,
With strains unbought, the shepherd's bridal
day!

But hark now failing, glimmering candles
shone

In ready chandeliers of moulded clay
Stuck round the walls, displaying to the view
The ceiling rich with cobweb-drapery hung
Meanwhile, from mill and smiddy, field and
barn,

Fresh groups come hastening in, but of them
all,

The miller bears the grace, as rafter high
He leaps, and, lighting, shakes a dusty cloud
all round

In harmless merriment, protracted long,
The hours glide by At last, the stocking
thrown,

And duly every gossip rite perform'd,
Youths, maids, and matrons, take their several
ways,

While drouthy carles, waiting for the moon,
Sit down again, and quaff till daylight dawn.

James Graham.—Born 1765, Died 1811

1163.—THE IMPRESSED SAILOR BOY.

Low in a glen,
Down which a little stream had furrow'd
deep,

'Tween meeting birchen boughs, a shelvy
channel,

And brawling mingled with the western tide,
Far up that stream, almost beyond the roar
Of storm-bulged breakers, foaming o'er the
rocks

With furious dash, a lowly dwelling lurk'd,
Surrounded by a circle of the stream
Before the wattled door, a greensward plat,

With daisies gay, pastured a playful lamb;
A pebbly path, deep worn, led up the hill,
Winding among the trees, by wheel un-
touch'd,

Save when the winter fuel was brought
home—

One of the poor man's yearly festivals.
On every side it was a shelter'd spot,
So high and suddenly the woody steep
Arose One only way, downward the stream,
Just o'er the hollow, 'tween the meeting
boughs,

The distant wave was soon, with now and
then

The glimpse of passing sail, but when the
breeze

Crested the distant wave, this little nook
Was all so calm, that, on the limberest spray,
The sweet bird chanted motionless, the leaves
At times scarce fluttering Here dwelt a
pair,

Poor, humble, and content, one son alone,
Thou William, happy lived at home to bless
Their downward years; he, simple youth,
With boyish fondness, fancied he could love
A seaman's life, and with the fishers sail'd,
To try their ways far 'mong the western
isles,

Far as St Kilda's rock-wall'd shore abrupt,
O'er which he saw ten thousand pinions wheel
Confused, dimming the sly these dreary
shores

Gladly he left—he had a homeward heart—
No more his wishon wander to the waves.
But still he loves to cast a backward look,
And tell of all he saw, of all he learn'd,
Of pillar'd Staffa, lone Iona's isle,
Where Scotland's kings are laid; of Lewis,
Skye,

And of the mainland mountain-circled lochs;
And he would sing the rowers' timing chant
And chorus wild Once on a summer's eve,
When low the sun behind the Highland hills
Was almost set, he sung that song to cheer

The aged folks ; upon the inverted quern
The father sat, the mother's spindle hung
Forgot, and backward twirl'd the half-spun
thread,
Lastening with partial, well-pleased look, she
gazed
Upon her son, and inly bless'd the Lord,
That he was safe return'd Sudden a noise
Bursts rushing through the trees, a glance of
stool

Dazzles the eye, and fierce the savage band
Glare all around, then single out their prey.
In vain the mother clasps her darling boy,
In vain the sue offers their little all
William is bound ; they follow to the shore,
Implore, and weep, and pray, knee-deep they
stand,
And view in mute despair the boat recede.

James Graham.—Born 1765, Died 1811.

1164—TO MY SON

Twice has the sun commenced his annual
round,
Since first thy footsteps totter'd o'er the
ground,
Since first thy tongue was tuned to bloom mine
ear,
By faltering out the name to fathers dear
Oh ! nature's language, with her looks com-
bined,

More precious far than periods thrice refined !
Oh ! sportive looks of love, devoid of guile,
I prize you more than beauty's magic smile ;
Yes, in that face, unconscious of its charm,
I gaze with bliss unmingled with alarm.
Ah, no ! full oft a boiling horror flies
Athwart my fancy, uttering fateful cries
Almighty Power ! his harmless life defend,
And, if we part, 'gainst me the mandate send.
And yet a wish will rise—would I might live,
Till added years his memory firmness give !
For, oh ! it would a joy in death impart
To think I still survived within his heart.
To think he'll cast, midway the vale of years,
A retrospective look bedimm'd with tears,
And tell, regretful, how I look'd and spoke,
What walks I loved, where grew my favourite
oak ;

How gently I would lead him by the hand ;
How gently use the accents of command ;
What lore I taught him, roaming wood and
wild,
And how the man descended to the child ;
How well I loved with him, on Sabbath
morn,

To hear the anthem of the vocal thorn,
To teach religion, unallied to strife,
And trace to him the way, the truth, the life.
But far and farther shall my view I bend,
And now I see a child thy steps attend ;

To yonder churchyard-wall thou takest thy
way,
While round thee, pleased, thou see'st the
infant play,
Then lifting him, while tears suffuse thine
eyes,
Pointing, thou tell'st him, There thy grand-
sire lies.

James Graham.—Born 1765, Died 1811.

1165—TO AN EARLY PRIMROSE.

Mild offspring of a dark and sullen sire !
Whose modest form, so delicately fine,
Was nursed in whirling storms,
And cradled in the winds.

Thee, when young Spring first question'd
Winter's way,
And dared the sturdy blusterer to the fight,
Thee on this bank he threw
To mark his victory.

In this low vale, the promise of the year,
Serene, thou openest to the nipping gale,
Unmoted and alone,
Thy tender elegance

So virtue blooms, brought forth amid the
storms
Of chill adversity, in some lone walk
Of life she rears her head,
Obscure and unobserved ;

While every bleaching breeze that on her
blows,
Chastens her spotless purity of breast,
And hardens her to bear
Serene the ill of life.

H. Kirke White.—Born 1785, Died 1806.

1166.—SONNET.

What art thou, Mighty One ! and where thy
seat ?

Thou broodest on the calm that cheers the
lands,
And thou dost bear within thine awful hands
The rolling thunders and the lightning's fleet ;
Stern on thy dark-wrought ear of cloud and
wind,

Thou grid'st the northern storm at night's
dawn noon,

Or, on the red wing of the fierce monsoon,
Dartest the sleeping giant of the Ind.

In the drear silence of the polar snow
Dost thou repose ? or in the solitude
Of sultry tracts, where the lone caravan
Hears nightly howl the tiger's hungry
brood ?

Yawn thought' the confines of his throne to
trace,
Who glows through all the fields of boundless
space

H Kirke White — Born 1785, Died 1806.

1167.—THE STAR OF BETHLEHEM.

When marshall'd on the nightly plain,
The glittering host bestud the sky,
One star alone, of all the train,
Can fix the sinner's wandering eye

Hark ! hark ! to God the chorus breaks,
From every host, from every gem,
But one alone the Saviour speaks,
It is the Star of Bethlehem

Once on the raging seas I rode,
The storm was loud—the night was dark,
The ocean yawn'd—and rudely blow'd
The wind that toss'd my foundering bark.

Deep horror then my vitals froze,
Death-struck, I ceased the tide to stem,
When suddenly a star arose,
It was the Star of Bethlehem

It was my guide, my light, my all,
It bade my dark forebodings cease;
And through the storm and dangers' thrall,
It led me to the port of peace

Now safely moor'd—my perils o'er,
I'll sing, first in night's diadem,
For ever and for evermore,
The Star—the Star of Bethlehem !

H. Kirke White — Born 1785, Died 1806

1168.—A HYMN FOR FAMILY WORSHIP

O Lord ! another day is flown,
And we, a lonely band,
Are met once more before thy throne,
To bless thy fostering hand.

And wilt thou bend a listening ear
To praises low as ours ?
Thou wilt ! for thou dost love to hear
The song which meekness pours

And, Jesus, thou thy smiles wilt deign,
As we before thee pray,
For thou didst bless the infant train,
And we are less than they.

O let thy grace perform its part,
And let contention cease.
And shed abroad in every heart
Thine everlasting peace !

Thus chasten'd, cleansed, entirely thine,
A flock by Jesus led,
The Sun of Holiness shall shine
In glory on our head

And thou wilt turn our wandering feet,
And thou wilt bless our way;
Till worlds shall fade, and faith shall greet
The dawn of lasting day

H. Kirke White.—Born 1785, Died 1806.

1169.—THE CHRISTIAD

Thus far have I pursued my solemn theme,
With self-rewarding toil, thus far have
sung
Of godlike deeds, far loftier than heroism
The lyre which I in early days have
strung,
And now my spirits faint, and I have
hung
The shell, that solaced me in saddest hour,
On the dark cypress, and the strings
which rung
With Jesus' praise, their harpings now
are o'er,
Or, when the breeze comes by, moan, and are
heard no more.

And must the harp of Judah sleep again ?

Shall I no more reanimate the lay ?

Oh ! Thou who visitest the sons of men,

Thou who dost listen when the humble
pray,

One little space prolong my mournful day,

One little lapse suspend thy last decree !

I am a youthful traveller in the way,

And this slight boon would consecrate to
thee.

Ere I with Death shake hands, and smile that
I am free.

H. Kirke White.—Born 1785, Died 1806.

1170.—THE SHIPWRECKED SOLITARY'S SONG.—TO THE NIGHT.

Thou, spirit of the spangled night !
I woe thee from the watch-tower high,
Where thou dost sit to guide the bark
Of lonely mariner.

The winds are whistling o'er the wolds,
The distant main is moaning low ;
Come, let us sit and weave a song—
A melancholy song !

Sweet is the scented gale of morn,
And sweet the noontide's forlorn beam,
But sweeter far the solemn calm
That marks thy mournful reign.

I've pass'd here many a lonely year,
And never human voice have heard,
I've pass'd here many a lonely year
A solitary man.

And I have linger'd in the shade,
From sultry noon's hot beam, and I
Have knelt before my wicker door,
To sing my evening song.

And I have hail'd the gray morn high
On the blue mountain's misty brow,
And tried to tune my little reed
To hymns of harmony.

But never could I tune my reed,
At morn, or noon, or eve, so sweet
As when upon the ocean shore
I hail'd thy star-beam mild.

The day-spring brings not joy to me,
The moon it whispers not of peace!
But oh! when darkness robes the heavens,
My woes are mix'd with joy.

And then I talk, and often think
Aerial voices answer me;
And oh! I am not then alone—
A solitary man.

And when the blustering winter winds
Howl in the woods that clothe my cave,
I lay me on my lonely mat,
And pleasant are my dreams.

And Fancy gives me back my wife;
And Fancy gives me back my child;
She gives me back my little home,
And all its placid joys

Then hateful is the morning hour
That calls me from the dream of bliss,
To find myself still lone, and hear
The same dull sounds again.

H. Kirke White — Born 1785, Died 1806.

1171.—FROM CLIFTON GROVE.

Lo! in the west, fast fades the lingering light,
And day's last vestige takes its silent flight.
No more is heard the woodman's measured
stroke
Which, with the dawn, from yonder angle
broke,
No more, hoarse clamouring o'er the uplifted
head,
The crows assembling, seek their wind-rock'd
bed.
Still'd is the village hum—the woodland
sounds
Have ceased to echo o'er the dewy grounds,

And general silence reigns, save when below,
The murmuring Trent is scarcely heard to
flow;

And save when, swung by 'mighted rustic
lute,

Off, on its hinge, rebounds the jarring gate:
Or, when the sheep-bell, in the distant vale,
Breathes its wild music on the downy gale.

Now, when the rustic wears the social smile,
Released from day and its attendant toil,
And draws his household round their evening
fire,

And tells the oft-told tales that never tire
Or, where the town's blue turrets daily rise
And manufacture taints the ambient skies,
The pale mechanic leaves the labouring loom,
The air-pent hold, the pestilential room,
And rushes out, impatient to begin
The stated course of customary sin

Now, now, my solitary way I bend
Where solemn groves in awful state suspend,
And cliffs, that boldly rise above the plain,
Bespeak, blest Clifton! thy sublime domain.
Here, lonely wandering o'er the sylvan bowers,
I come to pass the meditative hour;
To bid awhile the strife of passion cease,
And woo the calms of solitude and peace.
And oh! thou sacred power, who rear'st on
high

Thy lady throne where waving poplars sigh!
Genius of woodland shades! whose mild
control

Steals with resistless witchery to the soul,
Come with thy wonted ardour and empire
My glowing bosom with thy hallow'd fire.
And thou, too, Fancy! from thy starry sphere,
Where to the hymning orb thou lend'st thine
ear,

Do thou descend, and bless my ravish'd sight,
Vail'd in soft visions of serene delight.
At thy command the gale that passes by
Hears in its whispers mystic harmony.
Thou wavest thy wand, and lo! what forms
appear!

On the dark cloud what giant shapes career!
The ghosts of Ossian skulk the misty vale,
And hosts of sylphids on the moon-beam sail.

This gloomy alcove, darkling to the night,
Where meeting trees create eternal night;
Save when from yonder stream the sunny ray
Reflected gives a dubious gleam of day,
Recalls endearing to my alter'd mind,
Times, when beneath the boxen hedge reclined
I watch'd the lapwing to her clamorous
brood;

Or lured the robin to its scatter'd food,
Or woke with song the woodland echo wild,
And at each gay response delighted, smiled.
How oft, when childhood threw its golden
ray

Of gay romance o'er every happy day,
Here would I run, a visionary boy,
When the hoarse tempest shook the vaulted
sky,

And fancy-led, behold the Almighty's form
Sternly career'g on the eddy'g storm,
And heard, while awe congeal'd my inmost
soul,

His voice terrific in the thunders roll
With secret joy, I view'd with vivid glare,
The volley'd lightnings cleave the sullen air;
And, as the warring winds around reviled,
With awful pleasure big,—I heard and smiled
Beloved remembrance!—Memory which en-
dears

This silent spot to my advancing years
Here dwells eternal peace, eternal rest,
In shades like these to live, as to be blest,
While happiness evades the busy crowd,
In rural coverts loves the maid to shroud.
And thou, too, Inspiration, whose wild flame
Shoots with electric swiftness through the
frame,

Thou here dost love to sit, with up-turn'd
eye,

And listen to the stream that murmurs by,
The woods that wave, the gray-owl's silken
flight,

The mellow music of the listening night.
Congenial calms more welcome to my breast
Than maddening joy in dazzling lustre drest,
To heaven my prayers, my daily prayers I
raise,

That ye may bless my unambitious days,
Withdrawn, remote, from all the haunts of
strife

May trace with me the lowly vale of life,
And when her banner Death shall o'er me
wave,

May keep your peaceful vigils on my grave
Now, as I rove, where wide the prospect
grows,

A livelier light upon my vision flows
No more above, th' embracing branches
meet,

No more the river gurgles at my feet,
But seen deep down the cliff's impending
side

Through hanging woods, now gleams its silver
tade

Dim is my upland path,—across the Green
Fantastic shadows fling, yet oft between
The chequer'd glooms, the moon her chaste
ray sheds,

Where knots of blue-bells droop their graceful
heads,

And beds of violets blooming 'mid the trees,
Load with waste fragrance the nocturnal
breeze.

Say, why does man, while to his opening
sight

Each shrub presents a source of chaste delight,
And Nature bids for him her treasures flow,
And gives to him alone his bliss to know,
Why does he pant for Vice's deadly charms?
Why clasp the siren Pleasure to his arms?
And suck deep draughts of her voluptuous
breath,

Though fraught with ruin, infamy, and death?

Could he, who thus to vile enjoyments clings,
Know what calm joy from purer sources
springs,

Could he but feel how sweet, how free from
strife,

The harmless pleasures of a harmless life,
No more his soul would pant for joys impure,
The deadly chalice would no more allure,
But the sweet potion he was wont to sip,
Would turn to poison on his conscious lip.

H. Kirke White — Born 1785, Died 1806.

1172.—A HYMN

O Lord, my God, in mercy turn;
In mercy hear a sinner mourn!
To Thee I call, to Thee I cry,
Oh! leave me, leave me not to die!

I strove against Thee, Lord, I know;
I spurn'd thy grace, I mock'd thy law;
The hour is past—the day's gone by,
And I am left alone to die

O pleasures past, what are ye now
But thorns about my bleeding brow?
Spectres that hover round my brain,
And aggravate and mock my pain.

For pleasure I have given my soul;
Now, Justice, let thy thunders roll!
Now, Vengeance, smile—and with a blow,
Lay the rebellious ingrate low.

Yet, Jesus, Jesus! there I'll cling,
I'll croud beneath his sheltering wing;
I'll clasp the cross, and, holding there,
Even me, oh bliss!—his wrath may spare.

H. Kirke White.—Born 1785, Died 1806.

1173.—THE PARISH WORKHOUSE AND APOTHECARY.

Theirs is yon house that holds the parish
poor,

Whose walls of mud scarce bear the broken
door,

There, where the putrid vapours flagging,
play,

And the dull wheel hums doleful through the
day:

There children dwell who know no parents'
care,

Parents, who know no children's love, dwell
there,

Heart-broken matrons on their joyless bed,
Forsaken wives and mothers never wed,

Dejected widows with unheeded tears,
And crippled age with more than childhood

fears,

The lame, the blind, and, far the happiest they !
The moping idiot and the madman gay.

Here, too, the sick their final doom receive,
Here groaning amid the scenes of grief, to

grieve,
Where the loud groans from some sad chamber

flow,
Mix'd with the clamours of the crowd below ;
Here sorrowing, they each kindred sorrow scan,
And the cold charities of man to man
Whose laws indeed for run'd age provide,
And strong compulsion plucks the scrap from

pride,
But still that scrap is bought with many a

sigh,
And pride unbitters what it can't deny
Say ye, oppress'd by some fantastic woe,
Some jarring nerve that baffles your repose ;
Who press the downy couch, while slaves

advance
With timid eye, to read the distant glance ;
Who with sad prayers the weary doctor tame,
To name the nameless ever-new disease,
Who with mock patience dire complaints

endure,
Which real pain, and that alone, can cure ;
How would ye bear in real pain to lie,
Despised, neglected, left alone to die ?
How would ye bear to draw your latest breath
Where all that's wretched pave the way for

death ?
Such is that room which one rude beam

divides,
And naked rafters form the sloping sides ;
Where the vile hands that bind the thicket are

seen,
And lull and mid are all that lie between,
Save one dull pane, that, coarsely patch'd,
gives way

To the rude tempest, yet excludes the day
Here, on a matted flock, with dust o'erspread,
The drooping wretch reels in his languid head ;
For him no hand the cordial cup applies,
Or wipes the tear that stagnates in his eyes,
No friends with soft discourse his pain beguile,
Or promise hope till sickness wears a smile.

But soon a loud and hasty summons calls,
Shakes the thin roof, and echoes round the

walks,
Aton, a figure enters, quaintly neat,
All pride and business, haughty and conceit,
With looks unalter'd by those scenes of woe,
With speech that, entering, speaks his haste

to go,
He bids the gazing throng around him fly,
And carries fute and phynic in his eye,
A potent quack, long versed in human ills,
Who first insults the victim whom he kills ;
Whose murderous hand a drowsy bench protect,
And whose most tender mercy is neglect

Pa'd by the parish for attendance here,
He wears contempt upon his sapient snout,
In haste he seeks the bed where misery lies,
Impatience mark'd in his averted eyes ;
And, some habitual queries hurried o'er,
Without reply, he rushes on the door ;

His drooping patient, long insured to pain,
And long unhooded, knows remonstrance vain ;
He ceases now the feeble help to crave
Of man, and silent sinks into the grave .

George Crabbe — Born 1754, Died 1832.

1174.—ISAAC ASHFORD, A NOBLE PEASANT.

Next to these ladies, but in nought allied,
A noble peasant, Isaac Ashford, died.
Noble he was, contemning all thing mean,
His truth unquestion'd and his soul serene :
Of no man's presence Isaac felt afraid,
At no man's question Isaac look'd disdain'd -
Shame knew him not, he dreaded no disgrace ;
Truth, simple truth, was written in his face ;
Yet while the serious thought his soul approved,
Cheerful he seem'd, and gentleness he loved ;
To him domestic he his heart resign'd,
And with the firmest and the fondest mind :
Were others joyful, he look'd smiling on,
And gave allowance where he needed none ;
Good he refused with future ill to buy,
Nor knew a joy that caused reflection's sigh,
A friend to virtue, his unclouded breast
No envy stung, no jealousy distress'd,
(None of the poor ! it wounds their weaker mind
To miss one favour which their neighbours find)
Yet far was he from stoic-pride removed ;
He felt humanely, and he warmly loved
I mark'd his action when his infant died,
And his old neighbour for offence was tried ;
The still tears, stealing down that furrow'd

cheek,
Spoke plainer than the tongue can speak.
If pride were his, 'twas not their vulgar pride,
Who, in their base contempt, the great deride ;
Nor pride in learning, though my clerk agreed,
If fate should call him, Ashford might succeed ;
Nor pride in rustic skill, although we know
None his superior, and his equals few
But if that spirit in his soul had place,
It was the jealous pride that shuns disgrace ;
A pride in honest fame, by virtue gain'd,
In sturdy boys to virtuous labours train'd ;
Pride in the power that guards his country's

coast,
And all that Englishmen enjoy and boast ;
Pride in a life that slander's tongue defied,
In fact, a noble passion, unnam'd pride.

He had no party's rage, no sect's whim ;
Christian and countryman was all with him ;
True to his church he came, no Sunday-
shower

Kept him at home in that important hour ;
Nor his firm feet could one persuading sect
By the strong glare of their new light direct :
" Oh hope, in mine own sober light I gaze,
But should be blind and lose it in your blaze."

In times severe, when many a sturdy swain
Felt it his pride, his comfort to complain,

Isaac their wants would soothe, his own would
hide,

And feel in that his comfort and his pride.

At length he found, when seventy years were
run,

His strength departed and his labour done;
When, save his honest fame, he kept no more;
But lost his wife and saw his children poor;
'Twas then a spark of—say not discontent—
Struck on his mind, and thus he gave it vent

“Kind are your laws (’tis not to be denied)
That in yon house for ruin’d age provide,
And they are just, when young, we gave you
all,

And then for comforts in our weakness call.

Why then thus proud reluctance to be fed,
To join your poor and eat the parish-bread?
But yet I linger, loath with him to feed
Who gains his plenty by the sons of need
He who, by contract, all your paupers took,
And gorges stomachs with an anxious look:
On some old master I could well depend;
See him with joy and thank him as a friend,
But ill on him who doles the day’s supply,
And counts our chances who at night may die.
Yet help me, Heaven! and let me not com-
plain

Of what befalls me, but the fate sustain”

Such were his thoughts, and so resign’d he
grew,

Daily he placed the workhouse in his view!
But came not there, for sudden was his fate,
He dropt expiring at his cottage-gate

I feel his absence in the hours of prayer,
And view his seat, and sigh for Isaac there,
I see no more those white locks thinly spread
Round the bald polish of that honour’d head,
No more that awful glance on playful wight
Compell’d to kneel and tremble at the sight,
To fold his fingers all in dread the while,
Till Mister Ashford soften’d to a smile,
No more that meek and suppliant look in
prayer,

Nor the pure faith (to give it force) are
there . . .

But he is blest, and I lament no more,
A wise good man contented to be poor

George Crabbe—Born 1754, Died 1832

1175—PHOEBE DAWSON

Two summers since, I saw at Lammas fair,
The sweetest flower that ever blossom’d there,
When Phoebe Dawson gaily cross’d the green,
In haste to see and happy to be seen,
Her air, her manners, all who saw admired,
Courteous though coy, and gentle though
retired,

The joy of youth and health her eyes dis-
played,

And ease of heart her every look conveyed;
A native skill her simple robes express’d,
And with untutor’d elegance she dress’d;

The lads around admired so fair a sight,
And Phoebe felt, and felt she gave, delight.
Admirers soon of every age she gain’d,
Her beauty won them and her worth retain’d;
Envy itself could no contempt display,
They wish’d her well, whom yet they wish’d
away,

Correct in thought, she judged a servant’s
place

Preserved a rustic beauty from disgrace;
But yet on Sunday-eve, in freedom’s hour,
With secret joy she felt that beauty’s power;
When some proud bliss upon the heart would
steal,

That, poor or rich, a beauty still must feel.

At length, the youth claim’d to move her
breast,

Before the swains with bolder spirit press’d;
With looks less timid made his passion
known,

And pleased by manners, most unlike her own;
Loud though in love, and confident though
young;

Fierce in his air, and voluble of tongue;
By trade a tailor, though, in scorn of trade,
He served the squire, and brush’d the coat he
made,

Yet now, would Phoebe her consent afford,
Her slave alone, again he’d mount the board;
With her should years of growing love be
spent,

And growing wealth—she sigh’d and look’d
consent

Now, through the lane, up hill, and cross
the green

(Seen by but few and blushing to be seen—
Dejected, thoughtful, anxious, and afraid),
Led by the lover, walk’d the silent maid
Slow through the meadows roved they many
a mile,

Toy’d by each bank and trifled at each style;
Where, as he painted every blissful view,
And highly colour’d what he strongly drew,
The pensive damsel, prone to tender fears,
Dimm’d the false prospect with prophetic
tears

Thus passed the allotted hours, till, lingering
late,

The lover loiter’d at the master’s gate;
There he pronounced adieu! and yet would
stay,

Till chidden—soothed—intreated—forc’d
away!

He would of coldness, though indulg’d, com-
plain,

And oft retire and oft return again;
When, if his teasing vex’d her gentle mind,
The grief assumed compell’d her to be kind!
For he would proof of plighted kindness crave,
That she resented first, and then forgave,
And to his grief and penance yielded more
Than his presumption had required before:—

Ah! fly temptation, youth, refrain!
refrain!

Each yielding maid and each presuming
swain!

Lo' now with red rent cloak and bonnet
black,
And torn green gown loose hanging at her
back,
One who an infant in her arms sustains,
And soons in patience striving with her pains,
Finch'd are her looks, as one who pines for
bread,
Whose cares are growing and whose hopes are
fled;
Pale her parch'd lips, her heavy eyes sunk low,
And tears unnoticed from their channels flow,
Serene her manner, till some sudden pain
Frets the meek soul, and then she's calm again;
Her broken pitcher to the pool she takes,
And every step with cautious terror makes;
For not alone that infant in her arms,
But nearer cause her anxious soul alarms,
With water burden'd then she picks her way,
Slowly and cautious, in the clinging clay;
Till, in mid-green, she trusts a place unsound,
And deeply plunges in the adhesive ground;
Thence, but with pain, her slender foot she
takes,
While hope the mind as strength the frame
forakes,
For when so full the cup of sorrow grows,
Add but a drop, it instantly o'erflows
And now her path but not her peace she
gains,
Safe from her task, but shivering with her
pains;
Her home she reaches, open leaves the door,
And placing first her infant on the floor,
She bares her bosom to the wind, and sighs,
And sobbing struggles with the rising sigh.
In vain, they come, she feels th' inflating grief,
That shuts the swelling bosom from relief;
That speaks in feeble cries a soul distress'd,
(Or the sad laugh that cannot be repress'd;
The neighbour-matron leaves her wheel, and
flies
With all the aid her poverty supplies;
Unfear'd, the calls of nature she obeys,
Not led by profit, not allured by praise;
And waiting long, till these contentions cease,
She speaks of comfort, and departs in peace.
Friend of distress! the mourner feels thy
aid,
She cannot pay thee, but thou wilt be paid.
But who this child of weakness, want, and
care?
'Tis Phoebe Dawson, pride of Lammes fair;
Who took her lover for his sparkling eyes,
Expressions warm, and love-inspiring lies.
Compassion first assail'd her gentle heart
For all his suffering, all his bosom's smart
"And then his prayers! they would a savage
move,
And win the coldest of the sex to love."
But ah! too soon his looks success declared,
Too late her loss the marriage-rite repair'd;
The faithless flatterer then his vows forgot,
A capricious tyrant on his vows set.
If present, railing tall he saw her pain'd;
If absent, spending what their labours gain'd;

Till that fair form in want and sickness pined,
And hope and comfort fled that gentle mind.
Then fly temptation, youth; resist!
refrain!
Nor let me preach for ever and in vain!
George Crabbe.—Born 1754, Died 1832.

1176.—AN ENGLISH FEN—GIPSIES.

On either side
Is level fen, a prospect wild and wide,
With dikes on either hand by ocean's self
supplied:
Far on the right the distant sea is seen,
And salt the springs that feed the marsh
between.
Beneath an ancient bridge, the straten'd
flood
Rolls through its sloping banks of slimy
mud;
Near it a sunken boat resists the tide,
That frots and hurries to the opposing side;
The rushes sharp that on the borders grow,
Bend their brown flowerets to the stream
below,
Impure in all its course, in all its progress
slow
Here a grave Flora scarcely daigns to bloom,
Nor wears a rosy blush, nor sheds perfume,
The few dull flowers that o'er the place are
spread,
Partake the nature of their fenny bed.
Here on its wiry stem, in rigid bloom,
Grows the salt lavender that lacks perfume;
Here the dwarf willows creep, the septfoil
marsh,
And the soft slimy mallow of the marsh;
Low on the ear the distant billows sound,
And just in view appears their stony bound;
Nor hedge nor tree conceals the glowing
sun;
Birds, save a watery tribe, the district shun,
Nor chirp among the reeds where bitter waters
run.
Again, the country was inclosed, a wide
And sandy road has banks on either side;
Where, lo! a hollow on the left appear'd,
And there a gipsy tribe their tent had rear'd;
'Twas open spread to catch the morning sun,
And they had now their early meal begun.
When two brown boys just left their grubby
seat,
The early traveller with their prayers to
greet;
While yet Orlando held his pence in hand,
He saw their sister on her duty stand;
Some twelve years old, demure, affected, &c,
Prepared the force of early powers to try;
Sudden a look of languor he descried,
And well-forg'd apprehension in her eyes;
Tain'd, but yet savage, in her speaking face
He mark'd the features of her vagrant race,

When a light laugh and roguish leer express'd
The vice implanted in her youthful breast;
Forth from the tent her elder brother came,
Who seem'd offended, yet forbore to blame
The young designer, but could only trace
The looks of pity in the traveller's face.
Within the father, who from fences nigh,
Had brought the fuel for the fire's supply,
Watch'd now the feeble blaze, and stood de-
jected by,

On ragged rug, just borrow'd from the bed,
And by the hand of coarse indulgence fed,
In dirty patchwork negligently dress'd,
Reclined the wife, an infant at her breast,
In her wild face some touch of grace remain'd,
Of vigour palsied, and of beauty stain'd;
Her bloodshot eyes on her unheeding mate
Were wrathful turn'd, and seem'd her wants
to state,

Cursing his tardy aid Her mother there
With gipsy state engross'd the only chair,
Solemn and dull her look; with such she
stands,
And reads the milkmaid's fortune in her
hands,

Tracing the lines of life; assumed through
years,
Each feature now the steady falsehood wears;
With hard and savage eye she views the
food,

And grudging pinches their intruding brood
Last in the group, the worn-out grandaunt
sits

Neglected, lost, and living but by fits;
Useless, despised, his worthless labours done,
And half protected by the vicious son,
Who half-supports him, he with heavy glance
Views the young ruffians who around him
dance,

And, by the sadness in his face, appears
To trace the progress of their future years,
Through what strange course of misery, vice,
desert,

Must wildly wander each unpractised cheat,
What shame and grief, what punishment and
pain,

Sport of fierce passions, must each child
sustain,

Ere they like him approach their latter end,
Without a hope, a comfort, or a friend!

George Crabbe.—Born 1754, Died 1832

1177.—THE DYING SAILOR.

Yes! there are real mourners—I have seen
A fair, sad girl, mild, suffering, and serene,
Attention (through the day) her duties claim'd,
And to be useful as resign'd she aim'd.
Neatly she dress'd, nor vainly seem'd to expect
Pity for grief, or pardon for neglect,
But, when her wearied parents sunk to sleep,
She sought her place to meditate and weep:

Then to her mind was all the past display'd,
That faithful memory brings to sorrow's aid
For then she thought on one regretted youth,
Her tender trust, and his unquestion'd truth;
In every place she wander'd, where they'd
been,

And sadly-sacred held the parting scene,
Where last for sea he took his leave—that
place

With double interest would she nightly trace;
For long the courtship was, and he would say,
Each time he sail'd,—“Thus once, and then
the day:”

Yet prudence tarried; but, when last he went,
He drew from pitying love a full consent.

Happy he sail'd, and great the care she
took,
That he should softly sleep, and smartly
look;

White was his better linen, and his cheek
Was made more trim than any on the dock;
And every comfort men at sea can know,
Was hers to buy, to make, and to bestow:
For he to Greenland sail'd, and much she
told,

How he should guard against the climate's
cold,

Yet saw not danger; dangers he'd withstood,
Nor could she trace the fever in his blood.

His messmates smiled at flushings on his
cheek,

And he too smiled, but seldom would he
speak,

For now he found the danger, felt the pain,
With grievous symptoms he could not explain,
Hope was awaken'd, as for home he sail'd,
But quickly sank, and never more prevail'd.

He call'd his friend, and prefaced with a
sigh

A lover's message—“Thomas, I must die
Would I could see my Sally, and could rest
My throbbing temples on her faithful breast,
And gazing, go!—if not, this trifle take,
And say, till death I wore it for her sake;
Yes! I must die—blow on, sweet breeze,
blow on!”

Give me one look, before my life be gone,
Oh! give me that, and let me not despair,
One last fond look—and now repeat the
prayer”

He had his wish, had more; I will not
paint

The lovers' meeting: she beheld him faint,—
With tender fears, she took a nearer view,
Her terrors doubling as her hopes withdrew;
He tried to smile, and, half succeeding, said,
“Yes! I must die,” and hope for ever fled.

Still long she nursed him; tender thoughts,
meantime,
Were interchanged, and hopes and views
sublime.

To her he came to die, and every day
She took some portion of the dread away:

With him she pray'd, to him his Bible read,
Soothed the faint heart, and held the aching
head;

She came with smiles the hour of pain to
cheer;

Apart, she sigh'd; alone, she shed the tear,
Then, as if breaking from a cloud, she gave
Fresh light, and gilt the prospect of the grave.

One day he lighter seem'd, and they forgot
The care, the dread, the anguish of their lot;
They spoke with cheerfulness, and seem'd to
think,

Yet said not so—"perhaps he will not sink."

A sudden brightness in his look appear'd,

A sudden vigour in his voice was heard,—

She had been reading in the book of prayer,
And led him forth, and placed him in his
chair;

Lively he seem'd, and spoke of all he knew,
The friendly many, and the favourite few;

Nor one that day did he to mind recall,
But she has treasured, and she loves them all,
When in her way she meets them, they appear
Peculiar people—death has made them dear.

He named his friend, but then his hand she
prest,

And fondly whisper'd, "Thou must go to
rest."

"I go," he said; but, as he spoke, she found
His hand more cold, and fluttering was the
sound!

Then gazed affrighten'd, but she caught a
lust,

A dying look of love, and all was past!

She placed a decent stone his grave above,
Neatly engraved—an offering of her love;
For that she wrought, for that forsook her
bed,

Awake alike to duty and the dead;
She would have grieved, had friends presumed
to spare

The least assistance—'twas her proper care.

Here will she come, and on the grave will
sit,

Folding her arms, in long abstracted fit;
But, if observer pass, will take her round,
And careless seem, for she would not be
found;

Then go again, and thus her hour employ,
While visions please her, and while woes
destroy.

Forbear, sweet maid! nor be by fancy led,
To hold mysterious converse with the dead,
Nor sure at length thy thoughts, thy spirit's
pain,

In this sad conflict, will disturb thy brain,
All have their tasks and trials, thine are
hard,

But short the time, and glorious the reward,
Thy patient spirit to thy duties give,
Regard the dead, but, to the living, live

George Crabbe.—Born 1754, Died 1832.

1178.—REFLECTIONS.

When all the fiercer passions cease
(The glory and disgrace of youth);

When the deluded soul in peace,
Can listen to the voice of truth;

When we are taught in whom to tr
And how to spare, to spend, to give

(Our prudence kind, our pity just),

'Tis then we rightly learn to live

Its weakness when the body feels;

Nor danger in contempt defies;

To reason when desire appeals,

When on experience hope relies;

When every passing hour we prize,

Nor rashly on our follies spend,

But use it, as it quickly flies,

With sober aim to serious end;

When prudence bounds our utmost views,

And bids us wrath and wrong forgive;

When we can calmly gain or lose:—

'Tis then we rightly learn to live.

Yet thus, when we our way discern,

And can upon our care depend,

To travel safely, when we learn,

Behold! we're near our journey's end;

We've trod the maze of error round,

Long wandering in the winding glade;

And, now the torch of truth is found,

It only shows us where we stray'd.

Light for ourselves, what is it worth,

When we no more our way can choose?

For others, when we hold it forth,

They, in their pride, the boon refuse.

By long experience taught, we now

Can rightly judge of friends and foes,

Can all the worth of these allow,

And all their faults discern in those;

Relentless hatred, erring love,

We can for sacred truth forego;

We can the warmest friend reprove,

And bear to praise the fiercest foe:

To what effect? Our friends are gone

Beyond reproof, regard, or care;

And of our foes remains there one,

The mild relenting thoughts to share

Now 'tis our boast that we can quell

The wildest passions in their rage;

Can their destructive force repel,

And their impetuous wrath assuage:

Ah! Virtue, dost thou arm, when now

This bold rebellious race are fled;

When all these tyrants rest, and thou

Art warring with the mighty dead?

Revenge, ambition, scorn and pride,

And strong desire, and fierce disdain,

The giant-brood by thee defied,

Lo! Time's resistless strokes have slain.

Yet Time, who could that race subdue

(O'erpowering strength, appeasing rage),

Leaves yet a persevering crew,

To try the failing powers of age.

Vex'd by the constant call of these,

Virtue awhile for conquest tries;

But weary grown, and fond of ease,

She makes with them a compromise:

Advance himself she gives to rest,
 But rules him with her strict commands,
 Bids Pity touch his torpid breast,
 And Justice hold his eager hands.
 Yet is there nothing men can do,
 When chilling age comes creeping on ?
 Cannot we yet some good pursue ?
 Are talents buried ? genius gone ?
 If passions slumber in the breast,
 If follies from the heart be fled,
 If laurels let us go in quest,
 And place them on the poet's head.
 Yes, we'll redeem the wasted time,
 And to neglected studies flee,
 We'll build again the lofty rhyme,
 Or live, Philosophy, with thee
 For reasoning clear, for flight sublime,
 Eternal fame reward shall be,
 And to what glorious heights we'll climb,
 The admiring crowd shall envying see
 Begin the song ! begin the theme !—
 Alas ! and is Invention dead ?
 Dream we no more the golden dream ?
 Is Mem'ry with her treasures fled ?
 Yes, 'tis too late,—now Reason guides
 The mind, sole judge in all debate,
 And thus th' important point decides,
 For laurels, 'tis, alas ! too late
 What is possess'd we may retain,
 But for new conquests strive in vain.
 Beware then, Age, that what was won,
 If life's past labours, studies, views,
 Be lost not, now the labour's done,
 When all thy part is,—not to lose ;
 When thou canst toil or gain no more,
 Destroy not what was gain'd before
 For, all that's gain'd of all that's good,
 When time shall his weak frame destroy.
 (Their use then rightly understood),
 Shall man in happier state enjoy
 Oh ! argument for truth divine,
 For study's cares, for virtue's strife,
 To know th' enjoyment will be thine,
 In that renew'd, that endless life !

George Crabbe — Born 1754, Died 1832.

1179.—THE WIFE'S FUNERAL.

Then died, lamented, in the strength of life,
 A valued mother, and a faithful wife
 Called not away, when time had loosed each
 hold
 On the fond heart, and each desire grew cold,
 But when, to all that knit us to our kind,
 She felt fast bound, as charity can bind ;—
 Not when the ills of age, its pain, its care,
 The drooping spirit for its fate prepare ;
 And, each affection failing, leaves the heart
 Loosed from life's charm, and willing to
 depart :—
 But all her ties the strong invader broke,
 In all their strength, by one tremendous
 stroke !

Sudden and swift the eager post came on,
 And terror grew, till every hope was gone,
 Still those around appear'd for hope to seek -
 But view'd the sick, and were afraid to
 speak

Slowly they bore, with solemn step, the
 dead,
 When grief grew loud, and bitter tears were
 shed,

My part began - a crowd drew near the place,
 Awe in each eye, alarm in every face,
 So swift the ill, and of so fierce a kind,
 That fear with pity mingled in each mind,
 Friends with the husband came, their griefs
 to blend ;

For good-man Frankford was to all a friend.
 The last-born boy they held above the tier ;
 He knew not grief, but cries express'd his
 fear ;

Each different age and sex reveal'd its pain,
 In now a louder, now a lower strain !
 While the meek father, listening to their
 tones,

Swell'd the full cadence of the grief by groans.
 The elder sister strove her pangs to hide,
 And soothing words to younger minds apply'd
 " Be still, be patient," oft she strove to stave
 But fail'd as oft, and weeping turned away.

Curious and sad, upon the fresh-fung hill,
 The village lads stood melancholy still ;
 And idle children, wandering to and fro,
 As nature guided, took the tone of woe.

Arrived at home, how then they gazed
 around
 In every place—where she—no more was
 found —

The seat at table she was wont to fill ;
 The fire-side chair, still set, but vacant still,
 The garden-walks, a labour all her own,
 The latched bowser, with trailing shrubs o'er-
 grown,
 The Sunday pew she filled with all her race,—
 Each place of hers was now a sacred place.
 That, while it called up sorrows in the eyes,
 Pierced the full heart, and forced them still
 to rise.

Oh sacred sorrow ! by whom souls are tried,
 Sent not to punish mortals, but to guide ;
 If thou art mine (and who shall proudly dare
 To tell his Maker, he has had a share ?)
 Still let me feel for what thy pangs are sent,
 And be my guide, and not my punishment !

George Crabbe — Born 1754, Died 1832.

1180.—FROM THE "PLEASURES OF MEMORY"

Twilight's soft dews steal o'er the village
 green,
 With magic tints to harmonise the scene. •
 Stilled is the hum that through the hamlet
 broke,
 When round the ruins of their ancient oak

The peasants flock'd to hear the minstrel
play,
And games and carols closed the busy day.
Her wheel at rest the matron thrills no more
With treasured tales and legendary lore
All, all are fled, nor mirth nor music flows
To chase the dreams of innocent repose.
All, all are fled, yet still I linger here!

What secret charms this silent spot endear?
Mark yon old mansion frowning through
the trees,

Whose hollow turret woos the whistling
breeze

That casement, arch'd with ivy's brownest
shade,

First to these eyes the light of heaven con-
vey'd

The mouldering gateway strows the grass-
grown court,

Once the calm scene of many a simple sport,
When nature pleased, for life itself was new,
And the heart promised what the fancy drew

See, through the fractured pediment re-
veal'd,

Where moss inlays the rudely sculptured
shield,

The martin's old hereditary nest.

Long may the ruin share its hallow'd guest!

Childhood's loved group revisits every scene,
The tangled wood-walk and the tufted green!
Indulgent Memory wakes, and lo, they live!
Clothed with far softer hues than light can
give.

Thou first, best friend that Heaven assigns
below,

To soothe and sweeten all the cares we know;
Whose glad suggestions still each vain alarm,
When nature fades and life forgets to charm,
These would the Muse invoke!—to thee belong
The sage's precept and the poet's song.

What soften'd views thy magic glass reveals,
When o'er the landscape Time's mock twilight
steals!

As when an ocean sinks the orb of day,
Long on the wave reflected lustrous play,
Thy temper'd gleams of happiness resign'd,
Glance on the darken'd mirror of the mind.
The school's lone porch, with reverend mosses
gray,

Just tells the pensive pilgrim where it lay.
Mute is the bell that rung at peep of dawn,
(Smoking my transient feet across the lawn -
Unheard the shout that rent the noontide air,
When the slow dial gave a pause to care.
Up hymns, at every step, to claim a tear,
Some little friendship formed and cherished
here;

And not the lightest leaf, but trembling teems
With golden visions and romantic dreams

Down by yon hazel copse, at evening, blured
The gipsy's ragot—there we stood and gazed;
Gazed on her sun-burnt face with silent awe,
Her tatter'd mantle and her hood of straw;
Her moving lips, her cauldron brimming o'er;
The drowsy brood that on her back she bore,

Trips in the barn with mousing owlet's brood,
From rifled roost at nightly revel led,
Whose dark eyes flash'd through locks of
blackest shade,

When in the breeze the distant watch-dog
bayed

And heroes fled the sibyl's matter'd call,
Whose elfin prowers scaled the orchard wall.

As o'er my palm the silver piece she threw,
And traced the line of life with searching
view,

How throb'd my fluttering pulse with hopes
and fears,

To learn the colour of my future years!

Ah, then, what honest triumph flash'd my
brow!

This truth once known—to bloom is to be
blest!

We led the bending beggar on his way
(Bare were his feet, his tresses silver-gray),
Soothed the keen pang his aged spirit felt,
And on his tale with mute attention dwelt.

As in his scrip we dropt our little store,
And sigh'd to think that little was no more,
He breath'd his prayer, "Long may such
goodness live!"

'Twas all he gave—'twas all he had to give

* * *

Survey the globe, each ruder realm explore,
From Reason's faintest ray to Newton's soar
What different spheres to human bliss as-
sign'd!

What slow gradations in the scale of mind!
Yet mark in each these mystic wonders
wrought;

(Oh mark the sleepless energies of thought!

Th' adventurous boy that asks his little
share,

And hies from home with many a gossip's
prayer,

Turns on the neighbouring hill, once more to
see

The dear abode of peace and privacy;
And as he turns, the thatch among the trees,
The smoke's blue wreath ascending with the
breeze,

The village-common spotted white with sheep,
The churchyard yews round which his fathers
sleep,

All rouse Reflection's sadly pleasing train,
And oft he looks and weeps, and looks again.

So, when the mild Tyne dared explore
Arts yet untaught, and worlds unknown
before,

And, with the sons of Science, woo'd the gale
That, rising, swell'd their strange expanse of
sail;

So, when he breathed his firm yet fond adieu,
Borne from his leafy hut, his carved canoe,
And all his soul best loved—much tears he
shed,

While each soft scene of summer-beauty fled.
Long o'er the wave a wistful look he cast,
Long watch'd the streaming signal from the
mast;

Till twilight's dewy tints deceived his eye,
And fairy forests fringed the evening sky.

So Scotia's queen, as slowly dawned the day,
Rose on her couch, and gazed her soul away
Her eyes had bless'd the beacon's glimmering height,
That faintly tapp'd the feathery surge with light,
But now the morn with oment hues portray'd
Each castled cliff and brown monastic shade
All touch'd the talisman's resistless spring,
And lo, what busy tribes were instant on the wing!

Thus kindred objects kindred thoughts inspire,

As summer-clouds flash forth electric fire.
And hence this spot gives back the joys of youth,

Warm as the life, and with the mirror's truth.

Hence home-felt pleasure prompts the patriot's sigh;

This makes him wish to live, and dare to die.

For this young Foscari, whose hapless fate
Venice should blush to hear the Muse relate,
When exile wore his blooming years away,
To sorrow's long soliloquies a prey,
When reason, justice, vainly urged his cause,
For thus he roused her sanguinary laws,
Glad to return, though Hope could grant no more,

And chains and torture hail'd him to the shore.

And hence the charm historic scenes impart,

Hence Tiber awes, and Avon melts the heart.
Aerial forms in Tempe's classic vale
Glance through the gloom and whisper in the gale,

In wild Vauluse with love and Laura dwell,
And watch and weep in Eloisa's cell
'Twas ever thus Young Ammon, when he sought

Where Ilum stood, and where Pelides fought,
Sat at the helm himself No meaner hand
Steer'd through the waves, and when he struck the land,

Such in his soul the ardour to explore,
Pelides-like, he leap'd the first ashore.
'Twas ever thus As now at Virgil's tomb
We bless the shade, and bid the verdure bloom.

So Tully paused, amid the wrocks of Time,
On the rude stone to trace the truth sublime;
When at his feet in honour'd dust disclosed,
Th' immortal sage of Syracuse reposed.
And as he long in sweet delusion hung
Where once a Plato taught, a Pindar sung;
Who now but meets him musing, when he roves

His ruin'd Tusculan's romantic groves?
In Rome's great forum, who but hears him roll

His moral thunders o'er the subject soul?

And hence that calm delight the portrait gives

We gaze on every feature till it lives!
Still the fond lover sees the absent maid,
And the lost friend still lingers in his shade!
Say why the pensive widow loves to weep,
When on her knee she rocks her babe to sleep.
Tremblingly still, she lifts his veil to trace
The father's features in his infant face.
The hoary grandsire smiles the hour away,
Won by the raptures of a game at play,
He bends to meet each artless burst of joy,
Forgets his age, and acts again the boy.

What though the iron school of war or awe
Each milder virtue, and each softer grace,
What though the fiend's torpedo-touch arrest
Each gentler, finer impulse of the breast;
Still shall this active principle preside,
And wake the tear to Pity's self denied.

Th' intrepid Swiss, who guards a foreign shore,

Condemned to climb his mountain-cliffs no more,

If chance he hears the song so sweetly wild
Which on those cliffs his infant hours beguiled,

Melts at the long-lost scenes that round him rise,

And sinks a martyr to repentant sighs.

Ask not if courts or camps dissolve the charm

Say why Vespasian loved his Sabine farm?
Why great Navarre, when France and freedom bled,

Sought the lone limits of a forest-shed?

When Dioclesian's self-corrected mind
Th' imperial fascos of a world resign'd,
Say why we trace the labours of his spado
In calm Salona's philosophic shade?

Say, when contentious Charles renounced a throne,

To muse with monks unletter'd and unknown,
What from his soul the parting tribute drew?
What claimed the sorrows of a last action?

The still retreats that soothed his tranquil breast

Ere grandour dazzled, and its cares oppress'd.

Undamp'd by time, the generous instinct glows

Far as Angola's sands, as Zembla's snows;
Glow in the tiger's den, the serpent's nest
On every form of varied life impress'd.

The social tribes its choicest influence hail:
And when the drum beats briskly in the gale,
The war-worn courier charges at the sound,
And with young vigour wheels the pasture round.

Off has the aged tenant of the vale
Lean'd on his staff to lengthen out the tale;
Off have his lips the grateful tribute breathed,

From sire to son with pious zeal bequeathed.
When o'er the blasted heath the day declined,

And on the scathed oak warred the winter-wind;

When not a distant taper's twinkling ray
Gleam'd o'er the fuze to light him on his
way;

When not a sheep-bell soothed his listening
ear,

And the big rain-drops told the tempest near
Then did his horse the homeward track
desory,

The track that shunn'd his sad inquiring
eye;

And win each wavering purpose to relent,
With warmth so mild, so gently violent,
That his charm'd hand the careless rein re-
sign'd,

And doubts and terrors vanish'd from his
mind

Recall the traveller, whose alter'd form
Has borne the buffet of the mountain-storm;
And who will first his fond unpationce meet?
His faithful dog's already at his feet!

Yes, though the porter spurn him from the
door,

Though all that knew him know his face no
more,

His faithful dog shall tell his joy to each,
With that mute eloquence which passes
speech.

And soe, the martyr but returns to die!
Yet who shall bid the watchful servant fly?

The blasts of heaven, the drenching dews of
earth,

The wanton insults of unfeeling muth,
Those, when to guard Misfortune's sacred
grave,

Will firm Fidelity exult to brave.

Led by what chart, transports the timid
dove

The wreaths of conquest or the vows of love?
Say, through the clouds what compass points
her flight?

Monarchs have gazed, and nations bless'd the
sight

Pile rocks on rocks, hid woods and mountains
rise,

Eclipse her native shades, her native skies:
'Tis vain! through ether's pathless wild she
goes,

And lights at last where all her cares repose.

Sweet bird! thy truth shall Harlem's walls
attest,

And unborn ages consecrate thy nest.
When, with the silent energy of grief,

With looks that ask'd, yet dared not hope
relief,

Want with her babes round generous Valour
clung,

To wring the slow surrender from his tongue,
'Twas thine to animate her closing eye;

Alas! 'twas thine perchance the first to die,
Crush'd by her meagre hand when welcomed
from the sky.

Hark! the bee winds her small but mellow
horn

Blithe to salute the sunny smile of morn.
O'er thymy downs she bends her busy course,
And many a stream allures her to its source.

'Tis noon—'tis night. That eye so finely
wrought,

Beyond the search of sense, the soar of
thought,

Now vainly asks the scenes she left behind;
Its orb so full, its vision so confined!

Who guides the patient pilgrim to her cell?

Who bids her soul with conscious triumph
swell?

With conscious truth retrace the mazy clue
Of summer-scents, that charmed her as she
flow?

Hail, Memory, hail! thy universal sign
Guards the least link of Being's glorious
chain

* * *

As the stern grandeur of a Gothic tower
Awees us less deeply in its morning-hour,

Than when the shades of Time sorely fall
On every broken arch and ivied wall,

The tender images we love to trace
Steal from each year a melancholy grace!

And as the sparks of social love expand,
As the heart opens in a foreign land;

And, with a brother's warmth, a brother's
smile,

The stranger greets each native of his isle;
So scenes of life, when present and content,

Stamp but their bolder features on the breast;
Yet not an image, when remotely view'd,

However trivial, and however rude,
But wins the heart, and wakes the social sigh,

With every claim of close affinity!

* * *

Hail, Memory, hail! in thy exhaustless
mine

From age to age unnumber'd treasures shine!
Thought and her shadowy brood thy call obey,

And Place and Time are subject to thy away!
Thy pleasures most we feel when most alone;

The only pleasures we can call our own.
Lighter than air, Hope's summer-vision die,

If but a fleeting cloud obscure the sky;
If but a beam of sober Reason play,

Lo, Fancy's fairy frost-work melts away!
But can the wiles of Art, the grasp of Power,

Snatch the rich relics of a well-spent hour?
These, when the trembling spirit wings her

flight,
Pour round her path a stream of living light;

And gild those pure and perfect realms of
rest.

Where Virtue triumphs, and her sons are
blest!

Samuel Rogers.—Born 1762, Died 1855.

1181.—FROM "HUMAN LIFE."

The lark has sung his carol in the sky,
The bees have humm'd their noontide

lullaby;

Still in the vale the village bells ring round,
Still in Ilwellyn hall the jests resound;

For now the caudle-cup is circling there,
Now, glad at heart, the gossips breathe their
prayer,

And, crowding, stop the cradle to admire
The babe, the sleeping image of his sire
A few short years, and then these sounds
shall hail

The day again, and gladness fill the vale;
So soon the child a youth, the youth a man,
Eager to run the race his fathers ran
Then the huge ox shall yield the broad sil-
loin,

The ale, now brew'd, in floods of amber
shine,

And, basking in the chimney's ample blaze,
'Mid many a tale told of his boyish days,
The nurse shall cry, of all her ills beguiled,
" 'Twas on her knees he sat so oft and
smiled."

And soon again shall music swell the
breeze,
Soon, issuing forth, shall glitter through the
trees

Vestures of nuptial white, and hymns be
sung,
And violets scatter'd round, and old and
young,

In every cottage-porch with garlands green,
Stand still to gaze, and, gazing, bless the
scene,

While, her dark eyes declining, by his side,
Moves in her virgin veil the gentle bride.

And once, alas! nor in a distant hour,
Another voice shall come from yonder tower,
When in dim chambers long black weeds are
seen,

And weeping head where only joy has been,
When, by his children borne, and from his
door,

Slowly departing to return no more,
He rests in holy earth with them that went
before

And such is human life, so gliding on,
It glimmers like a meteor, and is gone!
Yet is the tale, brief though it be, as strange,
As full, methinks, of wild and wond'rous
change,

As any that the wand'ring tribes requiro,
Stretch'd in the desert round their evening
fire;

As any sung of old, in hall or bower,
To minstrel-harps at midnight's witching
hour!

* * *

The day arrives, the moment wish'd and
feared;

The child is born, by many a pang endeared,
And now the mother's ear has caught his cry;
Oh grant the cherub to her asking eye!
He comes—she clasps him. To her bosom
press'd,

He drinks the balm of life, and drops to rest

Her by her smile how soon the stranger
knows!

How soon by his the glad discovery shows!
As to her lips she lifts the lovely boy,

What answering looks of sympathy and joy!
He walks, he speaks. In many a broken
word

His wants, his wishes, and his griefs are
heard,

And ever, ever to her lap he flies,
When rosy Sleep comes on with sweet sur-
prise

Lock'd in her arms, his arms across her flung
(That name most dear for ever on his tongue),
As with soft accents round her neck he clings,
And, cheek to cheek, her lulling song she
sings,

How blest to feel the beatings of his heart,
Breathe his sweet breath, and kiss for him
impart,

Watch o'er his slumbers like the brooding
dove,

And, if she can, exhaust a mother's love!

But soon a nobler task demands her care.

Apart she joins his little hands in prayer,
Telling of Him who sees in secret there!

And now the volume on her knee has caught
His wandering eye—now many a written
thought

Never to die, with many a living sweet,
His moving, murmuring lips endeavour to
repeat

Samuel Rogers — Born 1762, Died 1855

1182 — FROM "THE VOYAGE OF COLUMBUS"

The sails were furl'd; with many a melt-
ing close,

Solemn and slow the evening anthem rose,
Rose to the Virgin 'Twas the hour of day,
When setting sun o'er summer seas display
A path of glory, opening in the west
To golden climes and islands of the blest,
And human voices, on the silent air,
Went o'er the waves in songs of gladness
there!

Chosen of men! 'Twas thine, at noon of
night,

First from the prow to hail the glimmering
light

(Emblem of Truth divine, whose secret ray
Enters the soul and makes the darkness day!):

"Pedro! Rodrigo! there methought it shone!
There—in the west; and now, alas! 'tis
gone!"

'Twas all a dream! we gaze and gaze in
van!

But mark and speak not, there it comes
again!

It moves!—what form unseen, what being
there

With torch-like lustre fires the murky air?
His instincts, passions, say, how like our
own!

Oh! when will day reveal a world unknown?"

Long on the deep the mists of morning lay,
Then rose, revealing as they roll'd away
Half-circling hills, whose everlasting woods
Sweep with their sable skirts the shadowy
floods

And say, when all, to holy transport given,
Embraced and wept as at the gates of Heaven,
Whom one and all of us, repentant, ran,
And, on our faces, bless'd the wondrous man,
Say, was I then deceived, or from the skies
Burst on my ear seraphic harmonies?
"Glory to God!" unnumber'd voices sang,
"Glory to God!" the vales and mountains
rung,

Voices that hail'd creation's primal morn,
And to the shepherds sung a Saviour born
Slowly, bareheaded, through the mist we
bore

The sacred cross, and, kneeling, kiss'd the
shrine

But what a scene was there! Nymphs of
romance,

Youths graceful as the fawn, with eager
glance,

Spring from the glades, and down the alleys
peep,

Then headlong rush, bounding from steep to
steep,

And clap their hands, exclaiming as they run,
"Come and behold the children of the Sun!"

When hark, a signal shot! The voice, it
came

Over the sea in darkness and in flame!

They saw, they heard; and up the highest
hill,

As in a picture, all at once were still!

Creatures so fair, in garments strangely
wrought,

From citadels, with Heaven's own thunder
fraught,

Cluck'd their light footsteps—statue-like they
stood

As worshipp'd forms, the Genii of the Wood!

At length the spell dissolv'd! The warrior's
lance

Rings on the tortoise with wild dissonance!

And see, the regal plumes, the couch of state!

Still where it moves the wise in council wait!

See now borne forth the monstrous mask of
gold,

And ebon chair of many a serpent-fold,

Those now exchanged for gifts that thrice
surpass

The wondrous ring, and lamp, and horse of
brass.

What long-drawn tube transports the gazer
home,

Kindling with stars at noon th' ethereal
dome!

'Tis here and here circles of solid light
charm with another self the cheated sight;

As man to man another self disclose,
That now with terror starts, with triumph
glows!

Then Cora came, the youngest of her race,
And in her hands she hid her lovely face;

Yet oft by stealth a timid glance she cast,
And now with playful stop the mirror pass'd,
Each bright reflection brighter than the last!
And oft behind it flew, and oft before,
The more she search'd, pleased and perplex'd
the more!

And look'd and laugh'd, and blush'd with
quick surprise!

Her lips all mirth, all ecstasy her eyes!

But soon the telescope attracts her view:

And lo, her lover in his light canoe

Rocking, at noon-tide, on the silent sea,

Before her lies! It cannot, cannot be.

Late as he left the shore, she linger'd there,

Till, less and less, he melted into air!

Sigh after sigh steals from her gentle frame,
And say—that murmur—was it not his
name?

She turns, and thinks, and, lost in wild
amaze,

Gazes again, and could for ever gaze!

Samuel Rogers — Born 1762, Died 1855.

1183 — GINEVRA.

If thou shouldst ever come by choice or
chance

To Modena, where still religiously

Among her ancient trophies is preserved

Bologna's bucket (in its chain it hangs

Within that reverend tower, the Guirlandino),

Stop at a palace near the Reggio-gate,

Dwelt in of old by one of the Orsini.

Its noble gardens, terrace above terrace,

And rich in fountains, statues, cypresses,

Will long detain thee; through their arch'd
walks,

Dim at noonday, discovering many a glimpse

Of knights and dames, such as in old romance,

And lovers, such as in heroic song,

Perhaps the two, for groves were their delight,

That in the spring-time, as alone they sat,

Venturing together on a tale of love,

Read only part that day. A summer sun

Sets ere one half is seen, but, ere thou go,

Enter the house—prithce, forget it not—

And look awhile upon a picture there.

'Tis of a lady in her earliest youth,

The very last of that illustrious race,

Done by Zamperini—but by whom I care not.

He who observes it, ere he passes on,

Gazes his fill, and comes and comes again,

That he may call it up, when far away.

She sits, inclining forward as to speak,

Her lips half-open, and her finger up,

As though she said "Beware!" Her vest of
gold

'Broider'd with flowers, and clasp'd from head

to foot,

An emerald-stone in every golden clasp;

And on her brow, fairer than alabaster,

A coronet of pearls. But then her face,

So lovely, yet so arch, so full of mirth,
The overflowings of an innocent heart—
It haunts me still, though many a year has
 fled,
Like some wild melody'

 Alone it hangs
Over a mouldering heir-loom, its companion,
An oaken-chest, half eaten by the worm,
But richly carved by Antony of Trent
With Scripture-stories from the life of Christ ;
A chest that came from Venice, and had held
The ducal robes of some old ancestor
That by the way—it may be true or false—
But don't forget the picture, and thou wilt not,
When thou hast heard the tale they told me
 there.

She was an only child, from infancy
The joy, the pride of an indulgent sire
Her mother dying of the gift she gave,
That precious gift, what else remain'd to him ?
The young Ginevra was his all in life,
Still as she grew, for ever in his sight ;
And in her fifteenth year became a bride,
Marrying an only son, Francesco Doia,
Her playmate from her birth, and her first
 love

Just as she looks there in her bridal dress,
She was all gentleness, all gaiety,
Her pranks the favourite theme of every
 tongue

But now the day was come, the day, the hour ;
Now, frowning, smiling, for the hundredth
 time,

The nurse, that ancient lady, preached de-
 corum ;

And, in the lustre of her youth, she gave
Her hand, with her heart in it, to Francesco

Great was the joy, but at the bridal feast,
When all sat down, the bride was wanting
 there

Nor was she to be found ! Her father cried,
" 'Tis but to make a trial of our love ! "

And fill'd his glass to all ; but his hand
shook,

And soon from guest to guest the panic
spread.

'Twas but that instant she had left Francesco,
Laughing and looking back, and flying still,
Her ivory-tooth unprinted on his finger.

But now, alas ! she was not to be found,
Nor from that hour could anything be guess'd

But that she was not ! Weary of his life,
Francesco flew to Venice, and forthwith
Flung it away in battle with the Turk.

Orsini lived, and long mightst thou have seen
An old man wandering as in quest of some-
 thing,

Something he could not find—he knew not
 what.

When he was gone, the house remained awhile
Silent and tenantless—then went to strangers.

Full fifty years were past, and all forgot,
When on an idle day, a day of search
'Mid the old lumber in the gallery,
That mouldering chest was noticed ; and 'twas
 said

By one as young, as thoughtless as Ginevra,
" Why not remove it from its lurking place ? "
'Twas done as soon as said ; but on the way
It burst, it fell ; and lo, a skeleton,
With here and there a pearl, an emerald-
 stone,

A golden clasp, clasping a shroud of gold !
All else had perished—save a nuptial ring,
And a small seal, her mother's legacy,
Engraven with a name, the name of both,
" Ginevra " There then had she found a
 grave !

Within that chest had she conceal'd herself,
Fluttering with joy, the happiest of the
 happy ;

When a spring-lock that lay in ambush there,
Fasten'd her down for ever !

Samuel Rogers — Born 1762, Died 1855.

1184.—THE SLEEPING BEAUTY.

Sleep on, and dream of Heaven awhile—
Tho' shut so close thy laughing eyes,
Thy rosy lips still wear a smile
And move, and breathe delicious sighs !

Ah, now soft blushes tinge her cheeks
And mantle o'er her neck of snow
Ah, now she murmurs, now she speaks
What most I wish—and fear to know !

She starts, she trembles, and she woops !
Her fair hands folded on her breast .
—And now, how like a saint she sleeps !
A seraph in the realms of rest !

Sleep on secure ! Above controul
Thy thoughts belong to Heaven and thee
And may the secret of thy soul
Remain within its sanctuary !

Samuel Rogers — Born 1762, Died 1855.

1185.—A WISH.

Mine be a cot beside the hill ;
A bee-hive's hum shall soothe my ear ;
A willowy brook that turns a mill,
With many a fall shall linger near.

The swallow, oft, beneath my thatch
Shall twitter from her clay-built nest ;
Oft shall the pilgrim lift the latch
And share my meal, a welcome guest.

Around my ivied porch shall spring
Each fragrant flower that drinks the dew ;
And Lucy, at her wheel, shall sing
In russet-gown and apron blue.

The village-church among the trees,
Where first our marriage-vows were given,
With merry peals shall swell the breeze,
And point with taper spire to Heaven

Samuel Rogers.—Born 1762, Died 1855

1186—AN ITALIAN SONG.

Dear is my little native vale,
The ring-dove builds and murmurs there;
Close by my cot she tells her tale
To every passing villager
The squirrel leaps from tree to tree,
And shells his nuts at liberty.

In orange groves and myrtle bowers,
That breathe a gale of fragrance round,
I charm the fairy-footed hours
With my loved lute's romantic sound;
Of crowns of living laurel weave
For those that win the race at eve.

The shepherd's horn at break of day,
The ballet danced in twilight glade,
The canzonet and roundelay
Sung in the silent greenwood shade:
These simple joys that never fail,
Shall bind me to my native vale.

Samuel Rogers.—Born 1762, Died 1855.

1187.—TO THE BUTTERFLY.

Child of the sun! pursue thy rapturous
flight,
Mingling with her thou lov'st in fields of
light;
And, where the flowers of paradise unfold,
Quaff fragrant nectar from their cups of
gold.
There shall thy wings, rich as an evening
sky,
Expand and shut with silent ecstasy!
Yet wert thou once a worm, a thing that
crept
On the bare earth, then wrought a tomb and
slept
And such is man; soon from his cell of clay
To burst a scrap in the blaze of day.

Samuel Rogers.—Born 1762, Died 1855.

1188—ON A TEAR.

Oh that the chemist's magic art
Could crystallise this sacred treasure!
Long should it glitter near my heart,
A secret source of pensive pleasure.

The little brilliant, ere it fell,
Its lustre caught from Chloe's eye;
Then, trembling, left its coral cell—
The spring of Sensibility!

Sweet drop of pure and pearly light,
In thee the rays of Virtue shine,
More calmly clear, more mildly bright,
Than any gem that gilds the mine.

Beauteous restorer of the soul!
Who ever thou dost bring relief,
When first we feel the rude control
Of Love or Pity, Joy or Grief.

The sage's and the poet's theme,
In every clime, in every age;
Thou charm'st in Fancy's idle dream,
In Reason's philosophic page.

That very law which moulds a tear,
And bids it trickle from its source,
That law preserves the earth a sphere,
And guides the planets in their course.

Samuel Rogers.—Born 1762, Died 1855.

1189—LONDON, 1802.

Milton! thou shouldst be living at this hour;
England hath need of thee, she is a fen
Of stagnant waters, altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
(Of inward happiness). We are selfish men;
(Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.
Thy soul was like a star, and dwelt apart,
Thou hadst a voice whose sound was like the
sea;

Pure as the naked heavens—majestic, free,
So didst thou travel on life's common way
In cheerful godliness; and yet thy heart
The lowliest duties on herself didst lay

Wordsworth.—Born 1770, Died 1850.

1190.—THE WORLD IS TOO MUCH WITH US.

The world is too much with us; late and
soon,
Getting and spending, we lay waste our
powers:

Little we see in nature that is ours;
We have given our hearts away, a sordid
boon!

This sea that bares her bosom to the moon,
The winds that will be howling at all hours,
And are up-gather'd now like sleeping flowers;
For this, for everything, we are out of tune;

It moves us not Great God ! I'd rather be
A pagan suckled in a creed outworn
So might I, standing on this pleasant lea,
Have glimpses that would make me less
forlorn ;

Have sight of Proteus coming from the sea,
Or hear old Triton blow his wreathed horn

Wordsworth.—Born 1770, Died 1850

1191.—ON KING'S COLLEGE CHAPEL,
CAMBRIDGE

Tax not the royal saint with vain expense,
With ill-match'd aims the architect who
plann'd,

Albert labouring for a scanty band
Of white-robed scholars only, this immense
And glorious work of fine intelligence !
Give all thou canst, high Heaven rejects the
lore

Of nicely calculated less or more,
So deem'd the man who fashioned for the
sense

These lofty pillars, spread that branching roof
Self-poised, and scoop'd into ten thousand
cells,

Where light and shade repose, where music
dwells

Lingering—and wandering on, as loath to
die,

Like thoughts whose very sweetness yieldeth
proof

That they were born for immortality

Wordsworth.—Born 1770, Died 1850

1192.—LINES.

My heart leaps up when I behold

A rainbow in the sky

So was it when my life began,

So is it now I am a man,

So be it when I shall grow old,

Or let me die !

The child is father of the man,

And I could wish my days to be

Bound each to each by natural piety.

Wordsworth.—Born 1770, Died 1850.

1193.—LUCY.

She dwelt among the untrodden ways,

Beside the springs of Dove,

A maid whom there were none to praise,

And very few to love

A violet by a mossy stone,

Half hidden from the eye,

Fair as a star when only one

Is shining in the sky.

She lived unknown, and few could know

When Lucy ceased to be ;

But she is in her grave, and oh,

The difference to me !

Wordsworth.—Born 1770, Died 1850

1194.—A PORTRAIT.

She was a phantom of delight

When first she gleam'd upon my sight ;

A lovely apparition, sent

To be a moment's ornament ;

Her eyes as stars of twilight fair,

Like twilight's, too, her dusky hair ;

But all things else about her drawn

From May-time and the cheerful dawn ;

A dancing shape, an image gay,

To haunt, to startle, and waylay.

I saw her upon nearer view,

A spirit, yet a woman too !

Her household motions light and free,

And steps of virgin liberty,

A countenance in which did meet

Sweet records, promises as sweet,

A creature not too bright or good

For human nature's daily food ;

For transient sorrows, simple wiles,

Praise, blame, love, kisses, tears, and smiles

And now I see with eye serene

The very pulse of the machine ;

A being breathing thoughtful breath,

A traveller betwixt life and death .

The reason firm, the temperate will,

Endurance, foresight, strength, and skill,

A perfect woman, nobly planned,

To warn, to comfort, and command ;

And yet a spirit still, and bright,

With something of an angel light

Wordsworth.—Born 1770, Died 1850.

1195.—TINTERN ABBEY

Five years have pass'd, five summers, with
the length

Of five long winters ; and again I hear

Those waters, rolling from their mountain
springs

With a sweet inland murmur (Once again

Do I behold these steep and lofty cliffs,

Which on a wild, secluded scene impress

Thoughts of more deep seclusion, and connect

The landscape with the quiet of the sky.

The day is come when I again repose

Here, under this dark sycamore, and view

These plots of cottage ground, these orchard
tufts,

Which, at this season, with their unripe
fruits,

Are clad in one green hue, and lose them-
selves

Among the woods and copses, nor disturb
The wild green landscape. Once again I see
These hedgerows, hardly hedgerows, little
lines
Of sportive wood run wild, these pastoral
farms
Green to the very door; and wreaths of
smoke
Sent up in silence from among the trees,
With some uncertain notice, as might seem,
Of vagrant dwellers in the houseless woods,
Or of some hermit's cave, where, by his fire,
The hermit sits alone.

Though absent long,
These forms of beauty have not been to me,
As is a landscape to a blind man's eye
But oft, in lonely rooms, and 'mid the dim
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart,
And passing even into my purer mind
With tranquil restoration—feelings, too,
Of unremember'd pleasure, such, perhaps,
As may have had no trivial influence
On that best portion of a good man's life,
His little, nameless, unremember'd acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime, that blessed mood
In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world
Is lighten'd; that serene and blessed mood
In which the affections gently lead us on,
Until the breath of this corporeal frame,
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul.
While with an eye made quiet by the power
Of harmony and the deep power of joy,
We see into the life of things.

If this
Be but a vain belief, yet, oh! how oft,
In darkness, and amid the many shapes
Of joyless daylight, when the fretful star
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart,
How oft in spirit have I turned to thee,
O sylvan Wye!—thou wanderer through the
woods—

How often has my spirit turn'd to thee!
And now, with gleams of half-extinguish'd
thought,
With many recognitions dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again.
While here I stand, not only with the
sense
Of present pleasure, but with pleasing
thoughts
That in this moment there is life and food
For future years. And so I dare to hope,
Though changed, no doubt, from what I was
when first
I came among these hills; when, like a roe,
I bounded o'er the mountains, by the sides

Of the deep rivers, and the lonely streams,
Wherever nature led. more like a man
Flying from something that he dreads, than
one
Who sought the thing he loved. For nature
then
(The coarser pleasures of my boyish days
And their glad annual movements all gone
by)

To me was all in all—I cannot paint
What then I was. The sounding cataract
Haunted me like a passion, the tall rock,
The mountain, and the deep and gloomy
wood,

Their colours and their forms, were then to
me

An appetite; a feeling and a love
That had no need of a remoter charm,
By thought supplied, or any interest
Unborrow'd from the eye. That time is
past,

And all its aching joys are now no more,
And all its dizzy raptures. Not for this
Faint I, nor mourn, nor murmur, other
gifts

Have follow'd, for such loss, I would believe,
Abundant recompense. For I have learn'd
To look on nature, not as in the hour
Of thoughtless youth, but hearing often-
times

The still sad music of humanity,
Nor harsh nor grating, though of ample
power

To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of man;
A motion and a spirit that impels
All thinking things, all objects of all
thought,

And rolls through all things. Therefore am I
still

A lover of the meadows and the woods
And mountains, and of all that we behold
From this green earth; of all the mighty
world

Of eye and ear, both what they half create
And what perceive; well pleased to recognize
In nature, and the language of the sense,
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and
soul

Of all my moral being.

Nor, perchance,
If I were not thus taught, should I the more
Suffer my genial spirits to decay.
For thou art with me here, upon the banks
Of this fair river, thou, my dearest friend,
My dear, dear friend, and in thy voice I
catch

The language of my former heart, and read
My former pleasures in the shooting lights
Of thy wild eyes. Oh! yet a little while

May I behold in thee what I was once,
 My dear, dear sister ! And this prayer I make,
 Knowing that nature never did betray
 The heart that loved her, 'tis her privilege,
 Through all the years of this our life, to lead
 From joy to joy for she can so inform
 The mind that is within us, so impress
 With quietness and beauty, and so feed
 With lofty thoughts, that neither evil
 tongues,
 Rash judgments, nor the sneers of selfish
 men,

Nor greetings where no kindness is, nor all
 The dreary intercourse of daily life,
 Shall e'er prevail against us, or disturb
 Our cheerful faith that all which we behold
 Is full of blessings. Therefore let the moon
 Shine on thee in thy solitary walk,
 And let the misty mountain winds be free
 To blow against thee. and in after years,
 When these wild ostentades shall be matured
 Into a sober pleasure, when thy mind
 Shall be a mansion for all lovely forms,
 Thy memory be as a dwelling-place
 For all sweet sounds and harmonies ; oh !
 then,

If solitude, or fear, or pain, or grief,
 Should be thy portion, with what healing
 thoughts

Of tender joy wilt thou remember me,
 And these my exhortations ! Nor, perchance,
 If I should be where I no more can hear
 Thy voice, nor catch from thy wild eyes these
 gleams

Of past existence, wilt thou then forget
 That on the banks of this delightful stream
 We stood together ; and that I, so long
 A worshipper of nature, hither came,
 Unwearied in that service rather say
 With warmer love, oh ! with far deeper zeal
 Of holier love Nor wilt thou then forget,
 That after many wanderings, many years
 Of absence, these steep woods and lofty cliffs,
 And this green pastoral landscape, were to
 me

More dear, both for themselves and for thy
 sake

Wordsworth.—Born 1770, Died 1850.

1196.—TO A HIGHLAND GIRL.

Sweet Highland girl ! a very shower
 Of beauty is thy earthly dower !
 Twice seven consenting years have shed
 Their utmost bounty on thy head
 And those gray rocks ; that household lawn,
 Those trees, a veil just half withdrawn,
 This fall of water, that doth make
 A murmur near the silent lake ;
 This little bay, a quiet road
 That holds in shelter thy abode—
 In truth, unfolding thus, ye seem
 Like something fashion'd in a dream ;

Such forms as from their covert peep
 When earthly cares are laid asleep !
 Yet, dream or vision as thou art,
 I bless thee with a human heart :
 God shield thee to thy latest years !
 I neither know thee nor thy peers ;
 And yet my eyes are fill'd with tears.

With earnest feeling I shall pray
 For thee when I am far away :
 For never saw I men or face,
 In which more plainly I could trace
 Benignity and home-bred sense
 Rapening in perfect innocence.
 Here scatter'd, like a random seed,
 Remote from men, thou dost not need
 Th' embarras'd look of thy distress
 And maidenly shamedfacedness :
 Thou wear'st upon thy forehead clear
 The freedom of a mountaineer :
 A face with gladness overspread !
 Soft smiles, by human kindness bro'd !
 And seemliness complete, that sways
 Thy courtesies, about thee plays,
 With no restraint, but such as springs
 From quick and eager visitings
 Of thoughts that lie beyond the reach
 Of thy few words of English speech :
 A bondage sweetly brook'd, a strife
 That gives thy gestures grace and life !
 So have I, not unmoved in mind,
 Seen birds of tempest-loving kind,
 Thus beating up against the wind.

What hand but would a garland cull
 For thee who art so beautiful ?
 O happy pleasure ! here to dwell
 Beside thee in some heathy dell ;
 Adopt your homely ways, and dress
 A shepherd, thou a shepherdess !
 But I could frame a wish for thee
 More like a grave reality
 Thou art to me but as a wave
 Of the wild sea, and I would have
 Some clam upon thee, if I could,
 Though but of common neighbourhood.
 What joy to hear thee, and to see !
 Thy elder brother I would be—
 Thy father—anything to thee !

Now thanks to Heaven ! that of its grace
 Hath led me to this lonely place.
 Joy have I had, and going hence,
 I bear away my recompense.
 In spots like these it is we prize
 Our memory, feel that she hath eyes.
 Then, why should I be loath to stir ?
 I feel this place was made for her ;
 To give new pleasure like the past,
 Continued long as life shall last.
 Nor am I loath, though pleased at heart,
 Sweet Highland girl ! from thee to part,
 For I, methinks, till I grow old,
 As fair before me shall behold,
 As I do now, the cabin small,
 The lake, the bay, the waterfall ;
 And thee, the spirit of them all !

Wordsworth.—Born 1770, Died 1850.

1197.—AN OLD MAN'S REFLECTIONS.

Down to the vale this water steers,
How merrily it goes!
'Twill murmur on a thousand years,
And flow as now it flows.

And here, on this delightful day,
I cannot choose but think
How oft, a vigorous man, I lay
Beside the fountain's brink.

My eyes are dim with childish tears,
My heart is idly stirr'd;
For the same sound is in my ears
Which in those days I heard.

Thus fares it still in our decay,
And yet, the wiser mind
Mourns less for what age takes away,
Than what it leaves behind.

The Blackbird in the summer trees,
The Lark upon the hill,
Let loose their carols when they please,
Are quot when they will.

With Nature never do they wage
A foolish strife, they see
A happy youth, and their old age
Is beautiful and free.

But we are press'd with heavy laws;
And, often glad no more,
We wear a face of joy, because
We have been glad of yore.

Wordsworth.—Born 1770, Died 1850.

1198.—ODE.

INTIMATIONS OF IMMORTALITY FROM
RECOLLECTIONS OF EARLY CHILDHOOD.

There was a time when meadow, grove, and
stream,

The earth, and every common sight,
To me did seem

Apparall'd in celestial light,
The glory and the freshness of a dream.

It is not now as it hath been of yore,—
Turn wheresoe'er I may,

By night or day,
The things which I have seen I now can see
no more!

The Rainbow comes and goes,
And lovely is the Rose,
The Moon doth with delight

Look round her when the heavens are bare;
Waters on a starry night

Are beautiful and fair,
The sunshine is a glorious birth;—
But yet I know, where'er I go,
That there hath pass'd away a glory from the
earth.

* * * *

Ye blessed creatures, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your
jubilee;

My heart is at your festival,
My head hath its coronal,
The fulness of your bliss I feel,—I feel it
all.

Oh, evil day! if I were sullen,
While the earth herself is adorning,

This sweet May-morning,
And the children are pulling,
On every side,

In a thousand valleys far and wide,
Fresh flowers; while the sun shines
warm,

And the Babe leaps up on his mother's arm.

I hear, I hear, what joy I hear!

—But there's a tree, of many one,
A single field which I have look'd upon,
Both of them speak of something that is
gone,

The Pansy at my feet

Doth the same tale repeat.

Whither is fled the visionary gleam?
Where is it now, the glory and the dream?

Our birth is but a sleep and a forgetting:
The soul that rises with us, our life's star,
Hath had elsewhere its setting,

And cometh from afar;

Not in entire forgetfulness,

And not in utter nakedness,

But, trailing clouds of glory, do we come

From God, who is our home

Heaven has about us in our infancy!

Shades of the prison-house begin to close

Upon the growing Boy,

But he beholds the light, and whence it flows,

He sees it in his joy;

The Youth, who daily farther from the east

Must travel, still is Nature's priest,

And by the vision splendid

Is on his way attended;

At length the Man perceives it die away,

And fades into the light of common day.

Earth fills her lap with pleasures of her own;

Yearnings she hath in her natural kind,

And, even with something of a mother's
mind,

And no unworthy aim,

The homely nurse doth all she can

To make her foster-child, her inmate man,

Forget the glories he hath known,

And that imperial palace whence he came

* * * *

The thought of our past years in me doth
breed

Perpetual benedictions. not indeed

For that which is most worthy to be blest;

Delight and liberty, the simple creed

Of childhood, whether busy or at rest,

With new-fledged hope still fluttering in his
breast.—

Not for these I raise
The songs of thanks and praise ;
But for those obstinate questionings
Of sense and outward things,
Fallings from us, vanishings ;
Blank misgivings of a creature
Moving about in worlds not realised,
High instincts, before which our mortal
nature

Did tremble, like a guilty thing surprised !
But for those first affections,
Those shadowy recollections,

Which, be they what they may,
Are yet the fountain light of all our day,
Are yet a master light of all our seeing,
Uphold us—cherish—and have power to
make

Our noisy years seem moments in the being
Of the eternal silence truths that wake
To perish never,

Which neither listlessness, nor mad en-
deavour,

Nor man, nor boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy
Hence, in a season of calm weather,

Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither ;

Can in a moment travel thither,—
And see the children sport upon the shore,
And hear the mighty waters rolling evermore

Then, sing, ye birds, sing, sing a joyous song !
And let the young lambs bound
As to the tabor's sound !

We, in thought, will join your throng
Ye that pipe and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May !

What though the radiance which was once so
bright

Be now for ever taken from thy sight,—
Though nothing can bring back the hour
Of splendour in the grass, of glory in the
flower,

We will grieve not, rather find
Strength in what remains behind,
In the primal sympathy,
Which, having been, must ever be,
In the soothing thoughts that spring
Out of human suffering,
In the faith that looks through
death,

In years that bring the philosophic mind.

And oh, ye fountains, meadows, hills, and
groves,

Think not of any severing of your loves !
Yet in my heart of hearts I feel your might ;
I only have relinquish'd one delight,
To live beneath your more habitual sway
I love the brooks, which down their channels
fret,

Even more than when I tripp'd lightly as
they,

The innocent brightness of a new-born day
Is lovely yet ;

The clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality,
Another race hath been, and other palms are
won

Thanks to the human heart by which we
live ;

Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can
give

Thoughts that do often lie too deep for tears

Wordsworth—Born 1770, Died 1850

1199.—YARROW VISITED.

And is this Yarrow ?—this the stream
Of which my fancy cherished,
So faithfully, a waking dream ?
An image that hath perish'd !
Oh that some minstrel's harp were near,
To utter notes of gladness,
And chase this silence from the air,
That fills my heart with sadness !

Yet why ?—a silvery current flows
With uncontroll'd meanderings ;
Nor have those eyes by greener lull-
Been soothed, in all my wanderings
And, through her depths, Saint Mary's Lake
Is visibly delighted ;
For not a feature of those hills
Is in the murmur slighted.

A blue sky bonds o'er Yarrow Vale,
Save where that pearly whiteness
Is round the rising sun diffused,
A tender hazy brightness,
Mild dawn of promise ! that excludes
All profitless dejection ;
Though not unwilling here to admit
A pensive recollection.

Where was it that the famous flower
Of Yarrow Vale lay bleeding ?
His bed perchance was yon smooth mound
On which the herd is feeding :
And haply from this crystal pool,
Now peaceful as the morning,
The water-wraith ascended thrice,
And gave his doleful warning.

Delicious is the lay that sings
The haunts of happy lovers,
The path that leads them to the grove,
The leafy grove that covers.
And pity sanctifies the verse
That pants, by strength of sorrow,
The unconquerable strength of love ;
Bear witness, rueful Yarrow !

But thou, that didst appear so fair
To fond imagination,

Dost rival in the light of day
Her delicate creation—
Meek loveliness is round thee spread,
A softness still and holy,
The grace of forest charms decay'd,
And pastoral melancholy

That region left, the vale unfolds
Ruch groves of lofty stature,
With Yarrow winding through the pomp
Of cultivated nature;
And, rising from those lofty groves,
Behold a ruin hoary!
The shatter'd front of Newark's towers,
Renown'd in border story

Fair scenes for childhood's opening bloom,
For sportive youth to stray in,
For manhood to enjoy his strength,
And age to wear away in!
Yon cottage seems a bower of bliss,
It promises protection
To studious ease, and generous cares,
And every chaste affection!

How sweet on this autumnal day,
The wild wood's fruits to gather,
And on my true love's forehead plant
A crest of blooming heather!
And what if I enwreath'd my own!
'Twere no offence to reason,
The sober hills thus deck their brows
To meet the wintry season

I see—but not by sight alone,
Loved Yarrow, have I won thee,
A ray of fancy still survives—
Her sunshine plays upon thee!
Thy ever youthful waters keep
A course of lively pleasure,
And glad some notes my lips can breathe,
Accordant to the measure

The vapours linger round the heights,
They melt—and soon must vanish;
One hour is thine, nor more is mine—
Sad thought! which I would banish,
But that I know, where'er I go,
Thy genuine image, Yarrow!
Will dwell with me—to heighten joy,
And cheer my mind in sorrow

Wordsworth.—Born 1770, Died 1850.

1200.—TO A DISTANT FRIEND.

Why art thou silent? Is thy love a plant
Of such weak fibre that the treacherous air
Of absence withers what was once so fair?
Is there no debt to pay, no boon to grant?

Yet have my thoughts for thee been vigilant,
Bound to thy service with unceasing care—
The mind's least generous wish a mendicant
For nought but what thy happiness could
spare.

Speak!—though this soft warm heart, once
free to hold

A thousand tender pleasures, thine and mine,
Be left more desolate, more dreary cold

Than a forsaken bird's-nest fill'd with snow
'Mid its own bush of leafless eglantine—
Speak, that my torturing doubts their end
may know!

Wordsworth.—Born 1770, Died 1850.

1201.—TO THE SKYLARK.

Ethereal minstrel! pilgrim of the sky!
Dost thou despise the earth where cares
abound?

Or while the wings aspire, are heart and eye
Both with thy nest upon the dewy ground?
Thy nest which thou canst drop into at will,
Those quivering wings composed, that music
still!

To the last point of vision, and beyond
Mount, daring warbler!—that love-prompted
strain

—'Twixt thee and thine a never-failing bond—
Thrills not the less the bosom of the plain.

Yet might'st thou seem, proud privilege! to
sing

All independent of the leafy Spring

Leave to the nightingale her shady wood;
A privacy of glorious light is thine,
Whence thou dost pour upon the world a
flood

Of harmony with instinct more divine;
Type of the wise, who soar, but never roam—
True to the kindred points of Heaven and
Home!

Wordsworth.—Born 1770, Died 1850.

1202.—TO THE CUCKOO.

O blithe new-comer! I have heard,
I hear thee and rejoice.

O Cuckoo! shall I call thee bird,
Or but a wandering Voice?

While I am lying on the grass
Thy twofold shout I hear;
From hill to hill it seems to pass,
At once far off and near.

Though babbling only to the vale
Of sunshine and of flowers,
Thou bringest unto me a tale
Of visionary hours.

Thrice welcome, darling of the Spring!
Even yet thou art to me
No bird, but an invisible thing
A voice, a mystery;

The same whom in my school-boy days
I listen'd to, that City
Which made me look a thousand ways
In bush, and tree, and sky.

To seek thee did I often rove
Through woods and on the green,
And thou wert still a hope, a love,
Still long'd for, never seen!

And I can listen to thee yet;
Can he upon the plain
And listen, till I do beget
That golden time again.

O bless'd bird! the earth we pace
Again appears to be
An unsubstantial, fairy place
That is fit home for Thee!

Wordsworth.—Born 1770, Died 1850.

1203—COMPOSED AT NEIDPATH CASTLE, THE PROPERTY OF LORD QUEENSBERRY, 1803.

Degenerate Douglas! O the unworthy lord!
Whom mere despite of heart could so far please
And love of havoc (for with such disease
Fame taxes him) that he could send forth word

To level with the dust a noble horde,
A brotherhood of venerable trees,
Leaving an ancient dome and towers like these
Beggard and outraged!—Many hearts deplored

The fate of those old trees; and oft with pain
The traveller at this day will stop and gaze
On wrongs, which Nature scarcely seems to heed—

For shelter'd places, bosoms, nooks, and bays,
And the pure mountains, and the gentle Tweed,
And the green silent pastures, yet remain.

Wordsworth.—Born 1770, Died 1850

1204.—UPON WESTMINSTER BRIDGE.
Sept. 3, 1802.

Earth has not anything to show more fair—
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth like a garment wear

The beauty of the morning—silent, bare,
Ships, towers, domes, theatres, and temples lie

Open unto the fields, and to the sky,
All bright and glittering in the smokeless air.

Never did sun more beautifully steep
In his first splendour valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!

The river glideth at his own sweet will—
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

Wordsworth.—Born 1770, Died 1850.

1205.—ADMONITION TO A TRAVELLER.

Yes, there is holy pleasure in thine eye!
—The lovely cottage in the guardian nook
Hath starr'd thee deeply; with its own dear brook,
Its own small pasture, almost its own sky!

But covet not the abode—O do not sigh
As many do, repining while they look;
Intruders who would tear from Nature's book
This precious leaf with harsh impiety—

—Think what the home would be if it were thine,
Even thine, though few thy wants!—Roof,
window, door,
The very flowers are sacred to the Poor,

The roses to the porch which they entwine
Yea, all that now enchants thee, from the day
On which it should be touch'd would melt away!

Wordsworth.—Born 1770, Died 1850.

1206—THE REAPER.

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself,
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain,
O listen! for the vale profound
Is overflowing with the sound.

No nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands
No sweeter voice was ever heard
In spring-time from the cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings?
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again!

Whate'er the theme, the maiden sang
As if her song could have no ending,
I saw her singing at her work,
And o'er the sickle bending;
I listen'd till I had my fill;
And as I mounted up the hill
The music in my heart I bore
Long after it was heard no more.

Wordsworth.—Born 1770, Died 1850.

1207.—THE DAFFODILS.

I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretch'd in never-ending line
Along the margin of a bay.
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Out-did the sparkling waves in glee:—
A Poet could not but be gay
In such a jocund company!
I gazed—and gazed—but little thought
What wealth the show to me had brought;

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude,
And then my heart with pleasure fills,
And dances with the daffodils

Wordsworth.—Born 1770, Died 1850.

1208.—TO THE DAISY

With little here to do or see
Of things that in the great world be,
Sweet Daisy! oft I talk to thee
For thou art worthy,
Thou unassuming commonplace
Of Nature, with that homely face,
And yet with something of a grace
Which love makes for thee!

Oft on the dappled turf at ease
I sit and play with smiles,
Loose types of things through all degrees,
Thoughts of thy raising;
And many a fond and idle name
I give to thee, for praise or blame,
As is the humour of the game,
While I am gazing.

A nun demure, of lowly port,
Or sprightly maiden, of Love's court,
In thy simplicity the sport
Of all temptations;
A queen in crown of rubies drest;
A starvelling in a scanty vest;
Are all, as seems to suit thee best,
Thy appellations.

A little Cyclops, with one eye
Staring to threaten and defy,
That thought comes next—and instantly
The freak is over,
The shape will vanish, and behold!
A silver shield with boss of gold
That spreads itself, some fairy bold
In fight to cover.

I see thee glittering from afar—
And then thou art a pretty star,
Not quite so fair as many are
In heaven above thee!
Yet like a star, with glittering crest,
Self-poised in air thou seem'st to rest;—
May peace come never to his nest
Who shall reprove thee!

Sweet flower! for by that name at last
When all my reveries are past
I call thee, and to that cleave fast,
Sweet silent Creature!
That breath'st with me in sun and air,
Do thou, as thou art wont, repair
My heart with gladness, and a share
Of thy meek nature!

Wordsworth.—Born 1770, Died 1850.

1209.—BY THE SEA.

It is a beauteous evening, calm and free;
The holy time is quiet as a nun
Breathless with adoration; the broad sun
Is sinking down in its tranquillity,

The gentleness of heaven is on the Sea—
Listen! the mighty being is awake,
And doth with his eternal motion make
A sound like thunder—everlastingly.

Dear child! dear girl! that walk'st with me
here,
If thou appear untouch'd by solemn thought
Thy nature is not therefore less divine:

Thou hast in Abraham's bosom all the year,
And worship'st at the Temple's inner shrine,
God being with thee when we know it not.

Wordsworth.—Born 1770, Died 1850.

1210.—TO SLEEP.

A flock of sheep that lazily pass by
One after one; the sound of rain, and bees

Murmuring; the fall of rivers, winds and
seas,
Smooth fields, white sheets of water, and pure
sky;—

I've thought of all by turns, and still I lie
Sleepless, and soon the small birds' melodies
Must hear, first utter'd from my orchard trees,
And the first cuckoo's melancholy cry.

Even thus last night, and two nights more I
lay

And could not win thee, Sleep! by any
stealth

So do not let me wear to-night away
Without Thee what is all the morning's
wealth?

Come, blessed barrier between day and day,
Dear mother of fresh thoughts and joyous
health!

Wordsworth.—Born 1770, Died 1850

1211.—WRITTEN IN EARLY SPRING.

I heard a thousand blended notes
While in a grove I sat reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind

To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What Man has made of Man

Through primrose tufts, in that sweet bower,
The periwinkle trail'd its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes

The birds around me hop'd and play'd,
Their thoughts I cannot measure—
But the least motion which they made
It seem'd a thrill of pleasure

The budding twigs spread out their fan
To catch the breezy air,
And I must think, do all I can,
That there was pleasure there

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What Man has made of Man?

Wordsworth.—Born 1770, Died 1850.

1212.—THE TWO APRIL MORNINGS.

We walk'd along, while bright and red
Uprose the morning sun;
And Matthew stopp'd, he look'd, and said
"The will of God be done!"

A village schoolmaster was he,
With hair of glittering gray;
As blithe a man as you could see
On a spring holiday.

And on that morning, through the grass
And by the steaming rills,
We travell'd merrily, to pass
A day among the hills

"Our work," said I, "was well begun;
Then, from thy breast what thought,
Beneath so beautiful a sun,
So sad a sigh has brought?"

A second time did Matthew stop,
And fixing still his eye
Upon the eastern mountain-top,
To me he made reply:

"Yon cloud with that long purple cleft
Brings fresh into my mind
A day like this, which I have left
Full thirty years behind.

And just above yon slope of corn
Such colours, and no other,
Were in the sky that April morn
Of this the very brother.

With rod and line I sued the sport
Which that sweet season gave,
And coming to the church stopp'd short
Beside my daughter's grave

Nine summers had she scarcely seen,
The pride of all the vale,
And then she sang—she would have been
A very nightingale.

Six feet in earth my Emma lay;
And yet I loved her more—
For so it seem'd,—than till that day
I e'er had loved before

And turning from her grave, I met
Beside the churchyard yew
A blooming Girl, whose hair was wet
With points of morning dew.

A basket on her head she bore,
Her brow was smooth and white—
To see a child so very fair,
It was a pure delight!

No fountain from its rocky cave
E'er tripp'd with foot so light,
She seem'd as happy as a wave
That dances on the sea.

There came from me a sigh of pain
Which I could ill confine;
I look'd at her, and look'd again:
And did not wish her mine!"

—Matthew is in his grave, yet now
Methinks I see him stand,
As at that moment, with a bough
Of wilding in his hand.

Wordsworth.—Born 1770, Died 1850.

1213.—THE WIDOWED MOTHER.

I.

How beautiful is night !
 A dewy freshness fills the silent air,
 No mist obscures, nor cloud, nor speck, nor
 stain,
 Breaks the sereno of heaven ·
 In full-orb'd glory, yonder moon divine
 Rolls through the dark-blue depths
 Beneath her steady ray
 The desert-circle spreads,
 Like the round ocean, girdled with the sky.
 How beautiful is night !

II.

Who, at this untimely hour,
 Wanders o'er the desert sands ?
 No station is in view,
 Nor palm-grove islanded amid the waste.
 The mother and her child,
 The widow'd mother and the fatherless boy,
 They, at this untimely hour,
 Wander o'er the desert sands.

III.

Alas ! the setting sun
 Saw Zennab in her bliss,
 Hodeirah's wife beloved,
 The fruitful mother late,
 Whom, when the daughters of Arabia named,
 They wish'd their lot like hers
 She wanders o'er the desert sands
 A wretched widow now,
 The fruitful mother of so fair a race ;
 With only one preserved,
 She wanders o'er the wilderness.

IV.

No tear relieved the burden of her heart,
 Stunn'd with the heavy woo, she felt like one
 Half-wakened from a midnight dream of blood.
 But sometimes, when the boy
 Would wet her hand with tears,
 And, looking up to her fix'd countenance,
 Sob out the name of Mother, then did she
 Utter a feeble groan
 At length, collecting, Zennab turn'd her eyes
 To Heaven, exclaiming, " Prais'd be the Lord !
 He gave, He takes away !
 The Lord our God is good ! "

Robert Southey.—Born 1774, Died 1843.

1214.—A MOONLIGHT SCENE.

How calmly, gliding through the dark blue
 sky,
 The midnight moon ascends ! Her placid
 beams,
 Through thinly-scatter'd leaves, and boughs
 grotesque,

Mottle with mazy shades the orchard slope ;
 Here o'er the chestnut's fretted foliage, gray
 And massy, motionless they spread ; here
 shine
 Upon the crags, deepening with blacker
 night
 Their chasms. and there the glittering argen-
 try
 Ripples and glances on the confluent streams.
 A lovelier, purer light than that of day
 Rests on the hills, and oh ! how awfully,
 Into that deep and tranquil firmament,
 The summits of Aeusora rise serene !
 The watchman on the battlements partakes
 The stillness of the solemn hour, he feels
 The silence of the earth, the endless sound
 Of flowing water soothes him ; and the stars,
 Which in that brightest moonlight well nigh
 quench'd,
 Scarce visible, as in the utmost depth
 Of yonder sapphire infinite, are seen,
 Draw on with elevating influence
 Towards eternity the attemper'd mind.
 Musing on worlds beyond the grave, he
 stands,
 And to the Virgin Mother silently
 Breathes forth her hymn of praise.

Robert Southey —Born 1774, Died 1843.

1215.—THE HOLLY TREE

Oh, Reader ! hast thou ever stood to see
 'The Holly Tree ?
 The eye that contemplates it well perceives
 Its glossy leaves,
 Order'd by an Intelligence so wise,
 As might confound the Atheist's sophistries.

Below, a circling fence, its leaves are seen
 Wrinkled and keen,
 No grazing cattle through their prickly round
 Can reach to wound,
 But, as they grow where nothing is to fear,
 Smooth and unarm'd the pointless leaves
 appear.

I love to view these things with curious eyes,
 And moralize ;
 And in this wisdom of the Holly Tree
 Can embloms see,
 Wherewith perchance to make a pleasant
 rhyme,
 One which may profit in the after-time.

Thus, though abroad perchance I might
 appear
 Harsh and austere ;
 To those, who on my leisure would intrude,
 Reserved and rude, —
 Gentle at home amid my friends I'd be,
 Like the hush leaves upon the Holly Tree.

And should my youth, as youth is apt, I
know,
Some harshness show,
All vain asperities I day by day
Would wear away,
Till the smooth temper of my age should be
Like the high leaves upon the Holly Tree.

And as when all the summer trees are seen
So bright and green,
The Holly leaves a sober hue display
Less bright than they;
But, when the bare and wintry woods we
see,
What then so cheerful as the Holly Tree?

So serious should my youth appear among
The thoughtless throng;
So would I seem amid the young and gay
More grave than they,
That in my age as cheerful I might be
As the green winter of the Holly Tree.

Robert Southey — Born 1774, Died 1843.

1216.—THE ALDERMAN'S FUNERAL.

This man of half a million
Had all these public virtues which you praise—
But the poor man rung never at his door,
And the old beggar, at the public gate,
Who, all the summer long, stands hat in
hand,

He knew how vain it was to lift an eye
To that hard face Yet he was always found
Among your ten and twenty pound subscribers,
Your benefactors in the newspapers
His alms were money put to interest
In the other world,—donations to keep open
A running charity account with Heaven,—
Retaining fees against the Last Assizes,
When, for the trusted talents, strict account
Shall be required from all, and the old Arch-
Lawyer

Plead his own cause as plaintiff

* * * * *
Who should lament for him, Sir, in whose
heart

Love had no place, nor natural charity?
The parlour spaniel, when she heard his step,
Rose slowly from the hearth, and stole aside
With creeping pace, she never raised her
eyes

To woo kind words from him, nor laid her
head

Upraised upon his knee, with fondling whine.
How could it be but thus? Arithmetic
Was the sole science he was ever taught,
The multiplication-table was his Creed,
His Pater-noster, and his Decalogue.

When yet he was a boy, and should have
breathed

The open air and sunshine of the fields,
To give his blood its natural spring and play,

He, in a close and dusky counting-house,
Smoke-dried, and sear'd, and shrivell'd up his
heart.

So, from the way in which he was train'd up,
His feet departed not, he toil'd and mou'd,
Poor muckworm! through his three-score
years and ten,

And when the earth shall now he shovell'd on
him,

If that which served him for a soul were still
Within its husk, 'twould still be dirt to dirt.

Robert Southey — Born 1774, Died 1843.

1217.—LOVE.

They say who tell us Love can die.

With life all other passions fly,
All others are but vanity.

In Heaven Ambition cannot dwell,
Nor Avance in the vaults of Heaven.

Earthly, those passions are of earth,
They perish where they have their birth:

But Love is indestructible

Its holy flame for ever burneth,

From Heaven it came, to Heaven returneth;

Too oft on earth a troubled guest,

At times deceived, at times oppress'd,

It here is tried and purified,

Then hath in Heaven its perfect rest:

It soweth here with toil and care,

But the harvest time of Love is there.

Robert Southey.—Born 1774, Died 1843.

1218.—THE MISER'S MANSION.

Thou mouldering mansion, whose embattled
side

Shakes as about to fall at every blast,

Once the gay pile of splendour, wealth, and
pride,

But now the monument of grandeur past.

Fallen fabric! pondering o'er thy time-traced
walls,

Thy mouldering, mighty, melancholy state;

Each object to the musing mind recalls

The sad vicissitudes of varying fate.

Thy tall towers tremble to the touch of time,
The rank weeds rustle in thy spacious
courts;

Fill'd are thy wide canals with loathly slime,
Where, battering undisturb'd, the foul lead
sports.

Deep from her dismal dwelling yells the owl,
The shrill bat flits around her dark retreat,
And the hoarse daw, when loud the tempests
howl,

Screams as the wild winds shake her secret
seat

'Twas here Avaro dwelt, who daily told
His useless heaps of wealth in selfish joy ;
Who loved to ruminate o'er hoarded gold,
And had those stores he dreaded to employ.

In vain to him benignant Heaven bestow'd
The golden heaps to render thousands blest,
Smooth ag'd ponury's laborious road,
And heal the sorrows of affliction's breast

For, like the serpent of romance, he lay
Sleepless and stern to guard the golden
sight ;
With ceaseless care he watch'd his heaps by
day,
With ceaseless fears he agonized by night.

Ye honest rustics, whose diurnal toil
Enrich'd the ample fields this churl possess ;
Say, ye who paid to him the annual spoil,
With all his riches, was Avaro blest ?

Rose he, like you, at morn, devoid of fear,
His anxious vigils o'er his gold to keep ?
Or sunk he, when the noiseless night was near,
As calmly on his couch of down to sleep ?

Thou wretch ! thus curst with poverty of soul,
What boot to thee the blessings fortune
gave ?

What boots thy wealth above the world's
control,
If riches doom their churlish lord a slave ?

Chill'd at thy presence grew the stately halls,
Nor longer echoed to the song of mirth ;
The hand of art no more adorn'd thy walls,
Nor blazed with hospitable fires the hearth.

On well-worn hinges turns the gate no more,
Nor social friendship hastes the friend to
meet ;

Nor, when the accustom'd guest draws near
the door,
Run the glad dogs, and gambol round his
foot

Sullen and stern Avaro sat alone,
In anxious wealth amid the joyless hall,
Nor heeds the chilly hearth with moss o'er-
grown,
Nor sees the green slime mark the moulder-
ing wall.

For desolation o'er the fabric dwells,
And time, on restless pinion, hurried by ;
Loud from her chimney'd seat the night-bird
yells,
And through the shatter'd roof descends the
sky.

Thou melancholy mansion ! much mine eye
Delights to wander o'er thy sullen gloom,
And mark the dew from yonder turret fly,
And muse how man himself creates his
doom.

For here, had justice reign'd, had pity known
With genial power to sway Avaro's breast,
These treasured heaps which fortune made his
own,
By aiding misery might himself have blest.

And charity had oped her golden store,
To work the gracious will of Heaven intent,
Fed from her superfluous the craving poor,
And paid adversity what Heaven had lent.

Then had thy turrets stood in all their state,
Then had the hand of art adorn'd thy wall,
Swift on its well-worn hinges turn'd the gate,
And friendly converse cheer'd the echoing
hall.

Then had the village youth at vernal hour
Hung round with flowery wreaths thy
friendly gate,
And blest in gratitude that sovereign power
That made the man of mercy good as great.

The traveller then to view thy towers had
stood,
Whilst babes had lis'd their benefactor's
name,
And call'd on Heaven to give thee every good,
And told abroad thy hospitable fame.

In every joy of life the hours had fled,
Whilst tune on downy pinions hurried by,
'Till age with silver hairs had crown'd thy head,
Wear'd from the world, and taught thee
how to die.

And, as thy liberal hand had shower'd around
The ample wealth by lavish fortune given,
Thy parted spirit had that justice found,
And angels hymn'd the rich man's soul to
heaven.

Robert Southey.—Born 1774, Died 1843.

1219.—AFTER BLENHEIM.

It was a summer evening,
Old Kaspar's work was done,
And he before his cottage door
Was sitting in the sun ;
And by him sported on the green
His little grandchild Wilhelmus

She saw her brother Peterkin
Roll something large and round
Which he beside the rivulet
In playing there had found
He came to ask what he had found,
That was so large and smooth and round.

Old Kaspar took it from the boy,
Who stood expectant by,
And then the old man shook his head,
And with a natural sigh
" 'Tis some poor fellow's skull," said he,
" Who fell in the great victory."

"I find them in the garden,
For there's many here about;
And often when I go to plough
The ploughshare turns them out
For many thousand men," said he,
"Were slain in that great victory"

"Now tell us what 'twas all about,"
Young Peterkin he cries,
And little Wilhelmine looks up
With wonder-waiting eyes,
"Now tell us all about the war,
And what they fought each other for"

"It was the English," Kaspar cried,
"Who put the French to rout,
But what they fought each other for
I could not well make out
But everybody said," quoth he,
"That 'twas a famous victory"

My father lived at Blenheim then,
Yon little stream hard by,
They burnt his dwelling to the ground,
And he was forced to fly
So with his wife and child he fled,
Nor had he where to rest his head.

With fire and sword the country round
Was wasted far and wide,
And many a childing mother then
And newborn baby died
But things like that, you know, must be
At every famous victory

They say it was a shocking sight
After the field was won,
For many thousand bodies here
Lay rotting in the sun
But things like that, you know, must be
After a famous victory

Great praise the Duke of Marlbro' won
And our good Prince Eugene"
"Why 'twas a very wicked thing!"
Said little Wilhelmine
"Nay nay . . . my little girl," quoth he,
"It was a famous victory"

And everybody praised the Duke
Who this great fight did win"
"But what good came of it at last?"
Quoth little Peterkin
"Why that I cannot tell," said he,
"But 'twas a famous victory."

Robert Southey.—Born 1774, Died 1843.

1220.—THE SCHOLAR.

My days among the Dead are past,
Around me I behold,
Where'er these casual eyes are cast,
The mighty minds of old
My never failing friends are they,
With whom I converse day by day

With them I take delight in weal
And seek relief in woe,
And while I understand and feel
How much to them I owe,
My cheeks have often been bedew'd
With tears of thoughtful gratitude.

My thoughts are with the Dead, with them
I live in long-past years,
Their virtues love, their faults condemn,
Partake their hopes and fears,
And from their lessons seek and find
Instruction with an humble mind

My hopes are with the Dead, anon
My place with them will be,
And I with them shall travel on
Through all Futurity,
Yet leaving here a name, I trust,
That will not perish in the dust.

Robert Southey.—Born 1774, Died 1843.

1221.—YOUTH AND AGE.

With cheerful step the traveller
Pursues his early way,
When first the dully-dawning east
Reveals the rising day

He bounds along his craggy road,
He hastens up the height,
And all he sees and all he hears
Administer delight.

And if the mist, returning slow,
Roll round its wavy white,
He thinks the morning vapours hide,
Some beauty from his sight.

But when behind the western clouds
Departs the fading day,
How wearily the traveller
Pursues his evening way!

Sorely along the craggy road
His painful footsteps creep,
And slow, with many a feeble pause,
He labours up the steep

And if the mists of night close round,
They fill his soul with fear;
He dreads some unseen precipice,
Some hidden danger near.

So cheerfully does youth begin
Life's pleasant morning stage;
Alas! the evening traveller feels
The fears of wary age!

Robert Southey.—Born 1774, Died 1843.

1222.—THE COMPLAINTS OF THE POOR

And wherefore do the poor complain?
The rich man ask'd of me, . . .

Come walk abroad with me, I said,
And I will answer thee

'Twas evening, and the frozen streets
Were cheerless to behold,
And we were wrapt and coated well,
And yet we were a-cold

We met an old bare-headed man,
His locks were thin and white
I ask'd him what he did abroad
In that cold winter's night

The cold was keen, indeed, he said,
But at home no fire had he,
And therefore he had come abroad
To ask for charity

We met a young bare-footed child,
And she begg'd loud and bold
I ask'd her what she did abroad
When the wind it blew so cold

She said her father was at home,
And he lay sick a-bed,
And therefore was it she was sent
Abroad to beg for bread.

We saw a woman sitting down
Upon a stone to rest,
She had a baby at her back
And another at her breast

I ask'd her why she lenter'd there
When the night-wind was so chill:
She turn'd her head and bade the child
That scream'd behind, be still,

Then told us that her husband served,
A soldier, far away,
And therefore to her parish she
Was begging back her way.

We met a girl, her dress was loose,
And sunken was her eye,
Who with a wanton's hollow voice
Address'd the passers-by,

I ask'd her what there was in guilt
That could her heart allure
To shame, disease, and late remorse—
She answer'd she was poor.

I turn'd me to the rich man then,
For silently stood he, . . .
You ask'd me why the poor complain,
And these have answer'd thee

Robert Southey.—Born 1774, Died 1843.

1223.—THE OLD MAN'S COMFORTS.

"You are old, Father William," the young
man cried,
"The few locks that are left you are gray;
You are hale, Father William, a hearty old
man;
Now tell me the reason, I pray."

"In the days of my youth," Father William
replied,

"I remember'd that youth would fly fast,
And abused not my health and my vigour at
first,
That I never might need them at last."

"You are old, Father William," the young
man cried,

"And pleasures with youth pass away;
And yet you lament not the days that are
gone,
Now tell me the reason, I pray"

"In the days of my youth," Father William
replied,

"I remember'd that youth could not last,
I thought of the future; whatever I did,
That I never might grieve for the past."

"You are old, Father William," the young
man cried,

"And life must be hast'ning away,
You are cheerful, and love to converse upon
death;
Now tell me the reason, I pray."

"I am cheerful, young man," Father William
replied,

"Let the cause thy attention engage;
In the days of my youth I remember'd my
God,
And He hath not forgotten my age"

Robert Southey.—Born 1774, Died 1843.

1224.—THE INCHCAPE ROCK.

No stir in the air, no stir in the sea,
The ship was as still as she could be,
Her sails from heaven received no motion,
Her keel was steady in the ocean.

Without either sign or sound of their shock
The waves flow'd over the Inchcape Rock,
So little they rose, so little they fell,
They did not move the Inchcape Bull.

The good old Abbot of Aberbrothok
Had placed that bell on the Inchcape Rock,
On a buoy in the storm it floated and swung,
And over the waves its warning rung

When the Rock was hid by the surges' swell,
The Mariners heard the warning bell;
And then they knew the perilous Rock,
And blest the Abbot of Aberbrothok.

The sun in heaven was shining gay,
All things were joyful on that day,
The sea-birds scream'd as they wheel'd round,
And there was joyance in their sound.

The buoy of the Inchcape Bell was seen
A darker speck on the ocean green,
Sir Ralph the Rover walk'd his deck,
And he fix'd his eye on the darker speck.

He felt the cheering power of spring,
It made him whistle, it made him sing;
His heart was mirthful to excess,
But the Rover's mirth was wickedness.

His eye was on the Inchcape float,
Quoth he, ' My men, put out the boat,
And row me to the Inchcape Rock,
And I'll plague the priest of Aberbrothok."

The boat is lower'd, the boatmen row,
And to the Inchcape Rock they go,
Sir Ralph bent over from the boat,
And he cut the bell from the Inchcape float.

Down sank the bell, with a gurgling sound,
The bubbles rose and burst around,
Quoth Sir Ralph, " The next who comes to
the Rock
Won't bless the Abbot of Aberbrothok "

Sir Ralph the Rover sail'd away,
He scour'd the seas for many a day;
And now grown rich with plunder'd store,
He steers his course for Scotland's shore

So thick a haze o'erspreads the sky
They cannot see the sun on high,
The wind hath blown a gale all day,
At evening it hath died away.

On the deck the Rover takes his stand,
So dark it is they see no land
Quoth Sir Ralph, " It will be lighter soon,
For there is the dawn of the rising moon "

" Can'st hear," said one, " the breakers roar?
For methinks we should be near the shore,
Now where we are I cannot tell,
But I wish I could hear the Inchcape Bell "

They hear no sound, the swell is strong;
Though the wind hath fallen, they drift
along,

Till the vessel strikes with a shivering shock
Cried they, " It is the Inchcape Rock ! "

Sir Ralph the Rover tore his hair,
He curst himself in his despair,
The waves rush in on every side,
The ship is sinking beneath the tide,

But even in his dying fear
One dreadful sound could the Rover hear,
A sound as if with the Inchcape Bell,
The fiends below were ringing his knoll

Robert Southey — Born 1774, Died 1843.

1225.—BISHOP HATTO

The summer and autumn had been so wet,
That in winter the corn was growing yet,
'Twas a piteous sight to see all around
The grain lie rotting on the ground

Every day the starving poor
Crowded around Bishop Hatto's door,
For he had a plentiful last year's store,
And all the neighbourhood could tell
His granaries were furnish'd well

At last Bishop Hatto appointed a day
To quiet the poor without delay,
He bade them to his great barn repair,
And they should have food for the winter
there

Rejoiced such tidings good to hear,
The poor folk flock'd from far and near,
The great barn was full as it could hold
Of women and children, and young and old.

Then when he saw it could hold no more
Bishop Hatto he made fast the door,
And while for mercy on Christ they call,
He set fire to the barn and burnt them all

" I' faith, 'tis an excellent bonfire ! " quoth he,
" And the country is greatly obliged to me,
For ridding it in these times forlorn
Of rats, that only consume the corn."

So then to his palace returned he,
And he sat down to supper merrily,
And he slept that night like an innocent
man,
But Bishop Hatto never slept again.

In the morning as he enter'd the hall,
Where his picture hung against the wall,
A sweat like death all over him came,
For the rats had eaten it out of the frame.

As he look'd there came a man from the
farm,

He had a countenance white with alarm;
" My lord, I open'd your granaries this morn,
And the rats had eaten all your corn."

Another came running presently,
And he was pale as pale could be,
" Fly! my Lord Bishop, fly," quoth he,
" Ten thousand rats are coming this way—
The Lord forgive you for yesterday ! "

" I'll go to my tower on the Rhine," replied
he,

" 'Tis the safest place in Germany,
The walls are high, and the shores are steep,
And the stream is strong, and the water
deep."

Bishop Hatto fearfully hasten'd away,
And he cross'd the Rhine without delay,
And reach'd his tower and barr'd with care
All the windows, doors, and loopholes there.

He laid him down and closed his eyes,
But soon a scream made him arise;
He started, and saw two eyes of flame
On his pillow from whence the screaming
came.

He listen'd and look'd; it was only the cat,
But the Bishop he grew more fearful for
that,

For she sat screaming, mad with fear,
At the army of rats that was drawing near

For they have swum over the river so deep,
And they have climb'd the shores so steep,
And up the tower their way is bent
To do the work for which they were sent.

They are not to be told by the dozen or
score,
By thousands they come, and by myriads and
more;
Such numbers had never been heard of before,
Such a judgment had never been witness'd of
yore

Down on his knees the Bishop fell,
And faster and faster his hands did he tell,
As louder and louder drawing near
The gnawing of their teeth he could hear

And in at the windows, and in at the door,
And through the walls halter-skatter they
pour,

And down from the ceiling, and up through
the floor,
From the right and the left, from behind and
before,

From within and without, from above and
below,
And all at once to the Bishop they go

They have whittled their teeth against the
stones,

And now they pick the Bishop's bones,
They gnaw'd the flesh from every limb,
For they were sent to do judgment on him.

Robert Southey — Born 1774, Died 1843.

1226.—MARY, THE MAID OF THE INN.

Who is yonder poor maniac, whose wildly
fix'd eyes

Seem a heart overcharged to express?
She weeps not, yet often and deeply she
sighs;

She never complains, but her silence implies
The composure of settled distress.

No pity she looks for, no alms doth she
seek,

Nor for raiment nor food doth she care:
Through her tatters the winds of the winter
blow bleak

On that wither'd breast, and her weather-
worn cheek

Hath the hue of a mortal despair.

Yet cheerful and happy, nor distant the day,
Poor Mary the Maniac hath been,
The traveller remembers who journey'd thus
way

No damsel so lovely, no damsel so gay,
As Mary, the Maid of the Inn

Her cheerful address fill'd the guests with
delight

As she welcom'd them in with a smile
Her heart was a stranger to childish affright,
And Mary would walk by the Abbey at
night

When the wind whistled down the dark
aisle.

She loved, and young Richard had settled the
day,

And she hoped to be happy for life,
But Richard was idle and worthless, and
they

Who know him would pity poor Mary and
say

That she was too good for his wife.

'Twas in autumn, and stormy and dark was
the night,

And fast were the windows and door;
Two guests sat enjoying the fire that burnt
bright,

And, smoking in silence with tranquil delight,
They listen'd to hear the wind roar.

"'Tis pleasant," cried one, "seated by the
fireside

To hear the wind whistle without"

"What a night for the Abbey!" his comrade
replied,

"Methinks a man's courage would now be
well tried,

Who should wander the runs about.

I myself, like a schoolboy, should tremble to
hear

The hoarse ivy shake over my head;
And could fancy I saw, half persuaded by
fear,

Some ugly old abbot's grim spirit appear,
For this wind might awaken the dead!"

"I'll wager a dinner," the other one cried,
"That Mary would venture there now"

"Then wager and lose!" with a snort he
replied,

"I'll warrant she'd fancy a ghost by her
side,

And faint if she saw a white cow."

"Will Mary this charge on her courage
allow?"

His companion exclaimed with a smile;

"I shall win—for I know she will venture
there now

And earn a new bonnet by bringing a hough
From the elder that grows in the aisle"

With fearless good-humour did Mary comply,
And her way to the Abbey she bent.

The night was dark, and the wind was high,
And as hollowly howling it swept through the
sky,

She shiver'd with cold as she went.

O'er the path so well known still proceeded
the maid,
Where the Abbey rose dim on the sight,
Through the gateway she enter'd, she felt not
afraid,
Yet the ruins were lonely and wild, and their
shade
Seem'd to deepen the gloom of the night.

All around her was silent save when the rude
blast
Howl'd dismally round the old pile,
Over weed-cover'd fragments she fearlessly
pass'd,
And arrived at the innermost ruin at last,
Where the elder-tree grew in the aisle

Well pleased did she reach it, and quickly
drew near,
And hastily gather'd the bough;
When the sound of a voice seem'd to rise on
her ear,
She paused, and she listen'd intently, in fear,
And her heart panted painfully now

The wind blew, the hoarse cry shook over her
head,
She listen'd, nought else could she hear;
The wind fell, her heart sunk in her bosom
with dread,
For she heard in the ruins distinctly the
tread
Of footsteps approaching her near.

Behind a wide column half breathless with
fear
She crept to conceal herself there
That instant the moon o'er a dark cloud
shone clear,
And she saw in the moonlight two ruffians
appear,
And between them a corpse they did bear.

Then Mary could feel the heart-blood curdle
cold,
Again the rough wind hurried by—
It blew off the hat of the one, and behold,
Even close to the feet of poor Mary it
roll'd,—
She felt, and expected to die.

"Curse the hat!" he exclaims. "Nay, come
on tall we hide
The dead body," his comrade replies.
She beholds them in safety pass on by her
side,
She seizes the hat, fear her courage supplied,
And fast through the Abbey she flies.

She ran with wild speed, she rush'd in at the
door,
She gazed in her terror around,
Then her limbs could support their faint
burden no more,
And exhausted and breathless she sank on the
floor,
Unable to utter a sound.

Ere yet her pale lips could the story impart,
For a moment the hat met her view;
Her eyes from that object convulsively start,
For—what a cold horror then thrill'd through
her heart

When the name of her Richard she knew!

Where the old Abbey stands, on the Common
hard by,
His gibbet is now to be seen,
His irons you still from the road may spy;
The traveller beholds them, and thinks with
a sigh
Of poor Mary, the Maid of the Inn.

Robert Southey.—Born 1774, Died 1843.

1227—ST. ROMUALD.

One day, it matters not to know
How many hundred years ago,
A Frenchman stopt at an inn door—
The Landlord came to welcome him and chide
Of this and that,
For he had seen the traveller there before.
"Doth holy Romuald dwell
Still in his cell?"

The Traveller ask'd, "or is the old man
dead?"
"No; he has left his loving flock, and we
So great a Christian never more shall see,"
The Landlord answer'd, and he shook his
head

"Ah, sir, we know his worth!
If ever there did live a saint on earth!
Why, sir, he always used to wear a shirt
For thirty days, all seasons, day and night.
Good man, he knew it was not right
For Dust and Ashes to fall out with
Dut!
And then he only hung it out in the rain,
And put it on again.

There has been perilous work
With him and the Devil there in yonder
cell;

For Satan used to man him like a Turk.
There they would sometimes fight,
All through a winter's night,
From sunset until morn.
He with a cross, the Devil with his horn;
The Devil spitting fire with might and main,
Enough to make St. Michael half afraid.
He splashing holy water till he made
His red hide hiss again,
And the hot vapour fill'd the smoking cell.
This was so common that his face became
All black and yellow with the brimstone
flame,
And then he smelt . . . O dear, how he did
smell!

Then, sir, to see how he would mortify
The flesh! If any one had dainty fare,

Good man, he would come there,
And look at all the delicate things, and
cry,
"O belly, belly,
You would be gormandizing now, I
know;
But it shall not be so!
Home to your bread and water, home, I tell
you!"

"But," quoth the Traveller, "wherefore did
he leave
A flock that knew his saintly worth so
well?"

"Why," said the Landlord, "Sir, it so
befell
He heard unluckily of our intent
To do him a great honour; and you know
He was not covetous of fame below,
And so by stealth one night away he went."

"What might thus honour be?" the Traveller
cried.

"Why, sir," the host replied,
"We thought perhaps that he might one day
leave us;

And then should strangers have
The good man's grave
A loss like that would naturally grieve us,
For he'll be made a saint of, to be sure
Therefore we thought it prudent to
secure

His relics while we might,
And so we meant to strangle him one night."

Robert Houlthey—Born 1774, Died 1843.

1228.—TO HESTER.

When maidens such as Hester die,
Their place ye may not well supply,
Though ye among a thousand try,
With vain endeavour.

A month or more she hath been dead,
Yet cannot I by force be led
To think upon the wormy bed,
And hor together.

A springy motion in her gait,
A rising step, did indicate
Of pride and joy no common rate,
That flash'd her spirit

I know not by what name beside
I shall it call —if 'twas not pride,
It was a joy to that allied,
She did inherit

Her parents held the Quaker rule,
Which doth the human feeling cool;
But she was train'd in Nature's school;
Nature had blast her.

A walking eye, a prying mind,
A heart that stirs, is hard to bind,
A hawk's keen sight ye cannot blind,
Ye could not Hester.

My sprightly neighbour! gone before
To that unknown and silent shore,
Shall we not meet, as heretofore,
Some summer morning,

When from thy cheerful eyes a ray
Hath struck a bliss upon the day,
A bliss that would not go away,
A sweet fore-warning?

Charles Lamb.—Born 1775, Died 1835.

1229.—A FAREWELL TO TOBACCO.

May the Babylonish curse
Straight confound my stammering verse,
If I can a passage see
In this word-perplexity,
Or a fit expression find,
Or a language to my mind
(Still the phrase is wide or scant),
To take leave of thee, Great Plant!
Or in any terms relate
Half my love, or half my hate:
For I hate, yet love thee so,
That, whichever thing I show,
The plain truth will seem to be
A constrain'd hyperbole,
And the passion to proceed
More from a mistiness than a wood.

Sooty retainer to the vine,
Bacchus' black servant, negro fine;
Sorcerer, that mak'st us dote upon
Thy begrimed complexion,
And, for thy pernicious sake,
More and greater oaths to break
Than reclaim'd lovers take
'Gainst women: thou thy rage dost lay
Much too in the female way,
While thou suck'st the lab'ring breath
Faster than kisses or than death.

Thou in such a cloud dost bind us,
That our worst foes cannot find us,
And all fortune, that would thwart us,
Shoots at rovers, shooting at us;
While each man, through thy height'ning
steam,
Does like a smoking Etna seem,
And all about us does express
(Fancy and wit in richest dress)
A Sicilian fruitfulness.

Thou through such a mist dost show us,
That our best friends do not know us,
And, for those allow'd features,
Due to reasonable creatures,
Liken'st us to fell Chimæras,
Monsters that, who see us, fear us;
Worse than Cerberus or Geryon,
Or, who first loved a cloud, Ixion.

Bacchus we know, and we allow
His tupsy rites. But what art thou,

That but by reflex caust show
What his deity can do,
As the false Egyptian spell
Apod the true Hebrew miracle ?
Some few vapours thou mayst raise,
The weak brain may serve to amaze,
But to the reins and nobler heart,
Canst nor life nor heat impart

Brother of Bacchus, later born,
The old world was sure forlorn
Wanting thee, that aidest more
The god's victories than before
All his panthers, and the brawls
Of his piping Bacchanals.
These, as stale, we disallow,
Or judge of thee meant only thou
His true Indian conquest art,
And, for ivy round his dart,
The reformed god now weaves
A finer thyrus of thy leaves.

Scent to match thy rich perfume
Chemie art did ne'er presume,
Through her quaint alembic strain,
None so sov'reign to the brain :
Nature, that did in thee excel,
Framed again no second smell.
Roses, violets, but toys
For the smaller sort of boys,
Or for greener damsels meant ;
Thou art the only manly scent.

Stinking'st of the stinking kind,
Fifth of the mouth and fog of the mind,
Africa, that brags her fison,
Breeds no such prodigious poison,
Henbane, nightshade, both together,
Hemlock, acuite—

Nay, rather,
Plant divine, of rarest virtue ;
Blisters on the tongue would hurt you.
'Twas but in a sort I blamed thee,
None o'er prosper'd who defamed thee ;
Irony all, and fawn'd abuse,
Such as perplex'd lovers use
At a need, when, in despair
To paint forth their faintest fair,
Or in part but to express
That exceeding comeliness
Which their fancies doth so strike,
They borrow language of dislike,
And, instead of Dearest Miss,
Jewel, Honey, Sweetheart, Bliss,
And those forms of old admiring,
Call her Cockatrice and Siren,
Basilisk, and all that's evil,
Witch, Hyena, Mermaid, Devil,
Ethiop, Wench, and Blackamoor,
Monkey, Ape, and twenty more,
Friendly Traitor's, loving Foe—
Not that she is truly so,
But no other way they know
A contentment to express,
Borders so upon excess,
That they do not rightly wot
Whether it be pain or not.

Or, as men, constrain'd to part
With what's nearest to their heart,
While their sorrow's at the height,
Lose discrimination quite,
And their hasty wrath let fall,
To appease their frantic gill,
On the darling thing whatever,
Whence they feel it death to sever,
Though it be, as they, perforce,
Guiltless of the sad divorce
For I must (nor let it grieve thee,
Friendliest of plants, that I must) leave
thee,

For thy sake, Tobacco, I
Would do anything but die,
And but seek to extend my days
Long enough to sing thy praise.
But as she, who once hath been
A king's consort, is a queen
Ever after, nor will bate
Any title of her state,
Though a widow, or divorced,
So I, from thy converse forced,
The old name and style retain,
A right Katherine of Spain,
And a sent, too, 'mongst the joys
Of the blast Tobacco Boys,
Where, though I, by sour physician,
And debarr'd the full fruition
Of thy favours, I may catch
Some collateral sweets, and snatch
Sidelong odours, that give life
Like glances from a neighbour's wife ;
And still live in the by-places
And the suburbs of thy grace ;
And in thy borders take delight,
An unconquer'd Cannanite.

Charles Lamb.—Born 1775, Died 1835.

1230—THE OLD FAMILIAR FACES.

I have had playmates, I have had companions,
In my days of childhood, in my joyful school-
days,

All, all are gone, the old familiar faces.

I have been laughing, I have been courting,
Drinking late, sitting late, with my bosom
cronion ;

All, all are gone, the old familiar faces.

I loved a love once, fairest among women ;
Closed are her doors on me, I must not see
her ;

All, all are gone, the old familiar faces.

I have a friend, a kinder friend has no man ;
Like an ingrate I left my friend abruptly ;
Left him, to muse on the old familiar faces.

Ghost-like I paced round the haunts of my
childhood ;
Earth seem'd a desert I was bound to
traverse,
Seeking to find the old familiar faces.

Friend of my bosom, thou more than a brother,
 Why wot'st not thou born in my father's dwelling?
 So might we talk of the old familiar faces—
 How some they have died, and some they have left me,
 And some are taken from me, all are departed;
 All, all are gone, the old familiar faces.

Charles Lamb — Born 1775, Died 1835.

1231.—ON AN INFANT DYING AS SOON AS BORN.

I saw where in the shroud did lurk
 A curious frame of Nature's work,
 A flow'rot crush'd in the bud
 A nameless piece of Babyhood
 Was in her cradle-coffin lying;
 Extinct, with scarce the sense of dying
 So soon to exchange the imprisoning womb
 For darker closets of the tomb!
 She did but open an eye, and put
 A clear beam forth, then straight up shut
 For the long dark no'er more to see
 Through glimpses of mortality.
 Riddle of destiny, who can show
 What thy short visit meant, or know
 What thy errand here below?
 Shall we say, that Nature blind
 Check'd her hand, and chang'd her mind
 Just when she had exactly wrought
 A finish'd pattern without fault?
 Could she flag, or could she tire,
 Or lack'd she the Promethean fire
 (With her nine moons' long workings
 sicken'd)
 That should thy little limbs have quicken'd?
 Limbs so firm, they seem'd to assure
 Life of health, and days mature.
 Woman's self in miniature!
 Limbs so fair, they might supply
 (Themselves now but cold imagery)
 The sculptor to make Beauty by.
 Or did the stern-eyed Fate desery
 That babe or mother, one must die,
 So in mercy left the shock
 And cut the branch; to save the shock
 Of young years widow'd, and the pain
 When Single State comes back again
 To the lone man who, left of wife,
 Thenceforward drags a maim'd life?
 The economy of Heaven is dark,
 And wisest clerks have miss'd the mark
 Why human buds, like this, should fall
 More brief than fly ophomeral
 That has his day; while shrivell'd crones
 Stiffen with age to stocks and stones;
 And crabbed use the conscience scars
 In sinners of an hundred years.
 —Mother's prattle, mother's kiss,
 Baby fond, thou ne'er wilt miss:

Rites, which custom does impose,
 Silver bells, and baby clothes,
 Coral redder than those lips
 Which pale death did late eclipse;
 Music framed for infants' glee,
 Whistle never tuned for thee;
 Though thou want'st not, thou shalt have
 them,
 Loving hearts were they which gave them.
 Let not one be missing; nurse,
 See them laid upon the bier
 Of infant slain by doom perverse.
 Why should kings and nobles have
 Pictured trophies to their grave,
 And we, churls, to thee deny
 Thy pretty toys with thee to lie—
 A more harmless vanity?

Charles Lamb.—Born 1775, Died 1835.

1232.—THE CHRISTENING.

Array'd—a half-angelic sight—
 In vests of pure baptismal white,
 The mother to the Font doth bring
 The little helpless, nameless thing
 With hushes soft and mild caressing,
 At once to get—a name and blessing.
 Close by the babe the priest doth stand,
 The cleansing water at his hand
 Which must atone the soul within
 From every stain of Adam's sin
 The infant eyes the mystic scenes,
 Nor knows what all this wonder means;
 And now he smiles, as if to say,
 "I am a Christian made thus day;"
 Now frighted clings to nurse's hold,
 Shrinking from the water cold,
 Whose virtues, rightly understood,
 Are, as Bethesda's waters, good
 Strange words—The World, The Flesh, The
 Devil—

Poor babe, what can it know of evil?
 But we must silently adore
 Mysterious truths, and not explore.
 Enough for him, in after times,
 When he shall read those artless rhymes,
 If, looking back upon this day
 With quiet conscience, he can say,
 "I have in part redeem'd the pledge
 Of my baptismal privilege,
 And more and more will strive to flee
 All which my sponsors kind did then re-
 nounce for me"

Charles Lamb.—Born 1775, Died 1835.

1233.—THE GIPSY'S MALISON.

"Suck, baby, suck! mother's love grows by
 giving,
 Drain the sweet founts that only thrive by
 wasting."

Black manhood comes, when riotous guilty
living
Hands thee the cup that shall be death in
tasting.

Kiss, baby, kiss ' mother's lips shine by
kisses,
Choke the warm breath that else would fall
in blessings.
Black manhood comes, when turbulent guilty
blisses
Tend thee the kiss that poisons 'mid caress-
ings.

Hang, baby, hang ' mother's love loves such
forces,
Strain the fond neck that bends still to thy
clinging.
Black manhood comes, when violent lawless
courses
Leave thee a spectacle in rude air swinging "

So sang a wither'd beldam energetical,
And bann'd the ungiving door with lips pro-
phetical

Charles Lamb — Born 1775, Died 1835.

1234 — CHILDHOOD.

In my poor mind it is most sweet to muse
Upon the days gone by, to act in thought
Past seasons o'er, and be again a child,
To sit in fancy on the turf-clad slope,
Down which the child would roll, to pluck
gay flowers,
Make posies in the sun, which the child's
hand
(Childhood offended soon, soon reconciled,)
Would throw away, and straight take up
again,
Then fling them to the winds, and o'er the
lawn
Bound with so playful and so light a foot,
That the press'd daisy scarce declined her
head

Charles Lamb — Born 1775, Died 1835.

1235 — STAFFA.

Staffa, I scaled thy summit hoar,
I pass'd beneath thy arch gigantic,
Whose pillar'd cavern swells the roar,
When thunders on thy rocky shore
The roll of the Atlantic.

That hour the wind forgot to rave,
The surge forgot its motion,
And every pillar in thy cave
Slept in its shadow on the wave,
Unruffled by the ocean.

Then the past age before me came,
When 'mid the lightning's sweep,
Thy isle with its basaltic frame,
And every column wreath'd with flame,
Burst from the boiling deep.

When 'mid Iona's wrecks meanwhile
O'er sculptured graves I trod,
Where Time had strown each mouldering
aisle
O'er saints and kings that rear'd the pile,
I hail'd the eternal God
Yet, Staffa, more I felt his presence in thy
cave
Than where Iona's cross rose o'er the western
wave.

William Sotheby. — Dorn 1757, Died 1833.

1236. — APPROACH OF SAUL AND HIS GUARDS AGAINST THE PHILI- STINES

Hark ! hark ! the clash and clang
Of shaken cymbals cadencing the pace
Of martial movement regular, the swell
Sonorous of the brazen trump of war ;
Shrill twang of harps, soothed by melodious
chime
Of beat on silver bars, and sweet, in pause
Of harsher instrument, continuous flow
Of breath, through flutes, in symphony with
song,
Choirs, whose match'd voices fill'd the air
afar
With jubilee and chant of triumph hymn ;
And over and anon irregular burst
Of loudest acclamation to each host
Saul's stately advance proclaim'd. Before
him, youths
In robes succinct for swiftness ; oft they
struck
Their staves against the ground, and warn'd
the throng
Backward to distant homage. Next, his
strength
Of chariots roll'd with each an arm'd band ;
Earth groan'd afar beneath their iron wheels ;
Part arm'd with scythe for battle, part
adorn'd
For triumph. Nor there wanting a led train
Of steeds in rich caparison, for show
Of solemn ontry. Round about the king,
Warriors, his watch and ward, from every
tribe
Drawn out. Of these a thousand each select,
Of size and comeliness above their peers,
Pride of their race radiant their armour :
some
In silver casel, scale over scale, that play'd
All pliant to the litherness of the limb ;
Some mail'd in twisted gold, link within link
Flexibly ringed and fitted, that the eye
Beneath the yielding panoply pursued,

When act of war the strength of man provoked,
 The motion of the muscles, as they work'd
 In rise and fall On each left thigh a sword
 Swung in the 'broider'd baldric; each might hand
 Grasped a long-shadowing spear Like them,
 their chiefs
 Array'd; save on their shields of solid ore,
 And on their helm, the graver's toil had wrought
 Its subtlety in rich device of war;
 And o'er their mail, a robe, Punicean dye,
 Gracefully play'd, where the wing'd shuttle,
 shot
 By cunning of Sidonian virgins, wove
 Broidure of many-colour'd figures rare
 Bright glow'd the sun, and bright the burnish'd mail
 Of thousands, ranged, whose pace to song
 kept time,
 And bright the glare of spears, and gleam of crests,
 And flaunt of banners flashing to and fro
 The noonday beam. Beneath their coming,
 earth
 Wide glitter'd. Seen afar, amidst the pomp,
 Gorgiously mail'd, but more by pride of port
 Known, and superior stature, than rich trim
 Of war and regal ornament, the king,
 Throned in triumphal car, with trophies
 graced,
 Stood eminent. The lifting of his lance
 Shone like a sunbeam. O'er his armour
 flow'd
 A robe, imperial mantle, thickly starr'd
 With blaze of orient gems; the clasp that bound
 Its gather'd folds his ample chest athwart,
 Sapphire; and o'er his casque, where rubies
 burnt,
 A cherub flamed and waved his wings in gold.

William Sotheby.—Dorn 1757, Died 1833.

1237. — SONG OF THE VIRGINS CELEBRATING THE VICTORY.

Daughters of Israel! praise the Lord of Hosts!
 Brunk into song! With harp and tabret lift
 Your voices up, and weave with joy the dance;
 And to your twinkling footsteps toss aloft
 Your arms; and from the flash of cymbals
 shake
 Sweet clangour, measuring the giddy maze.
 Shout ye! and ye! make answer, Saul hath slain
 His thousands; David his ten thousands
 slain.
 Sing a new song. I saw them in their
 rage;
 I saw the gleam of spears, the flash of swords,

That rang against our gates. The warders' watch
 Ceased not. Tower answer'd tower. a warning voice
 Was heard without; the cry of woe within.
 The shriek of virgins, and the wail of her,
 The mother, in her anguish, who fore-wept,
 Wept at the breast her babe as now no more.
 Shout ye! and ye! make answer, Saul hath slain
 His thousands; David his ten thousands
 slain
 Sing a new song Spake not the insulting foe?
 I will pursue, o'ertake, divide the spoil
 My hand shall dash their infants on the stones;
 The ploughshare of my vengeance shall draw out
 The furrow, where the tower and fortress rose.
 Before my chariot Israel's chiefs shall clank
 Their chains. Each side their virgin daughters
 groan,
 Erewhile to weave my conquest on their looms.
 Shout ye! and ye! make answer, Saul hath slain
 His thousands, David his ten thousands
 slain.
 Thou heard'st, O God of battle! Thou, whose look
 Snappeth the spear in sunder. In thy strength
 A youth, thy chosen, laid their champion low
 Saul, Saul pursues, o'erleakes, divides the
 spoil,
 Wreathes round our necks these chains of gold, and robes
 Our limbs with floating crimson. Then rejoice,
 Daughters of Israel! from your cymbals
 shake
 Sweet clangour, hymning God! the Lord of Hosts!
 Ye! shout! and ye! make answer, Saul hath slain
 His thousands; David his ten thousands
 slain.
 Such the hymned harmony, from voices
 breathed
 Of virgin minstrels, of each tribe the prime
 For beauty, and fine form, and artful touch
 Of instrument, and skill in dance and song;
 Choir answering choir, that on to Gibeah led
 The victors back in triumph On each neck
 Play'd chains of gold; and, shadowing their charms
 With colour like the blushes of the morn,
 Robes, gift of Saul, round their light limbs,
 in looms
 Of cymbals, and the many-mazed dance,
 Floated like roseate clouds. Thus, these
 came on
 In dance and song; then, multitudes that
 swell'd
 The pomp of triumph, and in circles ranged

Around the altar of Jehovah, brought
Freely their offerings, and with one accord
Sang, "Glory, and praise, and worship unto
God."

Loud rang the exultation. 'Twas the
voice
Of a free people from impending chains
Redeem'd; a people proud, whose bosom
boat
With fire of glory and renown in arms
Triumphant Loud the exultation rang.

There, many a wife, whose ardent gaze
from far
Singled the warrior whose glad eye gave
back
Her look of love. There, many a grandsire
held

A blooming boy aloft, and 'midst the array
In triumph, pointing with his staff, exclaim'd,
"Lo, my brave son! I now may die in peace."

There, many a beauteous virgin, blushing
deep,
Flung back her veil, and, as the warrior came,
Hail'd her betrothed. But, chiefly, on one
alone
All dwelt.

William Sotheby.—Born 1757, Died 1833.

1238—TO TIME

O Time! who know'st a lenient hand to lay
Softest on sorrow's wound, and slowly
thence

(Lulling to sad repose the weary sense)
The faint pang stealst, unperceived, away,

On thee I rest my only hope at last,
And think when thou hast dried the bitter
tear

That flows in vain o'er all my soul held
dear,

I may look back on every sorrow past,
And meet life's peaceful evening with a
smile—

As some lone bird, at day's departing hour,
Sings in the sunbeam of the transient
shower,

Forgetful, though its wings are wet the while
Yet, ah! how much must that poor heart
endure

Which hopes from thee, and thee alone, a
cure!

W. L. Bowles.—Born 1762, Died 1850.

1239.—HOPE.

As one who, long by wasting sickness worn,
Weary has watch'd the lingering night, and
heard,

Heartless, the carol of the matin bird
Salute his lonely porch, now first at morn

Goes forth, leaving his melancholy bed;
He the green slope and level meadow views,
Delightful bathed in slow ascending dew,
Or marks the clouds that o'er the mountain's
head,

In varying forms, fantastic wander white,
Or turns his ear to every random song;
Heard the green river's winding marge
along,

The whilst each sense is steep'd in still
delight

With such delight o'er all my heart I feel
Sweet Hope! thy fragrance pure and healing
incense steal.

W. L. Bowles.—Born 1762, Died 1850.

1240—THE GREENWICH PENSIONERS.

When evening listen'd to the dripping oar,
Forgetting the loud city's ceaseless roar,
By the green banks, where Thames, with
conscious pride,

Reflects that stately structure on his side,
Within whose walls, as their long labours
close,

The wanderers of the ocean find repose,
We were in social ease the hours away,
The passing visit of a summer's day.

Whilst some to range the breezy hill are
gone,

I linger'd on the river's marge alone;
Mingled with groups of ancient sailors gray,
And watch'd the last bright sunshine steal
away.

As thus I mused amidst the various train
Of toil-worn wanderers of the perilous main,
Two sailors—well I mark'd them (as the
boam

Of parting day yet linger'd on the stream,
And the sun sunk behind the shaly reach)—
Hasten'd with tottering footsteps to the
beach.

The one had lost a limb in Nile's dread fight;
Total eclipse had veil'd the other's sight
For ever! As I drew more anxious near,
I stood intent, if they should speak, to hear;
But neither said a word! He who was blind
Stood as to feel the comfortable wind
That gently lifted his gray hair. His face
Seem'd then of a faint smile to wear the
trace.

The other fix'd his gaze upon the light
Parting; and when the sun had vanish'd
quite,

Methought a startling tear that Heaven might
bless,

Unfelt, or felt with transient tenderness,
Came to his aged eyes, and touch'd his cheek!
And then, as meek and silent as before,
Back hand-in-hand they went, and left the
shore.

As they departed through the unheeding
crowd,
A caged bird sung from the casement loud;
And then I heard alone that blind man say,
"The music of the bird is sweet to-day!"
I said, "O Heavenly Father! none may know
The cause these have for silence or for woe!"
Here they appear heart-stricken or resign'd
Amidst the unheeding tumult of mankind

There is a world, a pure unclouded clime,
Where there is neither grief, nor death, nor
time!

Nor loss of friends! Perhaps when yonder
bell

Beat slow, and bade the dying day farewell,
Ere yet the glimmering landscape sunk to night,
They thought upon that world of distant
light,

And when the blind man, lifting light his hair,
Felt the faint wind, he raised a warmer
prayer;

Then sigh'd, as the blithe bird sung o'er his
head,

"No morn will shame on me till I am dead!"

W. L. Bowles.—Born 1762, Died 1850.

1241.—THE GREENWOOD

Oh! when 't is summer weather,
And the yellow bee, with fairy sound,
The waters clear as humming round,
And the cuckoo sings unseen,
And the leaves are waving green—

(Oh! then 't is sweet,

In some retreat,

To hear the murmuring dove,
With those whom on earth alone we love,
And to wind through the greenwood together.

But when 't is winter weather,

And crosses grieve,

And friends deceive,

And rain and sleet

The lattice beat,—

Oh! then 't is sweet

To sit and sing

Of the friends with whom, in the days of
Spring,

We roam'd through the greenwood together.

W. L. Bowles.—Born 1762, Died 1850.

1242.—COME TO THESE SCENES OF PEACE.

Come to these scenes of peace,
Where, to rivers murmuring,
The sweet birds all the Summer sing,
Where cares, and toil, and sadness cease!
Stranger, does thy heart deplore
Friends whom thou wilt see no more?
Does thy wounded spirit prove

Pangs of hopeless, sever'd love?
There, the stream that rushes clear—
There, the birds that carol near
Shall soothe, as silent thou dost lie
And dream of their wild lullaby;
Come to bless those scenes of peace,
Where cares, and toil, and sadness cease.

W. L. Bowles.—Born 1762, Died 1850.

1243.—ON THE FUNERAL OF CHARLES I,

AT NIGHT IN ST GEORGE'S CHAPEL,
WINDSOR

The castle clock had toll'd midnight,
With mattock and with spade—
And silent, by the torches' light—
His corpse in earth we laid.

The coffin bore his name; that those
Of other years might know,
When earth its secret should disclose,
Whose bones were laid below.

"Peace to the dead!" no children sung,
Slow pacing up the nave,
No prayers were read, no knell was rung,
As deep we dug his grave

We only heard the winter's wind,
In many a sullen gust,
As o'er the open grave inclined,
We murmured, "Dust to dust!"

A moonbeam from the arch's height
Stream'd, as we placed the stone
The long aisles started into light,
And all the windows shone.

We thought we saw the banners then
That shook along the walls,
Whilst the sad shadows of mailed men
Were gazing on the stalls.

'T is gone!—Again on tombs defaced
Sits darkness more profound,
And only by the torch we traced
The shadows on the ground.

And now the chilling, freezing air
Without blew long and loud,
Upon our knees we breathed one prayer,
Where he slept in his shroud.

We laid the broken marble floor,—
No name, no trace appears!
And when we closed the sounding door,
We thought of him with tears

W. L. Bowles.—Born 1762, Died 1850.

1244.—AT OXFORD, 1786.

Bereave me not of Fancy's shadowy dreams,
Which won my heart, or when the gay
career
Of life began, or when at times a tear

Sat sad on memory's cheek—though loftier themes
 Await th' awaken'd mind, to the high prize
 Of wisdom, hardly earn'd with toil and pain,
 Aspiring patient; yet on life's wide plain
 Left fatherless, where many a wanderer sighs
 Hourly, and oft our road is lone and long,
 'T were not a crime, should we a while
 delay
 Amid the sunny field; and happier they
 Who, as they journey, woo the charm of song,
 To cheer their way—till they forget to weep,
 And the tired sense is hush'd, and sinks to sleep.

W. L. Bowles.—Born 1762, Died 1850.

1245.—WRITTEN AT TYNEMOUTH,
 NORTHUMBERLAND, AFTER A
 TEMPESTUOUS VOYAGE.

As slow I climb the cliff's ascending side,
 Much musing on the track of terror past,
 When o'er the dark wave rode the howling
 blast,
 Pleased I look back, and view the tranquil
 tide
 That laves the pebbled shore. and now the
 beam
 Of evening smiles on the grey battlement,
 And yon forsaken tow'r that Time has
 rent —
 The lifted oar far off with silver gleam
 Is touch'd, and hush'd is all the billowy
 deep!
 Soothed by the scene, thus on tired Nature's
 breast
 A stillness slowly steals, and kindred rest,
 While sea-sounds lull her, as she sinks to
 sleep,
 Like melodies which mourn upon the lyre,
 Waked by the breeze, and, as they mourn,
 expire!

W. L. Bowles.—Born 1762, Died 1850

1246.—AT BAMBOROUGH CASTLE

Ye holy Towers that shade the wave-worn
 steep,
 Long may ye rear your aged brows sub-
 lime,
 Though, hurrying silent by, relentless Time
 Assail you, and the winter whirlwind's
 sweep!
 For far from blazing Grandeur's crowded
 halls,
 Here Charity hath fix'd her chosen seat,
 Oft list'ning tearful when the wild winds
 beat
 With hollow bodings round your ancient
 walls;

And Pity, at the dark and stormy hour
 Of midnight, when the moon is hid on
 high,
 Keeps her lone watch upon the topmost
 tow'r,
 And turns her ear to each expiring cry;
 Blest if her aid some fainting wretch might
 save,
 And snatch him cold and speechless from the
 wave

W. L. Bowles.—Born 1762, Died 1850

1247.—TO THE RIVER WENSBECK.

While slowly wanders thy sequester'd stream,
 Wensbeck! the mossy-scatter'd rocks
 among,
 In fancy's ear still making plaintive song
 To the dark woods above, that waving room
 To bend o'er some enchanted spot; removed
 From life's vain coil, I listen to the wind,
 And think I hear meek sorrow's plaint,
 reclined
 O'er the forsaken tomb of one who loved!—
 Fair scenes! ye lend a pleasure, long
 unknown,
 To him who passes weary on his way—
 The farewell tear, which now he turns to
 pay,
 Shall thank you,—and whence'er of pleasures
 flown
 His heart some long-lost image would renew,
 Delightful haunts! he will remember you

W. L. Bowles.—Born 1762, Died 1850

1248.—TO THE RIVER TWEED.

O Tweed! a stranger, that with wandering
 feet
 O'er hill and dale has journey'd many a
 mile
 (If so his weary thoughts he might beguile),
 Delighted turns thy beauteous shores to
 greet
 The waving branches that romantic bend
 O'er thy tall banks, a soothing charm
 bestow,
 The murmurs of thy wand'ring wave
 below
 Seem to his ear the pity of a friend.
 Delightful stream! though now along thy
 shore,
 When spring returns in all her wonted
 pride,
 The shepherd's distant pipe is heard no more,
 Yet here with pensive peace could I abide,
 Far from the stormy world's tumultuous
 roar,
 To muse upon thy banks at eventide.

W. L. Bowles.—Born 1762, Died 1850

1249—SONNET.

Evening, as slow thy placid shades descend,
 Veiling with gentlest hush the landscape still,
 The lonely battlement, and farthest hill,
 And wood, I think of those that have no friend,
 Who now, perhaps, by melancholy led,
 From the broad blaze of day, where pleasure flauts,
 Retiring, wander 'mid thy lonely haunts
 Unseen, and watch the tints that o'er thy bed
 Hang lovely, to their pensive fancy's eye
 Presenting fairy vales, where the tired mind
 Might rest, beyond the murmurs of mankind,
 Nor hear the hourly moans of misery!
 Ah! beautiful views, that Hope's fair gleams
 the while
 Should smile like you, and perish as they smile!

W. L. Bowles.—Born 1762, Died 1850

1250—ON LEAVING A VILLAGE IN SCOTLAND

Clyde, as thy romantic vales I leave,
 And bid farewell to each returning hill,
 Where fond attention seems to linger still,
 Tracing the broad bright landscape, much I grieve
 That, mingled with the looting crowd, no more
 I may return your varied views to mark,
 Of rocks amid the sunburnt tower's dark,
 Of rivers winding wild, and mountains hoar,
 Or castle gleaming on the distant steep!—
 For this a look back on thy hills I cast,
 And many a soften'd image of the past
 Pleased I combine, and bid remembrance keep,
 To soothe me with fair views and fancies rude,
 When I pursue my path in solitude.

W. L. Bowles.—Born 1762, Died 1850.

1251—SONNET.

O Time! who know'st a lenient hand to lay
 Softest on sorrow's wound, and slowly thence
 (Lulling to sad repose the weary sense)
 The faint pang steal'st unperceived away,
 On thee I rest my only hope at last,
 And think, when thou hast dried the bitter tear
 That flows in vain o'er all my soul held dear,

I may look back on every sorrow past,
 And meet life's peaceful evening with a smile—

As some lone bird, at day's departing hour,
 Sings in the sunbeam, of the transient show'r
 Forgetful, though its wings are wet the while—
 Yet ah! how much must that poor heart endure,
 Which hopes from thee, and thee alone, a cure!

W. L. Bowles.—Born 1762, Died 1850.

1252.—ON A DISTANT VIEW OF ENGLAND.

Ah! from mine eyes the tears unbidden start,
 As thee, my country, and the long-lost sight
 Of thy own cliffs, that lift their summits white
 Above the wave, once more my beating heart
 With eager hope and filial transport hails!
 Scenes of my youth, reviving gales ye bring,
 As when awhile the tuneful morn of spring
 Joyous awoke amidst your blooming vales,
 And fill'd with fragrance every painted plain
 Fled are those hours, and all the joys they gave!
 Yet still I gaze, and count each rising wave
 That bears me nearer to your haunts again;
 If haply, 'mid those woods and vales so fair,
 Stranger to Peace, I yet may meet her there.

W. L. Bowles.—Born 1762, Died 1850.

1253—TO THE RIVER CHERWELL, OXFORD.

Cherwell! how pleased along thy willow'd hedge
 Erewhile I stray'd, or when the morn began
 To tinge the distant turret's gleamy fan,
 Or evening glimmer'd o'er the sighing sedge!
 And now reposing on thy banks once more,
 I bid thee pipe farewell, and that sad lay
 Whose music on my melancholy way
 I woo'd: amid thy waving willows hear
 Seeking awhile to rest—till the bright sun
 Of joy return, as when Heaven's beauteous bow
 Beams on the night-storm's passing wings below:
 What's to be told, yet something have I won
 Of solace, that may bear me on serene,
 Till Eve's last hush shall close the silent scene.

W. L. Bowles.—Born 1762, Died 1850.

1254 — SONNET.

As one who, long by wasting sickness worn,
Weary has watch'd the ling'ring night, and
heard

Heartless the call of the matin bird
Salute his lonely porch, now first at morn
Goes forth, leaving his melancholy bed,
He the green slope and level meadow views,
Delightful bathed with slow-ascending dews;
Or marks the clouds, that o'er the mountain's
head

In varying forms fantastic wander white;
Or turns his ear to every random song,
Heard the green river's winding marge along,
The whilst each sense is steep'd in still
delight.

With such delight, o'er all my heart I feel,
Sweet Hope! thy fragrance pure and healing
incense steal!

W. L. Bowles — Born 1762, Died 1850.

1255 — APRIL, 1793

Whose was that gentle voice, that whispering
sweet,

Promised methought long days of bliss
sincere?

Soothing it stole on my deluded ear,
Most like soft music, that might sometimes
cheat

Thoughts dark and drooping! 'Twas the
voice of Hope

Of love, and social scenes, it seem'd to
speak,

Of truth, of friendship, of affection meek,
That, oh! poor friend, might to life's down-
ward slope

Lead us in peace, and bless our latest hours
Ah me! the prospect sadden'd as she sung;
Loud on my startled ear the death-bell rung;
Chill darkness wrapt the pleasurable bow'rs,
Whilst Horror, pointing to yon breathless clay,
"No peace be thine," exclaim'd, "away,
away!"

W. L. Bowles. — Born 1762, Died 1850.

1256 — NETLEY ABBEY.

Fall'n pile! I ask not what has been thy fate,
But when the weak winds, wafted from the
main,

Through each rent arch, like spirits that
complain,

Come hollow to my ear, I meditate
On this world's passing pageant, and the lot
Of those who once full proudly in their
prime

And beauteous might have stood, tall bow'd
by time

Or injury, their early boast forgot,
They may have fallen like thee: pale and
forlorn,

Their brow, besprent with thin hairs, white
as snow,

They lift, majestic yet, as they would scorn
This short-lived scene of vanity and woe,
Whilst on their sad looks smilingly they bear
The trace of creeping age, and the dim hue of
care!

W. L. Bowles. — Born 1762, Died 1850.

1257 — MAY, 1793.

How shall I meet thee, Summer, wont to fill
My heart with gladness, when thy pleasant
tide

First came, and on each oomb's romantic
side

Was heard the distant cuckoo's hollow call?
Fresh flow'rs shall fringe the wild brink of
the stream,

As with the songs of joyance and of hope
The hedge-rows shall ring loud, and on the
slope

The poplars sparkle in the transient bourn;
The shrubs and lamels which I loved to tend,
Thinking their May-tide fragrance might
delight,

With many a peaceful charm, thee, my best
friend,

Shall put forth their green shoot, and cheer
the sight!

But I shall mark their hues with sick'ning
eyes,

And weep for her who in the cold grave lies!

W. L. Bowles — Born 1762, Died 1850.

1258 — ON REVISITING OXFORD

I never hear the sound of thy glad bells,
Oxford! and chime harmonious, but I say
(Sighing to think how time has worn away),
"Some spirit speaks in the sweet tone that
swells,

Heard after years of absence, from the vale
Where Cherwell winds." Most true it
speaks the tale

Of days departed, and its voice recalls

Hours of delight and hope in the gay tide

Of life, and many friends now scatter'd wide
By many fates — Peace be within thy walls!

I have scarce heart to visit thee, but yet,

Denied the joys sought in thy shades, —
denied

Each better hope, since my poor ***** died,
What I have owed to thee, my heart can ne'er
forget!

W. L. Bowles — Born 1762, Died 1850.

1259 — ON THE DEATH OF THE REV.
WILLIAM BENWELL.

Thou camest with kind looks, when on the
brink

Almost of death I strove, and with mild voice
 Didst soothe me, bidding my poor heart rejoice,
 Though smitten sore Oh, I did little think
 That thou, my friend, would'st the first victim fall
 To the stern King of Terrors! thou didst fly,
 By pity prompted, at the poor man's cry,
 And soon thyself wert stretch'd beneath the pall,
 Laid Infection's prey. The deep distress
 Of her, who best thy inmost bosom knew,
 To whom thy faith was vow'd, thy soul was true,
 What pow'rs of falt'ring language shall express?
 As friendship bids, I feebly breathe my own,
 And sorrowing say, "Pure spirit, thou art gone!"

W. L. Bowles.—Born 1762, Died 1850

1260.—ON REVIEWING THE FORE-GOING.

I turn these leaves with thronging thoughts,
 and say,
 "Alas! how many friends of youth are dead,
 How many visions of fair hope have fled,
 Since first, my Muse, we met"—So speeds away
 Life, and its shadows; yet we sit and sing,
 Stretch'd in the noontide bower, as if the day
 Declined not, and we yet might trill our lay
 Beneath the pleasant morning's purple wing
 That fans us, while aloft the gay clouds
 shine!
 Oh, ere the coming of the long cold night,
 Religion, may we bless thy purer light,
 That still shall warm us, when the tints
 decline
 O'er earth's dim hemisphere, and sad we gaze
 On the vain visions of our passing days!

W. L. Bowles.—Born 1762, Died 1850.

1261.—PATH OF LIFE.

Oh Lord!—in sickness and in health,
 To every lot resign'd,
 Grant me, before all worldly wealth,
 A meek and thankful mind.

As life, thy upland path we tread,
 And often pause in pain,
 To think of friends and parents dead,
 Oh! let us not complain.

The Lord may give or take away,
 But nought our faith can move,
 While we to Heaven can look, and say,
 "Our Father lives above."

W. L. Bowles.—Born 1762 Died 1850.

1262.—SUN-RISE.

When from my humble bed I rise,
 And see the morning Sun,
 Who, glorious in the eastern skies,
 His journey has begun;

I think of that Almighty power,
 Which call'd this orb from night;
 I think how many at this hour
 Rejoice beneath its light.

And then I pray, in every land,
 Where'er this light is shed,
 That all who live may bless the hand
 Which gives their daily bread.

W. L. Bowles.—Born 1762, Died 1850.

1263.—SUMMER'S EVENING.

As homeward by the evening star
 I pass along the plain,
 I see the taper's light afar
 Shine through our cottage-pane.

My brothers and my sisters dear,
 The child upon the knee,
 Spring, when my hasting steps they hear,
 And smile to welcome me.

And when the fire is growing dim,
 And mother's labours cease,
 I fold my hands, and say my hymn,
 And "lay me down in peace"

W. L. Bowles.—Born 1762, Died 1850.

1264.—SPRING.—CUCKOO.

The bee is humming in the sun,
 The yellow cowslip springs,
 And hark! from yonder woodland's side,
 Again the cuckoo sings!

"Cuckoo—Cuckoo!" no other note,
 She sings from day to day;
 But I, though a poor cottage-girl,
 Can work, and read, and pray.

And whilst in knowledge I rejoice,
 Which heavenly truth displays,
 Oh! let me still employ my voice,
 In my Redeemer's praise.

W. L. Bowles.—Born 1762, Died 1850.

1265.—SHEEP-FOLD.

The sheep were in the fold at night;
 And now, a new-born lamb
 Totters and trembles in the light,
 Or bleats beside its dam

How anxiously the mother tries,
 With every tender care,
 To screen it from inclement skies,
 And the cold morning air!

The hail-storm of the east is fled,
She seems with joy to swell,
While ever as she bonds her head,
I hear the tinkling bell.

So while for me a mother's prayer
Ascends to Heaven above,
May I repay her tender care
With gratitude and love.

W. L. Bowles.—Born 1762, Died 1850.

1266 —PRIMROSE.

'Tis the first primrose ' see how meek,
Yet beautiful it looks;
As just a lesson it may speak
As that which is in books.

While gardens show in flow'ring pride,
The lily's stately ranks,
It loves its modest head to hide
Beneath the bramble-banks.

And so the little cottage-maid
May bloom unseen and die;
But she, when transient flow'rets fade,
Shall live with Christ on high.

W. L. Bowles —Born 1762, Died 1850.

1267.—BIRD'S NEST.

In yonder brake there is a nest,
But come not, George, too nigh,
Lest the poor mother frighten'd thence,
Should leave her young, and fly

Think with what pain, through many a day,
Soft moss and straw she brought,
And let our own dear mother's care
Be present to our thought.

And think how must her heart deplore,
And droop with grief and pain,
If those she rear'd, and nursed, and loved,
She ne'er should see again.

W. L. Bowles.—Born 1762, Died 1850

1268.—WINTER —REDBREAST.

Poor Robin sits and sings alone,
When showers of driving sleet,
By the cold winds of winter blown,
The cottage casement beat.

Come, let us share our chimney-nook,
And dry his dripping wing;
See, little Mary shuts her book,
And cries, "Poor Robin, sing."

Methinks I hear his faint reply—
"When cowslips deck the plain,
The lark shall carol in the sky,
And I shall sing again.

But in the cold and wintry day
To you I owe a debt,
That in the sunshine of the May,
I never can forget."

W. L. Bowles —Born 1762, Died 1850.

1269 —BUTTERFLY AND BEE.

Methought I heard a butterfly
Say to a labouring bee,
"Thou hast no colours of the sky,
On painted wings like me!"

"Poor child of vanity, those dyes
And colours bright and rare
(With mild reproof the bee replies),
Are all beneath my care.

Content I toil from morn to eve,
And scorning idleness,—
To tribes of gaudy sloth I leave
The vanities of dross."

W. L. Bowles —Born 1762, Died 1850.

1270.—GLOW-WORM.

Oh! what is this which shines so bright,
And in the lonely place
Hangs out his small green lamp at night,
The dewy bank to grace?

It is a glow-worm—Still and pale
It shines the whole night long,
When only stars, Oh! nightingale,
Seem list'ning to thy song.

And so, amid the world's cold night,
Through good report or ill,
Shines out the humble Christian's light,
As lonely and as still

W. L. Bowles.—Born 1762, Died 1850.

1271.—STAR-LIGHT FROST.

The stars are shining over head,
In the clear frosty night;
So will they shine when we are dead,
As countless and as bright.

For brief the time and short the space
That e'en the proudest have,
Ere they conclude their various race
In silence and the grave.

But the pure soul from dust shall rise,
By our great Saviour's aid,
When the last trumpet shall rend the skies,
And all the stars shall fade.

W. L. Boules—Born 1762, Died 1850

1272—THE MAID'S LAMENT.

I loved him not: and yet, now he is gone,
I feel I am alone.
I check'd him while he spoke yet could he
speak,
Alas! I would not check
For reasons not to love him once I sought,
And wearied all my thought
To vex myself and him I now would give
My love could he but live
Who lately lived for me, and when he found
'Twas vain, in holy ground
He hid his face amid the shades of death!
I waste for him my breath
Who wasted his for me; but mine returns,
And this lone bosom burns
With stifling heat, heaving it up in sleep,
And waking me to weep
Tears that had melted his soft heart for
years
Wept he as bitter tears!
"Merciful God!" such was his latest prayer,
"Thou may'st she never share!"
Quieter is his breath, his breast more cold
Than daisies in the mould,
Where children spell athwart the churchyard
gate
His name and life's brief date.
Pray for him, gentle souls, whoe'er ye be,
And oh! pray, too, for me!

W. S. Landor.—Born 1775, Died 1864.

1273.—THE BRIER.

My brier that smellest sweet,
When gentle Spring's first heat
Ran through thy quiet veins;
Thou that could'st injure none,
But would'st be left alone,
Alone thou leavest me, and nought of thine
remains
What! hath no poet's lyre
O'er thee, sweet-breathing brier,
Hung fondly ill or well?
And yet, methinks, with thee
A poet's sympathy,
Whether in woe or woo, in life or death,
might dwell
Hard usage both must bear,
Few hands your youth will rear,
Few bosoms cherish you,

Your tender prime must bleed
If ye are sweet; but, freed
From life, you then are prized, thus prized
are poets too.

W. S. Landor—Born 1775, Died 1864.

1274—CHILDREN.

Children are what the mothers are.
No fondest father's fondest care
Can fashion so the infant heart
As those creative beams that dart,
With all their hopes and fears, upon
The cradle of a sleeping son.

His startled eyes with wonder see
A father near him on his knee,
Who wishes all the while to trace
The mother in his future face;
But 't is to her alone uprise
His wakening arms; to her those eyes
Open with joy and not surprise.

W. S. Landor.—Born 1775, Died 1864.

1275—IPHIGENIA AND AGAMEMNON.

Iphegenia, when she heard her doom
At Aulis, and when all beside the king
Had gone away, took his right hand, and
said:
"O father! I am young and very happy.
I do not think the pious Calchas heard
Distinctly what the goddess spake;—old age
Obscures the senses. If my nurse, who knew
My voice so well, sometimes misunderstood,
While I was resting on her knee both arms,
And hitting it to make her mind my words,
And looking in her face, and she in mine,
Might not he, also, hear one word amiss,
Spoken from so far off, even from Olympus?"
The father placed his cheek upon her head,
And tears dropt down it, but the king of
men
Replied not. Then the maiden spake once
more
"O father! sayest thou nothing? Hearest
thou not
Me, whom thou ever hast, until this hour,
Laston'd to fondly, and awoken'd me
To hear my voice amid the voice of birds,
When it was articulate as theirs,
And the down deadened it within the nest?"
He moved her gently from him, silent still;
And thus, and thus alone, brought tears from
her,
Although she saw fate nearer. Then with sighs
"I thought to have laid down my hair before
Benignant Artemis, and not dimmed
Her polished altar with my virgin blood;
I thought to have selected the white flowers

To please the nymphs, and to have asked of
each

By name, and with no sorrowful regret,
Whether, since both my parents willed the
change,

I might at Hymen's feet bend my chapt
brow;

And (after these who mind us girls the
most)

Adore our own Athene, that she would
Regard me mildly with her azure eyes—

But, father, to see you no more, and see
Your love, O father! go ere I am gone!

Gently he moved her off, and drew her back,
Bending his lofty head far over hers,

And the dark depths of nature heaved and
burst

He turned away—not far, but silent still
She now first shuddered, for in him, so nigh,

So long a silence seem'd the approach of
death,

And like it Once again she raised her voice.
"O father! if the ships are now detain'd,

And all your vows move not the gods above,
When the knife strikes me there will be one
prayer

The less to them, and purer can there be
Any, or more fervent, than the daughter's
prayer

For her dear father's safety and success?"
A groan that shook him shook not his resolve.

An aged man now entered, and without
One word, stepped slowly on, and took the
wrist

Of the pale maiden She look'd up, and saw
The fillet of the priest and calm cold eyes

Then turn'd she where her parent stood, and
cried

"O father! grieve no more the ships can
sail."

W. S. Landor.—Born 1775, Died 1864.

1276.—TO MACAULAY.

The dreamy rhymers measured snore
Falls heavy on our ears no more,

And by long strides are left behind
The dear delights of womankind,

Who wage their battles like their loves,
In satin waistcoats and kid gloves,

And have achieved the crowning work
When they have truss'd and skower'd a Turk.

Another comes with stouter tread,
And stalks among the statelier dead:

He rushes on, and hails by turns
High-crested Scott, broad-breasted Burns;

And shows the British youth, who ne'er
Will lag behind, what Romans were,

When all the Tuscans and their Lars
Shouted, and shook the towers of Mars.

W. S. Landor.—Born 1775, Died 1864.

1277.—THE ONE GRAY HAIR.

The wisest of the wise
Listen to pretty lies,

And love to hear them told,
Doubt not that Solomon

Listen'd to many a one—

Some in his youth, and more when he grew
old.

I never sat among
The choir of Wisdom's song,

But pretty lies loved I
As much as any king—

When youth was on the wing,

And (must it then be told?) when youth had
quite gone by

Alas! and I have not
The pleasant hour forgot,

When one pert lady said—

"O, Landor! I am quite
Bewild'rd with affright;

I see (sit quiet now!) a white hair on your
head!"

Another, more benign,
Drew out that hair of mine,

And in her own dark hair
Pretended she had found

That one, and twirl'd it round.—

Fair as she was, she never was so fair.

W. S. Landor.—Born 1775, Died 1864.

1278.—'TIS THE LAST ROSE OF SUMMER.

'Tis the last rose of Summer

Left blooming alone;

All her lovely companions

Are faded and gone.

No flower of her kindred,

No rosebud is nigh,

To reflect back her blushes,

Or give sigh for sigh!

I'll not leave thee, thou lone one,

To pine on the stem;

Since the lovely are sleeping,

Go, sleep thou with them.

Thus kindly I scatter

Thy leaves o'er the bed

Where thy matron of the garden

Lies scentless and dead.

So soon may I follow,

When friendships decay,

And from Love's shining circle

The gems drop away!

When true hearts lie wither'd,

And fond ones are flown,

Oh! who would inhabit

This bleak world alone?

Thomas Moore.—Born 1780, Died 1852.

1279.—WREATH THE BOWL.

Wreath the bowl
 With flowers of soul,
 The brightest Wit can find us ;
 We'll take a flight
 Towards heav'n to-night,
 And leave dull earth behind us !
 Should Love amid
 The wreaths be hid
 That Joy, the enchanter, brings us,
 No danger fear
 While wine is near—
 We'll drown him if he stings us.
 Then wreath the bowl
 With flowers of soul,
 The brightest Wit can find us ;
 We'll take a flight
 Towards heav'n to-night,
 And leave dull earth behind us !
 'Twas nectar fed
 Of old, it's said,
 Their Junos, Joves, Apollos ;
 And man may brew
 His nectar too,
 The rich receipt's as follows.—
 Take wine like this,
 Let looks of bliss
 Around it well be blended ;
 Then bring Wit's beam
 To warm the stream,
 And there's your nectar, splendid !
 So wreath the bowl
 With flowers of soul,
 The brightest Wit can find us,
 We'll take a flight
 Towards heav'n to-night,
 And leave dull earth behind us !
 Say, why did Time
 His glass sublime
 Fill up with sands unsightly,
 When wine he knew
 Runs brisker through,
 And sparkles far more brightly ?
 Oh, lend it us,
 And, smiling thus,
 The glass in two we'd sever,
 Make pleasure glide
 In double tide,
 And fill both ends for ever !
 Then wreath the bowl
 With flowers of soul,
 The brightest Wit can find us ;
 We'll take a flight
 Towards heav'n to-night,
 And leave dull earth behind us !

Thomas Moore.—Born 1780 Died 1852.

1280.—FILL THE BUMPER FAIR.

Fill the bumper fair !
 Every drop we sprinkle
 O'er the brow of care
 Smooths away a wrinkle.

Wit's electric flame
 Ne'er so swiftly passes
 As when through the frame
 It shoots from burning glasses.
 Fill the bumper fair !
 Every drop we sprinkle
 O'er the brow of care
 Smooths away a wrinkle.

Sages can, they say,
 Grasp the lightning's pinions,
 And bring down its ray
 From the starred dominions :—
 So we, sages, sit,
 And 'mid bumpers bright'ning,
 From the heaven of wit
 Draw down all its lightning.

Would'st thou know what first
 Made our souls inebriate
 Thus ennobling thirst
 For wine's celestial spirit ?
 It chanced upon that day,
 When, as birds inform us,
 Prometheus stole away
 The living fires that warm us :

The careless Youth, when up
 To glory's fount aspiring,
 Took not urn nor cup
 To hie the puffer'd fire in—
 But oh his joy, when, round
 The halls of heaven spying
 Among the stars, he found
 A bowl of Bacchus lying !

Some drops were in that bowl,
 Remains of last night's pleasure,
 With which the sparks of soul
 Mix'd their burning treasure.
 Hence the goblet's shower
 Hath such spells to win us ;
 Hence its mighty power
 O'er that flame within us.
 Fill the bumper fair !
 Every drop we sprinkle
 O'er the brow of Care
 Smooths away a wrinkle.

Thomas Moore.—Born 1780, Died 1852.

1281.—AND DOT'N NOT A MEETING
LIKE THIS.

And doth not a meeting like this make
 anon
 For all the long years I've been wand'ring
 away—
 To see thus around me my youth's only
 friends,
 As smiling and kind as in that happy day ?
 Though haply o'er some of your brows, as
 o'er mine,
 The snow-fall of Time may be stealing—what
 then ?

Like Alps in the sunset, thus lighted by wine,
We'll wear the gay tinge of Youth's roses
again.

What soften'd remembrances come o'er the
heart,
In gazing on those we've been lost to so long !
The sorrows, the joys, of which once they
were part,
Still round them, like visions of yesterday,
throng ;
As letters some hand hath invisibly traced,
When held to the flame will steal out on the
sight,
So many a feeling, that long seem'd effaced,
The warmth of a moment like this brings to
light

And thus, as in memory's bark we shall glide,
To visit the scenes of our boyhood anew,
Though oft we may see, looking down on the
tide,
The wreck of full many a hope shining
through,
Yet still, as in fancy we point to the flowers
That once made a garden of all the gay shore,
Deceived for a moment, we'll think them
still ours,
And breathe the fresh air of Life's morning
once more

So brief our existence, a glimpse, at the most,
Is all we can have of the few we hold dear,
And oft even joy is unheeded and lost
For want of some heart that could echo it, near.
Ah, well may we hope, when this short life
is gone,

To meet in some world of more permanent
bliss ;

For a smile, or a grasp of the hand, hast'ning
on,

Is all we enjoy of each other in this

But, come, the more rare such delights to the
heart,

The more we should welcome, and bless them
the more ;

They're ours when we meet—they are lost
when we part—

Like birds that bring Summer, and fly when
'tis o'er

Thus circling the cup, hand in hand, ere we
drink,

Let Sympathy pledge us, through pleasure,
through pain,

That, fast as a feeling but touches one link.

Her magic shall send it direct through the
chain

Thomas Moore — Born 1780, Died 1852.

1282.—FRIEND OF MY SOUL.

Friend of my soul ! this goblet sip—

'Twill chase the pensive tear,

'Tis not so sweet as woman's lip,

But, O ! 'tis more sincere.

Like her delusive beam,
'Twill steal away the mind,
But like affection's dream,
It leaves no sting behind.

Come, twine the wreath, thy brows to shade—
These flowers were culled at noon,
Like woman's love the rose will fade,
But ah ! not half so soon
For though the flower's decay'd,
Its fragrance is not o'er,
But once when love's betray'd,
The heart can bloom no more

Thomas Moore — Born 1780, Died 1852.

1283.—GO WHERE GLORY WAITS THEE !

Go where glory waits thee ;
But, while Fame clates thee,
O still remember me !
When the praise thou meetest
To thine ear is sweetest,
O then remember me !
Other arms may press thee,
Dearer friends caress thee—
All the joys that bless thee
Sweeter far may be,
But when friends are nearest,
And when joys are dearest,
O then remember me !

When, at eve, thou rovest
By the star thou lovest,

O then remember me !

Think when home returning,
Bright we've seen it burning,

O, thus remember me !

Oft as summer closes,
When thine eye reposes

On its lingering roses,

Once so loved by thee,

Think of her who wove them,

Her who made thee love them ;

O then remember me !

When, around thee dying,
Autumn leaves are lying,

O then remember me !

And, at night, when gazing
On the gay hearth blazing,

O, still remember me !

Then should music, stealing
All the soul of feeling,

To thy heart appealing,

Draw one tear from thee—

Then let memory bring thee
Strains I used to sing thee ;

O then remember me !

Thomas Moore.—Born 1780, Died 1852.

1284.—FLY TO THE DESERT.

Fly to the desert, fly with me—
Our Arab tents are rude for thee,
But, O! the choice what heart can doubt,
Of tents with love, or thrones without?

Our rocks are rough, but smiling there
Th' acacia waves her yellow hair—
Lonely and sweet, nor loved the less
For flowering in a wilderness

Our sands are bare, but down their slope
The silvery-footed antelope
As gracefully and gaily springs
As o'er the marble courts of kings.

Then come—thy Arab maid will be
The loved and lone acacia-troo—
The antelope, whose foot shall bless
With their light sound thy loveliness

O! there are looks and tones that dart
An instant sunshine through the heart,—
As if the soul that minute caught
Some treasure it through life had sought;

As if the very lips and eyes
Predestined to have all our sighs,
And never be forgot again,
Sparked and spoke before us then!

So came thy every glance and tone,
When first on me they breathed and shone,
New as if brought from other spheres,
Yet welcome as if loved for yours

Then fly with me,—if thou hast known
No other flame, nor falsely thrown
A gem away, that thou hadst sworn
Should ever in thy heart be worn,

Come, if the love thou hast for me,
Is pure and fresh as mine for thee—
Fresh as the fountain under ground,
When first 'tis by the lapwing found.

But if for me thou dost forsake
Some other maid, and rudely break
Her worshipp'd image from its base,
To give to me the ruin'd place—

Then, fare thee well; I'd rather make
My bower upon some icy lake
When thawing suns begin to shine,
Than trust to love so false as thine!

Thomas Moore.—Born 1780, Died 1852.

1285.—THE HARP THAT ONCE
THROUGH TARA'S HALLS.

The harp that once through Tara's halls
The soul of music shed,
Now hangs as mute on Tara's walls,
As if that soul were fled

So sleeps the pride of former days,
So glory's thrill is o'er,
And hearts that once beat high for praise,
Now feel that pulse no more.

No more to chiefs and ladies bright
The harp of Tara swells,
The chord alone that breaks at night
Its tale of ruin tells
Thus Freedom now so seldom wakes,
The only thro' she gives
Is when some heart indignant breaks
To show that still she lives

Thomas Moore.—Born 1780, Died 1852.

1286.—SONG.

As by the shore, at break of day,
A vanquish'd chief expiring lay,
Upon the sands, with broken sword,
He traced his farewell to the free;
And, there, the last unfinished word
He dying wrote, was "Liberty!"

At night a sea-bird shriek'd the knell
Of him who thus for Freedom fell,
The words he wrote, ere evening came,
Were cover'd by the sounding sea,—
So pass away the cause and name
Of him who dies for Liberty!

Thomas Moore.—Born 1780, Died 1852.

1287.—O! BREATHE NOT HIS NAME.

O! breathe not his name! let it sleep in the
shade,
Where cold and unhonor'd his relics are laid;
Sad, silent, and dark be the tears that we
shed,
As the night dew that falls on the grave o'er
his head

But the night dew that falls, though in silence
it weeps,
Shall brighten with verdure the grave where
he sleeps;
And the tear that we shed, though in secret
it rolls,
Shall long keep his memory green in our
souls

Thomas Moore.—Born 1780, Died 1852.

1288.—THOSE EVENING BELLS.

Those evening bells! those evening bells!
How many a tale their music tells,
Of youth, and home, and that sweet time
When last I heard their soothing chime!

Those joyous hours are passed away;
And many a heart that then was gay,
Within the tomb now darkly dwells,
And hears no more those evening bells.

And so 'twill be when I am gone—
That tuneful peal will still ring on,
While other bards shall walk these dells,
And sing your praise, sweet evening bells

Thomas Moore — Born 1780, Died 1852.

1289.—ARRANMORE.

O! Arranmore, loved Arranmore,
How oft I dream of thee!
And of those days when by thy shore
I wander'd young and free
Full many a path I've tried since then,
Through pleasure's flowery maze,
But ne'er could find the bliss again
I felt in those sweet days

How blithe upon the breezy cliffs
At sunny morn I've stood,
With heart as bounding as the skiffs
That danced along the flood!
Or when the western wave grew bright
With daylight's parting wing,
Have sought that Eden in its light
Which dreaming poets sing—

That Eden where th' immortal brave
Dwell in a land serene—
Whose bowers beyond the shining wave,
At sunset, oft are seen,
Ah, dream, too full of saddening truth!
Those mansions o'er the main
Are like the hopes I built in youth—
As sunny and as vain!

Thomas Moore — Born 1780, Died 1852

1290.—MIRIAM'S SONG.

Sound the loud tumbrel o'er Egypt's dark sea,
Jehovah has triumph'd—his people are free.
Sing—for the pride of the tyrant is broken,
His chariots, his horsemen, all splendid and brave,
How vain was their boasting!—the Lord hath
but spoken,
And chariots and horsemen are sunk in the
wave.
Sound the loud tumbrel o'er Egypt's dark sea!
Jehovah has triumph'd—his people are free.

Praise to the Conqueror, praise to the Lord,
His word was our arrow, his breath was our
sword!—
Who shall return to tell Egypt the story
Of those she sent forth in the hour of her
pride?

For the Lord hath look'd out from his pillar of
glory,
And all her brave thousands are dash'd in
the tide

Sound the loud tumbrel o'er Egypt's dark sea!
Jehovah has triumph'd, his people are free

Thomas Moore — Born 1780, Died 1852.

1291.—ECHOES

How sweet the answer Echo makes
To Music at night
When, roused by lute or horn, she waken,
And far away o'er lawns and lakos
Goes answering light!

Yet Love hath echoes truer far
And far more sweet
Than o'er, beneath the moonlight's star,
Of horn or lute or soft guitar
The songs repeat.

'Tis when the sigh,—in youth sincere
And only then,
The sigh that's breathed for one to hear—
Is by that one, that only Dear
Breathed back again

Thomas Moore.—Born 1780, Died 1852.

1292.—THE LIGHT OF OTHER DAYS.

Oft in the stilly night
Ere slumber's chain has bound me,
Fond Memory brings the light
Of other days around me.
The smiles, the tears
Of boyhood's years,
'The words of love then spoken;
The eyes that shone,
Now dimm'd and gone,
The cheerful hearts now broken!
Thus in the stilly night
Ere slumber's chain has bound me,
Sad Memory brings the light
Of other days around me.

When I remember all
The friends no link'd together
I've seen around me fall
Like leaves in wintry weather,
I feel like one
Who treads alone
Some banquet-hall deserted,
Whose lights are fled
Whose garlands dead,
And all but he departed!
Thus in the stilly night
Ere slumber's chain has bound me,
Sad Memory brings the light
Of other days around me.

Thomas Moore.—Born 1780, Died 1852.

1293.—THE JOURNEY ONWARDS.

As slow our ship her foamy track
Against the wind was cleaving,
Her trembling pennant still look'd back
To that dear isle 'twas leaving.
So loth we part from all we love,
From all the links that bind us,
So turn our hearts, as on we rove,
To those we've left behind us!

When, round the bowl, of vanish'd years
We talk with joyous seeming—
With smiles that might as well be tears,
So faint, so sad their beaming,
While memory brings us back again
Each early tie that twined us,
O, sweet's the cup that circles then
To those we've left behind us!

And when in other climes we meet
Some idle or vale enchanting,
Where all looks flowery, wild, and sweet,
And nought but love is wanting;
We think how great had been our bliss
If Heaven had but assign'd us
To live and die in scenes like this,
With some we've left behind us!

As travellers oft look back at eve
When eastward darkly going,
To gaze upon that light they leave
Still faint behind them glowing,—
So, when the close of pleasure's day
To gloom hath near consign'd us,
We turn to catch one fading ray
Of joy that's left behind us.

Thomas Moore.—Born 1780, Died 1852.

1294.—MR. MURRAY'S PROPOSAL.

I've a proposal here from Mr Murray.
He offers handsomely—the money down;
My dear, you might recover from your flurry,
In a nice airy lodging out of town,
At Croydon, Epsom, anywhere in Surrey,
If every stanza brings us in a crown,
I think that I might venture to bespeak
A bedroom and front parlour for next week.

Tell me, my dear Thalia, what you think;
Your nerves have undergone a sudden shock;
Your poor dear spirits have begun to sink;
On Banstead Downs you'd master a new
stock,
And I'd be sure to keep away from drink,
And always go to bed by twelve o'clock.
We'll travel down there in the morning
stages;
Our verses shall go down to distant ages.

And here in town we'll breakfast on hot rolls,
And you shall have a better shawl to wear;
These pantaloons of mine are chafed in holes;
By Monday next I'll compass a new pair

Come now, fling up the cinders, fetch the
coals,
And take away the things you hung to air;
Set out the tea-things, and bid Phoebe bring
The kettle up. Arms and the Monks I sing

J. H. Frere.—Born 1769, Died 1846.

1295.—THE GIANTS AND THE ABBEY.

Oft that wild untutor'd race would draw,
Led by the solemn sound and sacred light,
Beyond the bank, beneath a lonely shaw,
To listen all the livelong summer night,
Till deep, serene, and reverential awe
Environ'd them with silent calm delight,
Contemplating the minister's midnight gleam,
Reflected from the clear and glassy stream

But chiefly, when the shadowy moon had
shed

O'er woods and waters her mysterious hue,
Their passive hearts and vacant fancies fed
With thoughts and aspirations strange and
new,

Till their brute souls with inward working
bred

Dark hints that in the depths of instinct
grew

Subjective—not from Locke's associations,
Nor David Hurdley's doctrine of vibrations

Each was ashamed to mention to the others
One half of all the feelings that he felt,
Yet thus far each would venture—"Listen,
brothers,

It seems as if one heard Heaven's thunders melt
In music!"

J. H. Frere.—Born 1769, Died 1846.

1296.—WAR SONG ON THE VICTORY OF
BRUNNENBURG

The gates were then thrown open,
and forth at once they rush'd,
The outposts of the Moorish hosts
back to the camp were push'd,
The camp was all in tumult,
and there was such a thunder
Of cymbals and of drums,
as if earth would cleave in sunder.
There you might see the Moors
arming themselves in haste,
And the two main battles
how they were forming fast;
Horsemen and footmen mixt,
a countless troop and vast.
The Moors are moving forward,
the battle soon must join,
"My men stand here in order,
ranged upon a line!
Let not a man move from his rank
before I give the sign."

Pero Bermuez heard the word,
 but he could not refrain,
 He held the banner in his hand,
 he gave his horse the rein,
 "You see you foremost squadron there,
 the thickest of the foes,
 Noble Cid, God be your aid,
 for there your banner goes!
 Let him that serves and honours it,
 show the duty that he owes."
 Earnestly the Cid call'd out,
 "For heaven's sake be still!"
 Bermuez cried, "I cannot hold,"
 so eager was his will
 He spur'd his horse, and drove him on
 amid the Moorish rout
 They strove to win the banner,
 and compass'd him about
 Had not his armour been so true,
 he had lost either life or limb,
 The Cid call'd out again,
 "For heaven's sake succour him!"
 Their shields before their breasts,
 forth at once they go,
 Their lances in the rest
 level'd fair and low,
 Their banners and their crests
 waving in a row,
 Their heads all stooping down
 towards the saddle bow.
 The Cid was in the midst,
 his shout was heard afar,
 "I am Rui Diaz,
 the champion of Bivar,
 Strike amongst them, gentlemen,
 for sweet mercies' sake!"
 There where Bermuez fought
 amidst the foe they brake;
 Three hundred banner'd knights,
 it was a gallant show;
 Three hundred Moors they kill'd,
 a man at every blow
 When they wheel'd and turn'd,
 as many more lay slain,
 You might see them raise their lances,
 and level them again
 There you might see the breastplates,
 how they were cleft in twain,
 And many a Moorish shield
 he scatter'd on the plain.
 The pennons that were white
 mark'd with a crimson stain,
 The horses running wild
 whose riders had been slain.

J. H. Frere — Born 1769, Died 1846

1297.—HOPE TRIUMPHANT IN DEATH.

Unfading Hope! when life's last embers
 burn,
 When soul to soul, and dust to dust return;

Heaven to thy charge resigns the awful
 hour!
 Oh! then thy kingdom comes! Immortal
 Power!
 What though each spark of earth-born rapture
 fly
 The quivering lip, pale cheek, and closing
 eye!
 Bright to the soul thy seraph hands convey
 The morning dream of life's eternal day—
 Then, then, the triumph and the trance
 begin!
 And all the Phoenix spirit burns within!

Oh! deep-enchanted prelude to repose,
 The dawn of bliss, the twilight of our woes!
 Yet half I hear the parting spirit sigh,
 It is a dread and awful thing to die!
 Mysterious worlds, untravell'd by the sun!
 Where Time's far-wandering tide has never
 run,
 From your unfathom'd shades, and viewless
 spheres,
 A warning comes, unheard by other ears.
 'Tis Heaven's commanding trumpet, long and
 loud,
 Like Sinai's thunder, pealing from the cloud!
 While Nature hears, with terror-mingled
 trust,
 The shock that hurls her fabric to the dust;
 And, like the trembling Hebrew, when he
 trod
 The roaring waves, and call'd upon his God,
 With mortal terrors clouds immortal bliss,
 And shrieks, and hovers o'er the dark abyss!

Daughter of Faith, awake, arise, illumine
 The dread unknown, the chaos of the tomb!
 Melt, and dispel, ye spectre-doubts, that
 roll
 Cimmerian darkness on the parting soul!
 Fly, like the moon-eyed herald of dismay,
 Chased on his night-steed by the star of day!
 The strife is o'er—the pangs of Nature close,
 And life's last rapture triumphs o'er her
 woes.

Hark! as the spirit eyes, with eagle gaze,
 The noon of Heaven undazzled by the blaze,
 On heavenly winds that waft her to the sky,
 Float the sweet tones of star-born melody;
 Wild as that hallow'd anthem sent to hail
 Bethlehem's shepherds in the lonely vale,
 When Jordan hush'd his waves, and midnight
 still
 Watch'd on the holy towers of Zion hill!

Soul of the just! companion of the dead!
 Where is thy home, and whither art thou
 fled?

Back to its heavenly source thy being goes,
 Swift as the comet wheels to whence he
 rose,
 Doom'd on his airy path awhile to burn,
 And doom'd, like thee, to travel, and
 return.—

Hark! from the world's exploding centre
driven,
With sounds that shook the firmament of
Heaven,
Careers the fiery giant, fast and far,
On bickering wheels, and adamantane car;
From planet whirl'd to planet more remote,
He visits realms beyond the reach of thought,
But, wheeling homeward, when his course is
run,
Curbs the red yoke, and mingles with the
sun!
So hath the traveller of earth unfur'd
Her trembling wings, emerging from the
world;
And o'er the path by mortal never trod,
Sprung to her source, the bosom of her God!

Thomas Campbell—Born 1777, Died 1844.

1298.—DOMESTIC LOVE.

Thy pencil traces on the lover's thought
Some cottage-home, from towns and toil
remote,
Where love and lore may claim alternate
hours,
With peace embosom'd in Idalian bowers!
Remote from busy life's bewildered way,
O'er all his heart shall Taste and Beauty
sway,
Free on the sunny slope or winding shore,
With hermit-steps to wander and adore!
There shall he love, when genial morn
appears,
Like pensive Beauty smiling in her tears,
To watch the brightening roses of the sky,
And muse on nature with a poet's eye!
And when the sun's last splendour lights the
deep,
The woods and waves, and murmuring winds
asleep,
When fairy harps the Hesperian planet hail,
And the lone cuckoo sighs along the vale,
His path shall be where streamy mountains
swell
Their shadowy grandeur o'er the narrow
dell;
Where mouldering piles and forests inter-
vene,
Mingling with darker tints the living green;
No circling hills his ravished eye to bound,
Heaven, earth, and ocean blazing all around!
The moon is up—the watch-tower dimly
burns—
And down the vale his sober step returns,
But pauses oft as winding rocks convey
The still sweet fall of music far away;
And oft he lingers from his home awhile,
To watch the dying notes, and start, and
smile!
Let winter come! let polar spirits sweep
The darkening world, and tempest-troubled
deep;

Though boundless snows the wither'd heath
deform,
And the dim sun scarce wanders through the
storm,
Yet shall the smile of social love repay,
With mental light, the melancholy day!
And when its short and sullen noon is o'er,
The ice-chained waters slumbering on the
shore,
How bright the faggots in his little hall
Blaze on the hearth, and warm the pictured
wall!
How blest he names, in love's familiar
tone,
The kind fair friend by nature mark'd his
own;
And, in the waveless mirror of his mind,
Views the fleet years of pleasure left behind,
Since when her empire o'er his heart began—
Since first he called her his before the holy
man!

Trim the gay taper in his rustic dome,
And light the wintry paradise of home;
And let the half-uncurtained window hail
Some wayworn man benighted in the vale!
Now, while the moaning night-wind rages
high,
As sweep the shot-stairs down the troubled
sky,
While fiery hosts in heaven's wide circle
play,
And bathe in lurid light the milky way,
Safe from the storm, the meteor, and the
shower,
Some pleasing page shall charm the solemn
hour,
With pathos shall command, with wit beguile
A generous tear of anguish, or a smile!

Thomas Campbell.—Born 1777, Died 1844.

1299 —MATERNAL CARE.

Lo! at the couch where infant beauty
sleeps,
Her silent watch the mournful mother keeps;
She, while the lovely babe unconscious lies,
Smiles on her slumbering child with pensive
eyes,
And weaves a song of melancholy joy—
"Sleep, image of thy father, sleep, my
boy
No lingering hour of sorrow shall be thine;
No sigh that rends thy father's heart and
mine;
Bright as his manly sire, the son shall be
In form and soul, but, ah! more blest than
he!
Thy fame, thy worth, thy filial love, at last,
Shall soothe this aching heart for all the
past—
With many a smile my solitude repay,
And chase the world's ungenerous scorn
away.

And say, when summon'd from the world
and thee,
I lay my head beneath the willow tree;
Wilt thou, sweet mourner! at my stone
appear,
And soothe my parted spirit lingering near?
Oh, wilt thou come, at evening hour, to
shed
The tears of Memory o'er my narrow bed;
With aching temples on thy hand reclined,
Muse on the last farewell I leave behind,
Breathe a deep sigh to winds that murmur
low,
And think on all my love, and all my woe?"

So speaks affection, ere the infant eye
Can look regard, or brighten in reply;
But when the cherub lip hath learnt to
claim
A mother's ear by that endearing name;
Soon as the playful innocent can prove
A tear of pity, or a smile of love,
Or cons his murmuring task beneath her
care,
Or lisps with holy look his evening prayer,
Or gazing, mutely pensive, sits to hear
The mournful ballad warbled in his ear;
How fondly looks admiring Hope the while,
At every artless tear, and every smile!
How glows the joyous parent to desory
A guileless bosom, true to sympathy!

Thomas Campbell.—Born 1777, Died 1844.

1300.—BATTLE OF WYOMING, AND DEATH OF GERTRUDE.

Heaven's verge extreme
Reverberates the bomb's descending star—
And sounds that mingled laugh, and shout,
and scream,
To freeze the blood, in one discordant jar,
Rung to the pealing thunderbolts of war
Whoop after whoop with rack the ear
assail'd,
As if unearthly fiends had burst their bar;
While rapidly the marksman's shot prevail'd.
And ay, as if for death, some lonely trumpet
wailed.

Then look'd they to the halls, where fire
o'erhung
The bandit groups in one Vesuvian glare;
Or swept, far seen, the tower, whose clock
unrung,
Told legible that midnight of despair.
She faints—she falters not—the heroic fair,
As he the sword and plume in haste array'd.
One short embrace—he clasp'd his dearest
care,
But hark! what nearer war-drum shakes the
glade!
Joy, joy! Columbia's friends are trampling
through the shade!

Then came of every race the mingled swarm,
Far rung the groves and gleam'd the midnight
grass
With flambeau, javelin, and naked arm;
As warriors wheel'd their culverins of brass,
Sprung from the woods, a bold athletic mass,
Whom virtue fires, and liberty combines.
And first the wild Moravian yagers pass,
His plumed host the dark Iberian joins,
And Scotia's sword beneath the Highland
thistle shines.

And in the buskined hunters of the deer
To Albert's home with shout and cymbal
throng,
Roused by their warlike pomp, and mirth,
and cheer,
Old Outahissi woke his battle-song,
And, beating with his war-club cadence strong,
Tells how his deep-stung indignation smarts;
Of them that wrapt his house in flames,
erelong
To whet a dagger on their stony hearts,
And smile avenged ere yet his eagle spirit
parts

Calm, opposite the Christian father rose,
Pale on his venerable brow its rays
Of martyr-light the conflagration throws,
One hand upon his lovely child he lays,
And one the uncover'd crowd to silence
sways;
While, though the battle-flash is faster
driven—
Unaw'd, with eye unstartled by the blaze,
He for his bleeding country prays to Heaven,
Prays that the men of blood themselves may
be forgiven.

Short time is now for gratulating speech:
And yet, beloved Gertrude, ere begun
Thy country's flight yon distant towers to
reach,
Look'd not on thee the rudest partisan
With brow relax'd to love? And murmurs
ran,
As round and round their willing ranks they
drew,
From beauty's sight to shield the hostile
van.
Grateful on them a placid look she throw,
Nor wept, but as she bade her mother's grave
adieu!

Past was the flight, and welcome seem'd the
tower,
That like a giant standard-bearer frown'd
Defiance on the roving Indian power.
Beneath, each bold and promontory mound
With embassage emboss'd and armour
crown'd,
And arrowy frize, and wedged ravelin,
Wove like a diadem its tracery round
The lofty summit of that mountain green;
Here stood secure the group, and eyed a
distant scene,

A scene of death! where fires beneath the sun,
And blended arms, and white pavilions glow,
And for the business of destruction done,
Its requiem the war-horn seem'd to blow—
There, sad spectatress of her country's wo!
The lovely Gertrude, safe from present harm,
Had laid her cheek, and clasp'd her hands of snow

On Waldegrave's shoulder, half within his arm
Enclosed, that felt her heart, and hush'd its wild alarm!

But short that contemplation—sad and short
The pause to bid each much-loved scene adieu!

Beneath the very shadow of the fort,
Where friendly swords were drawn, and banners flew,

Ah! who could deem that foot of Indian crew

Was near?—yet there, with lust of murderous deeds,

Gleam'd like a basilisk, from woods in view,
The ambush'd foeman's eye—his volley speeds,

And Albert, Albert falls! the dear old father bleeds!

And tranced in giddy horror, Gertrude swoon'd;

Yet, while she clasps him lifeless to her zone,

Say, burst they, borrow'd from her father's wound,

These drops? Oh God! the life-blood is her own!

And faltering, on her Waldegrave's bosom thrown—

“Weep not, O love!” she cries, “to see me bleed;

Thee, Gertrude's sad survivor, thee alone
Heaven's peace commiserate; for scarce I heed

These wounds; yet thee to leave is death, is death indeed!

Clasp me a little longer on the brink
Of fate! while I can feel thy dear caress;
And when this heart hath ceased to beat—oh! think,

And let it mitigate thy wo's excess,
That thou hast been to me all tenderness,
And friend to more than human friendship just

Oh! by that retrospect of happiness,
And by the hopes of an immortal trust,
God shall assuage thy pangs—when I am laid in dust!

Go, Henry, go not back, when I depart,
The scene thy bursting tears too deep will move,

Where my dear father took thee to his heart,
And Gertrude thought it ecstasy to rove

With thee, as with an angel, through the grove

Of peace, imagining her lot was cast
In heaven, for ours was not like earthly love.

And must this parting be our very last?
No! I shall love thee still, when death itself is past.

Half could I bear, methinks, to leave this earth,

And thee, more loved than aught beneath the sun,

If I had lived to smile but on the birth
Of one dear plodger! But shall there then be none,

In future times—no gentle little one
To clasp thy neck, and look, resembling me?
Yet seems it, even while life's last pulses run,

A sweetness in the cup of death to be,
Lord of my bosom's love! to die beholding thee!”

Hush'd were his Gertrude's lips! but still their bland

And beautiful expression seem'd to melt
With love that could not die! and still his hand

She pressed to the heart no more that felt.

Ah, heart! where once each fond affection dwelt,

And features yet that spoke a soul more fear.

Mute, gazing, agonizing as he knelt—

Of them that stood encircling his despair

He heard some friendly words; but knew not what they were.

For now to mourn their judge and child arrives

A faithful band. With solemn rites between
’Twas sung how they were lovely in their lives,

And in their deaths had not divided been
Touch'd by the music and the melting scene,

Was scarce one tearless eye amidst the crowd—

Storn warriors, resting on their swords, were seen

To veil their eyes, as pass'd each much-loved shroud—

While woman's softer soul in wo dissolved aloud.

Then mournfully the parting bugle bid
Its farewell o'er the grave of worth and truth;

Prone to the dust afflicted Waldegrave hid
His face on earth; him watch'd, in gloomy ruth,

His woodland guide but words had none to soothe

The grief that knew not consolation's name;
Casting his Indian mantle o'er the youth,

He watch'd, beneath its folds, each burst that
came,
Convulsive, ague-like, across his shuddering
frame!

"And I could weep," the Oneyda chief
His descent wildly thus begun;
"But that I may not stain with grief
The death-song of my father's son,
Or bow this head in woe!
For, by my wrongs, and by my wrath,
To-morrow Areouski's breath,
That fires yon heaven with storms of death,
Shall light us to the foe
And we shall share, my Christian boy,
The foeman's blood, the avenger's joy!"

But thee, my flower, whose breath was given
By milder genn o'er the deep,
The spirits of the white man's heaven
Forbid not thee to weep.
Nor will the Christian host,
Nor will thy father's spirit grieve,
To see thee, on the battle's eve,
Lamenting, take a mournful leave
Of her who loved thee most.
She was the rainbow to thy sight!
Thy sun—thy heaven—of lost delight!

To-morrow let us do or die
But when the bolt of death is hurl'd,
Ah! whither then with thee to fly,
Shall Outahissi roam the world?
Seek we thy once-loved home?
The hand is gone that cropt its flowers,
Unheard their clock repeats its hours,
Cold is the hearth within their bowers:
And should we thither roam,
Its echoes and its empty tread
Would sound like voices from the dead!

Or shall we cross yon mountains blue,
Whose streams my kindred nation quaff'd,
And by my side, in battle true,
A thousand warriors drew the shaft?
Ah! there, in desolation cold,
The desert serpent dwells alone,
Where grass o'ergrows each mouldering bone,
And stones themselves to ruin grown,
Like me, are death-like old.
Then seek we not their camp, for there
The silence dwells of my despair!

But hark, the tramp! to-morrow thou
In glory's fires shalt dry thy tears
Even from the land of shadows now
My father's awful ghost appears
Amidst the clouds that round us roll;
He bids my soul for battle thirst—
He bids me dry the last—the first—
The only tears that ever burst,
From Outahissi's soul;
Because I may not stain with grief
The death-song of an Indian chief!"

Thomas Campbell.—Born 1777, Died 1844.

1301.—TO THE EVENING STAR

Star that bringest home the bee,
And sett'st the weary laborer free!
If any star shed peace, 'tis thou,
That send'st it from above,
Appearing when Heaven's breath and brow
Are sweet as hers we love

Come to the luxuriant skies,
Whilst the landscape's odours rise,
Whilst, far off, lowing herds are heard,
And songs when toil is done,
From cottages whose smoke unstart'd
Curls yellow in the sun

Star of love's soft interviews,
Parted lovers on thee muse,
Their remembrancer in Heaven
Of thrilling vows thou art,
Too delicious to be given,
By absence from the heart.

Thomas Campbell.—Born 1777, Died 1844.

1302.—SONG.

How delicious is the winning
Of a kiss at Love's beginning,
When two mutual hearts are sighing
For the knot there's no untying!

Yet, remember, 'midst your wooing,
Love has bliss, but Love has ruling,
Other smiles may make you fickle;
Tears for other charms may trickle.

Love he comes, and Love he tames,
Just as fate or fancy carries;
Longest stays when sorrest children;
Laughs and flies when press'd and bidden.

Bind the sea to slumber stilly,
Bind its odor to the lily;
Bind the aspen ne'er to quiver;
Then bind Love to last for ever!

Thomas Campbell.—Born 1777, Died 1844.

1303.—LOCHIEL'S WARNING.

WIZARD—LOCHIEL.

WIZARD.

Lochiel, Lochiel! beware of the day
When the Lowlands shall meet thee in battle
array!

For a field of the dead rushes red on my sight,
And the clans of Culloden are scatter'd in
fight.

They rally, they bleed, for their kingdom and
crown;

Woe, woe to the riders that trample them
down!

Proud Cumberland prances, insulting the slain,
 And their hoof-beaten bosoms are trod to the plain.
 But hark! through the fast-flashing lightning of war
 What steed to the desert flies frantic and far?
 'Tis thine, oh Glenuilin! whose bride shall await,
 Like a love-lighted watch-fire, all night at the gate.
 A steed comes at morning: no rider is there;
 But its bridle is red with the sign of despair.
 Weep, Albin! to death and captivity led—
 Oh weep! but thy tears cannot number the dead;
 For a merciless sword on Culloden shall wave,
 Culloden that reeks with the blood of the brave.

LOCHIEL.

Go, preach to the coward, thou death-telling seer!
 Or, if gory Culloden so dreadful appear,
 Draw, dotard, around thy old wavering sight
 This mantle, to cover the phantoms of fright.

WIZARD

Ha! laugh'st thou, Lochiel, my vision to scorn?
 Proud bird of the mountain, thy plume shall be torn!
 Say, rush'd the bold eagle exultingly forth
 From his home in the dark rolling clouds of the north?
 Lo! the death-shot of foemen outspeeding, he rode
 Companionless, bearing destruction abroad;
 But down let him stoop from his havoc on high!
 Ah! home let him speed—for the spoiler is nigh.
 Why flames the far summit? Why shoot to the blast
 Those embers, like stars from the firmament cast?
 'Tis the fire-shower of ruin, all dreadfully driven
 From his eyrie, that beacons the darkness of heaven.
 Oh, crest'd Lochiel! the peerless in might,
 Whose banners arise on the battlements' height,
 Heaven's fire is around thee, to blast and to burn;
 Return to thy dwelling! all lonely return!
 For the blackness of ashes shall mark where it stood,
 And a wild mother scream o'er her famishing brood.

LOCHIEL.

False Wizard, avaunt! I have marshall'd my clan;
 Their swords are a thousand, their bosoms are one!

They are true to the last of their blood and their breath,
 And like reapers descend to the harvest of death.
 Then welcome be Cumberland's steed to the shock!
 Let him dash his proud foam like a wave on the rock!
 But woe to his kindred, and woe to his cause,
 When Albin her claymore indignantly draws,
 When her bonneted chieftains to victory crowd,
 Clanronald the dauntless, and Moray the proud,
 All plaided and plumed in their tartan array—

WIZARD.

—Lochiel, Lochiel! beware of the day;
 For, dark and despairing, my sight I may seal,
 But man cannot cover what God would reveal;
 'Tis the sunset of life gives me mystical lore,
 And coming events cast their shadows before.
 I tell thee, Culloden's dread echoes shall ring
 With the bloodhounds that bark for thy fugitive king
 Lo! anointed by Heaven with the vials of wrath,
 Behold, where he flies on his desolate path!
 Now in darkness and billows he sweeps from my sight.
 Rise, rise! ye wild tempests, and cover his flight!
 'Tis finish'd! Their thunders are hush'd on the moors:
 Culloden is lost, and my country deplores.
 But where is the iron-bound prisoner?
 where?
 For the red eye of battle is shut in despair.
 Say, mounts he the ocean-wave, banish'd, forlorn,
 Like a limb from his country cast bleeding and torn?
 Ah no! for a darker departure is near;
 The war-drum is muffled, and black is the bier;
 His death-bell is tolling O' Mercy, dispel
 Yon sight, that it freezes my spirit to tell!
 Life flutters convulsed in his quivering limbs,
 And his blood-streaming nostril in agony swims.
 Accurs'd be the fagots that blaze at his feet,
 Where his heart shall be thrown ere it ceases to beat,
 With the smoke of its ashes to poison the gale—

LOCHIEL.

—Down, soothless insulter! I trust not the tale!
 For never shall Albin a destiny meet
 So black with dishonor, so foul with retreat
 Though my perishing ranks should be strew'd
 in their gore,
 Like ocean-woods heap'd on the surf-beaten shore,

Lochiel, untainted by flight or by chains,
While the kindling of life in his bosom re-
-mains,
Shall victor exult, or in death be laud low,
With his back to the field, and his feet to the
-foe !

And, leaving in battle no blot on his name,
Look proudly to heaven from the death-bed
of fame.

Thomas Campbell — Born 1777, Died 1844.

1304.—HOHENLINDEN

On Linden, when the sun was low,
All bloodless lay the untrodden snow,
And dark as winter was the flow
Of Iser, rolling rapidly

But Linden saw another sight
When the drum beat, at dead of night,
Commanding fires of death to light
The darkness of her scenery.

By torch and trumpet fast array'd,
Each horseman drew his battle-blade,
And furious every charger neigh'd
To join the dreadful revelry

Then shook the hills with thunder riven ;
Then rush'd the steeds to battle driven ;
And, louder than the bolts of heaven,
Far flash'd the red artillery

But redder yet those fires shall glow
On Linden's hills of crimson'd snow,
And bloodier yet shall be the flow
Of Iser, rolling rapidly.

'Tis morn ; but scarce yon level sun
Can pierce the war-clouds, rolling dun,
Where furious Frank and fiery Hun
Shout in their sulphurous canopy.

The combat deepens. On, ye brave,
Who rush to glory, or the grave !
Wave, Munch ! all thy banners wave,
And charge with all thy chivalry !

Few, few shall part where many meet !
The snow shall be their winding-sheet ;
And every turf beneath their foot
Shall be a soldier's sepulchre.

Thomas Campbell.—Born 1777, Died 1844.

1305.—YE MARINERS OF ENGLAND.

A NAVAL ODE.

I.

Ye Mariners of England !
That guard our native seas ;
Whose flag has braved a thousand years,
The battle and the breeze !

Your glorious standard launch again
To match another foe !
And sweep through the deep
While the stormy winds do blow ;
While the battle rages loud and long,
And the stormy winds do blow

II.

The spirits of your fathers
Shall start from every wave !—
For the deck it was their field of fame,
And Ocean was their grave
Where Blake and mighty Nelson fell
Your manly hearts shall glow,
As ye sweep through the deep
While the stormy winds do blow—
While the battle rages loud and long,
And the stormy winds do blow.

III.

Britannia needs no bulwarks,
No towers along the steep,
Her march is o'er the mountain-wave,
Her home is on the deep
With thunders from her native oak
She quells the floods below,
As they roar on the shore
When the stormy winds do blow—
When the battle rages loud and long,
And the stormy winds do blow.

IV.

The meteor flag of England
Shall yet terrific burn,
Till danger's troubled night depart,
And the star of peace return.
Then, then, ye ocean-warriors !
Our song and feast shall flow
To the fame of your name,
When the storm has ceased to blow—
When the fiery fight is heard no more,
And the storm has ceased to blow.

Thomas Campbell — Born 1777, Died 1844.

1306.—BATTLE OF THE BALTIC.

I.

Of Nelson and the North
Sing the glorious day's renown,
When to battle fierce came forth
All the might of Denmark's crown,
And her arms along the deep proudly
shone ;
By each gun the lighted brand
In a bold determined hand,
And the Prince of all the land
Led them on

II.

Like leviathans aloft
Lay their bulwarks on the brine ;
While the sign of battle flew
On the lofty British line—

It was ten of April morn by the chime.
As they drifted on their path
There was silence deep as death ;
And the boldest held his breath
For a time.

III.

But the might of England flush'd
To anticipate the scene ;
And her van the fleetest rush'd
O'er the deadly space between.
"Hearts of oak!" our captain cried; when
each gun
From its adamant lips
Spread a death-shade round the ships,
Like the hurricane eclipse
Of the sun.

IV

Again! again! again!
And the havoc did not slack,
Till a feeble cheer the Dame
To our cheering sent us back;
Their shots along the deep slowly boom—
Then ceased—and all is wail,
As they strike the shatter'd sail,
Or, in conflagration pale,
Laght the gloom

V.

Out spoke the victor then,
As he hail'd them o'er the wave—
"Ye are brothers! ye are men!
And we conquer but to save;
So peace instead of death let us bring;
But yield, proud foe, thy fleet,
With the crews, at England's feet,
And make submission meet
To our king."

VI.

Then Denmark bless'd our chief,
That he gave her wounds repose;
And the sounds of joy and grief
From her people wildly rose,
As death withdrew his shades from the
day.
While the sun look'd smiling bright
O'er a wide and woeful sight,
Where the fires of funeral light;
Died away.

VII.

Now joy, Old England, raise!
For the tidings of thy might,
By the festal cities' blaze,
Whilst thy wine-cup shines in light;
And yet, amidst that joy and uproar,
Let us think of them that sleep
Full many a fathom deep,
By thy wild and stormy steep,
Elsinore!

VIII.

Brave hearts! to Britain's pride
Once so faithful and so true,
On the deck of fame that died,
With the gallant good Riou—

Soft sigh the winds of Heaven o'er their
grave!
While the billow mournful rolls,
And the mermaid's song condoles,
Singing glory to the souls
Of the brave!

Thomas Campbell.—Born 1777, Died 1844.

1307.—LORD ULLIN'S DAUGHTER.

A chieftain, to the Highlands bound,
Cries, "Boatman, do not tarry!
And I'll give thee a silver pound
To row us o'er the ferry."

"Now who be ye, would cross Lochgyle,
This dark and stormy water?"
"O, I'm the chief of Ulva's isle,
And thus Lord Ullin's daughter.

And fast before her father's men
Three days we've fled together;
For should he find us in the glen,
My blood would stain the heather.

His horsemen hard behind us ride;
Should they our stops discover,
Then who will cheer my bonny bride
When they have slain her lover?"

Out spoke the hardy Highland wight,
"I'll go, my chief—I'm ready.
It is not for your silver light,
But for your winsome lady.

And by my word! the bonny bird
In danger shall not tarry;
So though the waves are raging white,
I'll row you o'er the ferry."

By this the storm grew loud apace;
The water-wraith was shrieking;
And in the scowl of heaven each face
Grew dark as they were speaking.

But still as wilder blew the wind,
And as the night grew drearer,
Adown the glen rode armed men—
Their trampling sounded nearer.

"O haste thee, haste!" the lady cries,
"Though tempests round us gather;
I'll meet the raging of the skies,
But not an angry father."

The boat has left a stormy land,
A stormy sea before her—
When, O! too strong for human hand,
The tempest gather'd o'er her.

And still they row'd amidst the roar
Of waters fast prevailing—
Lord Ullin reach'd that fatal shore;
His wrath was changed to wailing.

For sore dismay'd through storm and shade
His child he did discover;
One lovely hand she stretch'd for aid,
And one was round her lover.

"Come back! come back!" he cried in
grief,
"Across this stormy water;
And I'll forgive your Highland chief,
My daughter '—O my daughter' "—

'Twas vain.—the loud waves lash'd the
shore,
Return or aid preventing.
The waters wild went o'er his child,
And he was left lamenting.

Thomas Campbell.—Born 1777, Died 1844.

1308.—THE SOLDIER'S DREAM.

Our bugles sang truce; for the night-cloud
had lower'd,
And the sentinel stars set their watch in
the sky,
And thousands had sunk on the ground over-
power'd—
The weary to sleep, and the wounded to
die.

When reposing that night on my pallet of
straw,
By the wolf-scaring fagot that guarded the
slain,
At the dead of the night a sweet vision I saw,
And thrice ere the morning I dreamt it
again.

Methought from the battle-field's dreadful
array
Far, far I had roam'd on a desolate track
'Twas Autumn—and sunshine arose on the
way
To the home of my fathers, that welcom'd
me back.

I flew to the pleasant fields, traversed so oft
In life's morning march, when my bosom
was young,
I heard my own mountain-goats bleating
aloft,
And knew the sweet strain that the corn-
reapers sung.

Then pledged we the wine-cup, and fondly I
swore
From my home and my weeping friends
never to part,
My little ones kissed me a thousand times o'er,
And my wife sobb'd aloud in her fullness
of heart.

Stay, stay with us '—rest; thou art weary
and worn '—
And fain was their war-broken soldier to
stay;

But sorrow return'd with the dawning of
morn,
And the voice in my dreaming ear melted
away.

Thomas Campbell.—Born 1777, Died 1844.

1309.—HALLOWED GROUND.

What's hallow'd ground? Has earth a clod
Its Maker meant not should be trod
By man, the image of his God
Erect and free,
Unscourged by Superstition's rod
To bow the knee?

That's hallow'd ground where, mourn'd and
miss'd,
The lips repose our love has kiss'd.—
But where's their memory's mansion? Is't
Yon churchyard's bowers?
No! in ourselves their souls exist,
A part of ours.

A kiss can consecrate the ground
Where mated hearts are mutual bound;
The spot where love's first links were wound,
That ne'er are riven,
Is hallow'd down to earth's profound,
And up to Heaven!

For time makes all but true love old;
The burning thoughts that then were told
Run molten still in memory's mould,
And will not cool
Until the heart itself be cold
In Lethe's pool.

What hallows ground where heroes sleep?
'Tis not the sculptur'd piles you heap!—
In dews that heavens far distant weep
Their turf may bloom,
Or genii twine beneath the deep
Their coral tomb.

But strew his ashes to the wind
Whose sword or voice has served mankind—
And is he dead whose glorious mind
Lifts thine on high?—
To live in hearts we leave behind
Is not to die.

Is't death to fall for Freedom's right?
He's dead alone that lacks her light!
And murder sullies in Heaven's sight
The sword, he draws:—
What can alone ennoble fight?
A noble cause!

Give that! and welcome War to brace
Her drums, and rend Heaven's rocking space!
The colors planted face to face,
The charging cheer,
Though Death's pale horse lead on the chase,
Shall still be dear.

And place our trophies where men kneel
To Heaven!—But Heaven rebukes my zeal.
The cause of truth and human weal,
O God above!

Transfer it from the sword's appeal
To peace and love.

Peace! love!—the cherubim that join
Their spread wings o'er devotion's shrine!
Prayers sound in vain, and temples shine,
Where they are not;
The heart alone can make divine
Religion's spot.

To incantations dost thou trust,
And pompous rites in domes august?
See mouldering stones and metal's rust
Bells the vaunt,
That men can bless one pile of dust
With chime or chaunt

The ticking wood-worm mocks thee, man!
Thy temples—creeds themselves grow wan!
But there's a dome of nobler span,
A temple given
Thy faith, that bigots dare not ban—
Its space is Heaven!

Its roof star-pictured Nature's coiling,
Where, trancing the rapt spirit's feeling,
And God himself to man revealing,
The harmonious spheres
Made music, though unheard their pealing
By mortal ears

Fair stars! are not your beings pure?
Can sin, can death, your worlds obscure?
Else why so swell the thoughts at your
Aspect above?
Ye must be Heavens that make us sure
Of heavenly love!

And in your harmony sublime
I read the doom of distant time.
That man's regenerate soul from crime
Shall yet be drawn,
And reason on his mortal clime,
Immortal dawn.

What's hallow'd ground? 'Tis what gives
birth
To sacred thoughts in souls of worth!—
Peace! Independence! Truth! go forth,
Earth's compass round;
And your high priesthood shall make earth
All hallow'd ground!

Thomas Campbell—Born 1777, Died 1844.

1310.—THE PARROT.

A parrot, from the Spanish main,
Full young and early caged came o'er,
With bright wings, to the bleak domain
Of Mulla's shore.

To spicy groves where he had won
His plumage of resplendent hue,
His native fruits, and skies, and sun,
He bade adieu.

For these he changed the smoke of turf,
A heathery land and misty sky,
And turn'd on rocks and raging surf
His golden eye

But petted in our climate cold,
He liv'd and chatter'd many a day:
Untill with age, from green and gold
His wings grew grey.

At last when blind, and seeming dumb,
He scolded, laughed, and spoke no more,
A Spanish stranger chanced to come
To Mulla's shore,

He hail'd the bird in Spanish speech,
The bird in Spanish speech replied,
Flapp'd round the cage with joyous screech,
Dropt down, and died.

Thomas Campbell—Born 1777, Died 1844.

1311.—NAPOLEON AND THE SAILOR.

A TRUE STORY.

Napoleon's banners at Boulogne
Arm'd in our island every freeman,
His navy chanced to capture one
Poor British seaman.

They suffer'd him—I know not how—
Unprison'd on the shore to roam;
And aye was bent his longing brow
On England's home.

His eye, methinks, pursued the flight
Of birds to Britain half-way over,
With envy, they could reach the white
Dear cliffs of Dover

A stormy midnight watch, he thought,
Than this sojourn would have been dearer,
If but the storm his vessel brought
To England nearer.

At last, when care had banish'd sleep,
He saw one morning—dreaming—doating,
An empty hogshcad from the deep
Come shoreward floating;

He hid it in a cave, and wrought
The livelong day laborious; lurking
Untill he launch'd a tiny boat
By mighty working.

Heaven help us! 'twas a thing beyond
Description wretched: such a wherry
Perhaps ne'er ventured on a pond,
Or cross'd a ferry.

For ploughing in the salt sea-field,
It would have made the boldest shudder,
Untarr'd, uncompass'd, and unkoal'd,
No sail—no rudder

From neighbouring woods he interlaced
His sorry skiff with watiled willows,
And thus equip'd he would have pass'd
The foaming billows—

But Frenchmen caught him on the beach,
His little Argo sorely jeering,
Till tidings of him chanced to reach
Napoleon's hearing.

With folded arms Napoleon stood,
Serene alike in peace and danger;
And in his wonted attitude,
Address'd the stranger —

"Rash man that wouldst yon channel pass
On twigs and staves so rudely fashion'd,
Thy heart with some sweet British lass
Must be impassion'd."

"I have no sweetheart," said the lad;
"But—absent long from one another—
Great was the longing that I had
To see my mother."

"And so thou shalt," Napoleon said,
"Ye've both my favour fairly won;
A noble mother must have bred
So brave a son."

He gave the tar a piece of gold,
And with a flag of truce commanded
He should be shipp'd to England Old,
And safely landed

Our sailor oft could scantily shift
To find a dinner plain and hearty;
But never changed the coin and gift
Of Bonaparte.

Thomas Campbell.—Born 1777, Died 1844.

1312—ADELGITHA.

The ordeal's fatal trumpet sounded,
And sad pale Adalgitha came,
When forth a valiant champion bounded,
And slew the slanderer of her fame.

She wept, deliver'd from her danger;
But when he knelt to claim her glove—
"Seek not," she cried, "oh! gallant stranger,
For hapless Adalgitha's love

For he is in a foreign far land
Whose arms should now have set me free;
And I must wear the willow garland
For him that's dead or false to me."

"Nay! say not that his faith is tainted!"
He raised his visor—at the sight
She fell into his arms and fainted;
It was indeed her own true knight!

Thomas Campbell.—Born 1777, Died 1844.

1313.—ALONZO THE BRAVE AND THE FAIR IMOGENE.

A warrior so bold, and a virgin so bright,
Conversed as they sat on the green;
They gazed on each other with tender
delight.

Alonzo the Brave was the name of the
knight—
The maiden's, the Fair Imogene.

"And, oh!" said the youth, "since to-morrow
I go
To fight in a far distant land,
Your tears for my absence soon ceasing to
flow,
Some other will court you, and you will
bestow
On a wealthier suitor your hand!"

"Oh! hush these suspicions," Fair Imogene
said,
"Offensive to love and to me;
For, if you be living, or if you be dead,
I swear by the Virgin that none in your stead
Shall husband of Imogene be.

If e'er I, by lust or by wealth led aside,
Forget my Alonzo the Brave,
God grant that, to punish my falsehood and
pride,
Your ghost at the marriage may sit by my
side,
May tax me with perjury, claim me as bride,
And bear me away to the grave!"

To Palestine hasten'd the hero so bold,
His love she lamented him sore,
But scarce had a twelvemonth elapsed, when,
behold!

A baron, all cover'd with jewels and gold,
Arrived at Fair Imogene's door

His treasures, his presents, his spacious
domain,

Soon made her untrue to her vows;
He dazzled her eyes, he bewilder'd her brain;
He caught her affections, so light and so vain,
And carried her home as his spouse.

And now had the marriage been blest by the
priest;

The revelry now was begun;
The tables they groan'd with the weight of
the feast,

Nor yet had the laughter and merriment
ceased,

When the bell at the castle toll'd—*one.*

Then first with amazement Fair Imogene
found

A stranger was placed by her side:
His air was terrific; he utter'd no sound—
He spoke not, he moved not, he look'd not
around—

But earnestly gazed on the bride.

His vizor was clowd, and gigantic his height,
 His armour was sable to view,
 All pleasure and laughter were hush'd at his sight,
 The dogs, as they eyed him, drew back in affright,
 The lights in the chamber burn'd blue!

His presence all bosoms appear'd to dismay;
 The guests sat in silence and fear,
 At length spake the bride—while she trembled
 —“I pray
 Sir knight, that your helmet aside you would lay,
 And deign to partake of our cheer”

The lady is silent; the stranger complies—
 His vizor he slowly unclosed,
 Oh, God! what a sight met Fair Imogene's eyes!
 What words can express her dismay and surprise
 When a skeleton's head was exposed!

All present then utter'd a terrified shout,
 All turn'd with disgust from the scene,
 The worms they crept in, and the worms they crept out,
 And sported his eyes and his temples about,
 While the spectre address'd Imogene

“Behold me, thou false one, behold me!” he cried,
 “Remember Alonzo the Brave!
 God grants that, to punish thy falsehood and pride,
 My ghost at thy marriage should sit by thy side;
 Should tax thee with perjury, claim thee as bride,
 And bear thee away to the grave!”

Thus saying, his arms round the lady he wound,
 While loudly she shriek'd in dismay;
 Then sunk with his prey through the wide-yawning ground,
 Nor ever again was Fair Imogene found,
 Or the spectre that bore her away.

Not long lived the baron; and none, since that time,
 To inhabit the castle presume;
 For chronicles tell that, by order sublime,
 There Imogene suffers the pain of her crime,
 And mourns her deplorable doom.

At midnight, four times in each year, does her sprite,
 When mortals in slumber are bound,
 Array'd in her bridal apparel of white,
 Appear in the hall with the skeleton knight,
 And shriek as he whirls her around!

While they drink out of skulls newly torn from the grave,
 Dancing round them the spectres are seen;

Their liquor is blood, and this horrible stave
 They howl. “To the health of Alonzo the Brave,
 And his consort, the Fair Imogene!”

M. G. Lewis.—Born 1778, Died 1818.

1314.—DESCRIPTION OF MELROSE ABBEY.

If thou would'st view fair Melrose aright,
 Go visit it by the pale moonlight,
 For the gay beams of lightsome day
 Gild, but to flout, the ruins gray.
 When the broken arches are black in night,
 And each shafted oriel glimmers white,
 When the cold light's uncertain shower
 Streams on the ruin'd central tower,
 When buttress and buttress alternately,
 Seem framed of ebony and ivory;
 When silver edges the imagery,
 And the scrolls that teach thee to live and die;
 When distant Tweed is heard to rave,
 And the owlet to hoot o'er the dead man's grave,
 Then go—but go alone the while—
 Then view St. David's ruin'd pile,
 And, home returning, soothingly swear,
 Was never scene so sad and fair!
 The moon on the east oriel shone,
 Through slender shafts of shapely stone,
 By foliage'd tracery combined,
 Thou wouldst have thought some fairy's hand
 'Twixt poplars straight the ozer wand,
 In many a freakish knot, had twined;
 Then framed a spell, when the work was done,
 And changed the willow wreaths to stone.

The silver light, so pale and faint,
 Show'd many a prophet and many a saint;
 Whose image on the glass was dyed;
 Full in the midst, his cross of red
 Triumphant Michael brandished,
 And trampled the apostate's pride.
 The moonbeam kiss'd the holy pane,
 And throw on the pavement a bloody stain.

Sir W. Scott.—Born 1771, Died 1832.

1315.—LOVE OF COUNTRY.

Breathes there a man with soul so dead,
 Who never to himself hath said,
 This is my own, my native land!
 Whose heart hath no'or within him burn'd,
 As home his footsteps he hath turn'd
 From wandering on a foreign strand?
 If such there breathe, go mark him well:
 For him no minstrel raptures swell;
 High though his titles, proud his name,
 Boundless his wealth, as wish can claim;

Despite those titles, power, and pelf,
The wretch, concentrated all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonour'd, and unsung.

O Caledonia! stern and wild,
Meet nurse for a poetic child!
Land of brown heath and shaggy wood,
Land of the mountain and the flood,
Land of my sires! what mortal hand
Can e'er untie the filial band
That knits me to thy rugged strand!
Still as I view each well-known scene,
Think what is now and what hath been,
Seems as to me, of all bereft,
Sole friends thy woods and streams were
left;

And thus I love them better still,
Even in extremity of ill
By Yarrow's stream still let me stray,
Though none should guide my feeble way;
Still feel the breeze down Ettrick break,
Although it chill my wither'd cheek;
Still lay my head by Teviot stone,
Though there, forgotten and alone,
The bard may draw his parting groan.

Sir W. Scott.—Born 1771, Died 1832.

1316.—DEATH OF MARMION.

When, doff'd his casque, he felt free air,
Around 'gan Marmion wildly stare
"Where's Harry Blount? Fitz-Eustace
where?"

Linger ye here, ye hearts of hare!
Redeem my pennon—charge again!
Cry—"Marmion to the rescue!"—Vain!
Last of my race, on battle plain
That shout shall ne'er be heard again!
Yet my last thought is England's—fly;
To Daere bear my signet-ring,
Tell him his squadrons up to bring
Fitz-Eustace, to Lord Surrey hie
Tunstall lies dead upon the field;
His life-blood stains the spotless shield:
Edmund is down—my life is reft,
The Admiral alone is left.
Let Stanley charge with spur of fire—
With Chester charge, and Lancashire,
Full upon Scotland's central host,
Or victory and England's lost.
Must I bid twice? Hence, varlets! fly!
Leave Marmion here alone—to die."
They parted, and alone he lay,
Clare drew her from the sight away,
Till pain wrung forth a lowly moan,
And half he murmur'd—"Is there none,
Of all my halls have nursed,
Page, squire, or groom, one cup to bring
Of blessed water from the spring,
To slake my dying thirst!"

O, woman! in our hours of ease,
Uncertain, coy, and hard to please,
And variable as the shade
By the light quivering aspen made,
When pain and anguish wring the brow,
A ministering angel thou!
Scarce were the piteous accents said,
When, with the baron's casque, the maid
To the nigh streamlet ran
Forgot were hatred, wrongs, and fears;
The plaintive voice alone she hears,
Sees but the dying man.

She stoop'd her by the runnel's side,
But in abhorrence backward drew;
For, oozing from the mountain side,
Where raged the war, a dark red tide
Was curdling in the streamlet blue.
Where shall she turn!—behold her mark

A little fountain-cell,
Where water, clear as diamond-spark,
In a stone basin fell.
Above, some half-worn letters say,
"Drink, weary pilgrim. Drink, and pray.
For the kind soul of Sybil Gray.
Which built this cross, and fell.
She fill'd the helm, and back she hied,
And with surprise and joy espied

A monk supporting Marmion's head;
A pious man, whom duty brought
To dubious verge of battle fought,
To shrieve the dying, bless the dead.
Deep drank Lord Marmion of the wave,
And, as she stoop'd his brow to lave—
"Is it the hand of Clare," he said,
"Or injured Constance, bathos my head?"

Then, as remembrance rose—
"Speak not to me of shift or prayer!
I must redress her woes.
Short space, few words, are mine to spare;
Forgive and listen, gentle Clare!"
"Alas!" she said, "the while—
O think of your immortal woe!
In vain for Constance is your zeal;
She—died at Holy Isle."

Lord Marmion started from the ground,
As light as if he felt no wound,
Though in the action burst the tide,
In torrents, from his wounded side.
"Then it was truth!"—he said—"I knew
That the dark presage must be true.

I would the fiend, to whom belongs
The vengeance due to all her wrongs,
Would spare me but a day!
For wasting fire, and dying groan,
And priests slain on the altar stone,
Might bribe him for delay.
It may not be!—thus dizzy trance—
Curse on yon base marander's lance,
And doubly cursed my failing brand!
A sinful heart makes feeble hand."
Then, fainting, down on earth he sunk,
Supported by the trembling monk.

With fruitless labour Clara bound,
And strove to staunch the gushing wound:
The monk, with unavailing cares,

Exhausted all the church's prayers;
 Ever, he said, that, close and near,
 A lady's voice was in his ear,
 And that the priest he could not hear,

For that she ever sung,
 "In the lost battle, borne down by the flying,
 Where mingles war's rattle with groans of
 the dying!"

So the notes rung;
 "Avoid thee, fiend!—with cruel hand,
 Shake not the dying sinner's sand!
 O look, my son, upon yon sign
 Of the Redeemer's grace divine;

O think on faith and bliss!
 By many a death-bed I have been,
 And many a sinner's parting seen,
 But never aught like this!"

The war, that for a space did fail,
 Now trebly thundering swell'd the gale,
 And—Stanley! was the cry,

A light on Marmion's visage spread,
 And fired his glazing eye
 With dying hand above his head
 He shook the fragment of his blade,
 And shouted "Victory!"

Charge, Chester, charge! On, Stanley, on!"
 Were the last words of Marmion.

Sir W. Scott.—Born 1771, Died 1832.

1317.—YOUNG LOCHINVAR.

Oh, young Lochinvar is come out of the
 west,
 Through all the wide Border his steed was
 the best;
 And save his good broad-sword he weapon
 had none,
 He rode all unarm'd, and he rode all alone!
 So faithful in love, and so dauntless in war,
 There never was knight like the young
 Lochinvar!

He stay'd not for brake, and he stopp'd not
 for stone,
 He swam the Esk river where ford there was
 none—

But, ere he alighted at Netherby gate,
 The bride had consented, the gallant came
 late—

For a laggard in love, and a dastard in war,
 Was to wed the fair Ellen of brave
 Lochinvar.

So boldly he enter'd the Netherby Hall,
 'Mong bride's-men, and kinsmen, and brothers,
 and all!

Then spoke the bride's father, his hand on his
 sword—

For the poor craven bridegroom said never a
 word—

"O come ye in peace here, or come ye in
 war?"

Or to dance at our bridal? young Lord
 Lochinvar!"

"I long woo'd your daughter, my suit you
 denied

Love swells like the Solway, but ebbs like its
 tide!"

And now am I come, with this lost love of
 mine,

To lead but one measure, drink one cup of
 wine!

There be maidens in Scotland, more lovely by
 far,

That would gladly be bride to the young
 Lochinvar!"

The bride kiss'd the goblet; the knight took
 it up,

He quaff'd off the wine, and he threw down
 the cup!

She look'd down to blush, and she look'd up
 to sigh,

With a smile on her lips and a tear in her
 eye

He took her soft hand, ere her mother could
 bar—

"Now tread we a measure!" said young
 Lochinvar.

So stately his form, and so lovely her face,
 That never a hall such a galliard did grace!

While her mother did fret, and her father did
 fume,

And the bridegroom stood dangling his bonnet
 and plume,

And the bride-maidens whisper'd, "'Twere
 better by far

To have match'd our fair cousin with young
 Lochinvar!"

One touch to her hand, and one word in her
 ear,

When they reach'd the hall door, and the
 charger stood near,

So light to the croupe the fair lady he swung,
 So light to the saddle before her he sprung!

"She is won! we are gone, over bank, bush,
 and scaur;

They'll have fleet steeds that follow!" quoth
 young Lochinvar.

There was mounting 'mong Grahmes of the
 Netherby clan,

Fosters, Fenwicks, and Musgraves, they rode
 and they ran;

There was racing and chasing on Cannobie
 Lea,

But the lost bride of Netherby ne'er did they
 see!

So daring in love, and so dauntless in war,
 Have ye e'er heard of gallant like young
 Lochinvar?

Sir W. Scott.—Born 1771, Died 1832.

1318.—JOCK OF HAZELDEAN.

"Why weep ye by the tide, lady—
 Why weep ye by the tide?"

I'll wed ye to my youngest son,
And ye shall be his bride,
And ye shall be his bride, ladye,
Sae comely to be seen"—
But ay she loot the tears down fa'
For Jock of Hazeldean.

"Now let this wilful grief be done,
And dry that cheek so pale;
Young Frank is chief of Errington,
And lord of Langley dale
His step is first in peaceful ha',
His sword in battle keen"—
But ay she loot the tears down fa'
For Jock of Hazeldean.

"A chain of gold ye shall not lack,
Nor braid to bind your hair,
Nor mettled hound, nor managed hawk,
Nor palfrey fresh and fair;
And you the foremost of them a'
Shall ride, our forest queen."—
But ay she loot the tears down fa'
For Jock of Hazeldean

The kirk was deck'd at morning tide;
The tapers glimmer'd fair;
The priest and bridegroom wait the bride,
And knight and dame are there:
They sought her both by bower and ha';
The ladye was not seen.—
She's o'er the border, and awa'
Wi' Jock of Hazeldean

Sir W. Scott.—Born 1771, Died 1832

1319.—SONG.

The heath this night must be my bed,
The bracken curtain for my head,
My lullaby the warder's tread,
Far, far from love and thee, Mary;
To-morrow eve, more stilly laid,
My couch may be my bloody plaid,
My vesper song thy wail, sweet maid!
It will not waken me, Mary!

I may not, dare not, fancy now
The grief that clouds thy lovely brow;
I dare not think upon thy vow,
And all it promised me, Mary
No fond regret must Norman know,
When bursts Clan-Alpine on the foe,
His heart must be like bonded bow,
His foot like arrow free, Mary.

A time will come, with feeling fraught!
For, if I fall in battle fought,
Thy hapless lover's dying thought
Shall be a thought on thee, Mary!
And if return'd from conquer'd foes,
How blithely will the evening close,
How sweet the linnets sing repose
To my dear bride and me, Mary!

Sir W. Scott.—Born 1771, Died 1832.

1320.—SONG.

"A weary lot is thine, fair maid,
A weary lot is thine!
To pull the thorn thy brow to braid,
And press the rue for wine!
A lightsome eye, a soldier's mien,
A feather of the blue,
A doublet of the Lincoln green—
No more of me you know,
My love!
No more of me you know.

This morn is merry June, I trow—
The rose is budding fain,
But she shall bloom in winter snow
Ere we two meet again"
He turn'd his charger as he spake,
Upon the river shore;
He gave his bridle reins a shake,
Said, "Adieu for evermore,
My love!
And adieu for evermore."

Sir W. Scott.—Born 1771, Died 1832.

1321.—BORDER BALLAD.

March, march, Ettrick and Teviotdale!
Why the de'il dinna ye march forward in
order?

March, march, Eskdale and Liddesdale!
All the Blue Bonnets are over the Border!
Many a banner spread

Flutters above your head,
Many a crest that is famous in story.
Mount and make ready, then,
Sons of the mountain glen,
Fight for the Queen and our old Scottish
glory.

Come from the hills where your hirsels are
grazing,
Come from the glen of the buck and the
roe,
Come to the crag where the beacon is blazing;
Come with the buckler, the lance, and the
bow

Trumpets are sounding;
War-steeds are bounding;
Stand to your arms, and march in good order.
England shall many a day
Tall of the bloody fray,
When the Blue Bonnets came over the Border.

Sir W. Scott.—Born 1771, Died 1832.

1322 —PIBROCH OF DONUIL DHU.

Pibroch of Donuil Dhu,
Pibroch of Donuil,
Wake thy wild voice anew,
Summon Clan-Donuil!

Come away, come away—
Hark to the summons !
Come in your war array,
Gentles and Commons.

Come from deep glen, and
From mountain so rocky ;
The war-pipe and pennon
Are at Inverlochy
Come every hill-plaid, and
True heart that wears one ;
Come every steel blade, and
Strong hand that bears one.

Leave untended the herd,
The flock without shelter ;
Leave the corpse uninter'd,
The bride at the altar,
Leave the deer, leave the steer,
Leave nois and barges
Come with your fighting gear,
Broadswords and lances

Come as the winds come when
Forests are roused,
Come as the waves come when
Navies are stranded !
Faster come, faster come,
Faster and faster—
Chief, vassal, page, and groom,
Tenant and master !

Fast they come, fast they come—
See how they gather !
Wide waves the eagle plume,
Blended with heather.
Cast your plaids, draw your blades,
Forward each man set !
Pibroch of Donuil Dhu,
Knell for the onset !

Sir W. Scott.—Born 1771, Died 1832.

1323—CORONACH.

He is gone on the mountain,
He is lost to the forest,
Like a summer-dried fountain,
When our need was the sorest
The font re-appearing
From the rain-drops shall borrow ;
But to us comes no cheering,
To Duncan no morrow !
The hand of the reaper
Takes the ears that are hoary,
But the voice of the weeper
Wails manhood in glory.
The Autumn winds rushing,
Waft the leaves that are searest,
But our flower was in flushing,
When blighting was nearest.

Fleet foot on the corral,
Sage counsel in cumber,
Red hand in the foray,
How sound is thy slumber !

Like the dew on the mountain,
Like the foam on the river,
Like the bubble on the fountain,
Thou art gone, and for ever

Sir W. Scott.—Born 1771, Died 1832.

1324—HYMN OF THE HEBREW MAID.

When Israel, of the Lord beloved,
Out from the land of bondage came,
Her father's God before her moved,
An awful guide in smoke and flame.
By day, along the astonish'd lands,
The cloudy pillar glided slow,
By night, Arabia's crimson'd sands
Return'd the fiery column's glow

There rose the choral hymn of praise,
And tramp and tumbrel answer'd keen ;
And Zion's daughters pour'd their lays,
With priest's and warrior's voice between.
No portents now our foes amaze—
Forsaken Israel wanders lone ;
Our fathers would not know Thy ways,
And Thou hast left them to their own

But, present still, though now unseen,
When brightly shines the prosperous day,
Be thoughts of Thee a cloudy screen,
To temper the deceitful ray
And O, when stoops on Judah's path
In shade and storm the frequent night,
Be Thou, long-suffering, slow to wrath,
A burning and a shining light !

Our harps we left by Babel's streams—
The tyrant's jost, the Gentile's scorn ;
No censor round our altar beams,
And mute are tumbrel, tramp, and horn.
But Thou hast said, the blood of goats,
The flesh of rams, I will not prise—
A contrite heart, and humble thoughts,
Are mine accepted sacrifice

Sir W. Scott.—Died 1771, Born 1832.

1325—CADYOW CASTLE.

When princely Hamilton's abode
Ennobled Cadyow's Gothic towers,
The song went round, the goblet flow'd,
And revel sped the laughing hours.

Then, thrilling to the harp's gay sound,
So sweetly rung each vaulted wall,
And echoed light the dancer's bound,
As mirth and music cheer'd the hall.

But Cadyow's towers, in ruins laid,
And vaults by ivy mantled o'er,
Thrill to the music of the shade,
Or echo Ewan's hoarser roar.

Yet still of Cadyow's faded fame
You bid me tell a minstrel tale,
And tune my harp of border frame
On the wild banks of Evandale.

For thou, from scenes of courtly pride,
From pleasure's lighter scenes can turn,
To draw oblivion's pall aside,
And mark the long-forgotten urn.

Then, noble maid, at thy command
Again the crumbled walls shall rise;
Lo, as on Evan's bank we stand,
The past returns—the present flies.

Where, with the rocks' wood-covered side,
Were blended late the ruins green,
Rise turrets in fantastic pride,
And feudal banners flaunt between:

Where the rude torrent's brawling course
Was shagg'd with thorn and tangling alse,
The ashler buttress braves its force,
And ramparts frown in battled row.

'Tis night—the shades of keep and spire
Obscurely dance on Evan's stream;
And on the wave the warder's fire
Is chequering the moonlight beam

Fades slow their light; the east is grey;
The weary warder leaves his tower;
Steeds snort, uncoupled stag-hounds bay,
And merry hunters quit the bower

The drawbridge falls—they hurry out—
Clatters each plank and swinging chain,
As, dashing o'er, the jovial rout
Urge the shy steed and slack the rein.

First of his troop the chief rode on;
His shouting merry-men shout behind;
The steed of princely Hamilton
Was fleetest than the mountain wind.

From the thick copse the roebucks bound,
The startled red deer sours the plain,
For the hoarse bugle's warrior-sound
Has roused their mountain haunts again.

Through the huge oaks of Evandale,
Whose limbs a thousand years have worn,
What sullen roar comes down the gale,
And drowns the hunter's pealing horn?

Mightiest of all the beasts of chase
That roam in woody Caledon,
Crashing the forest in his race,
The mountain bull comes thundering on.

Fierce on the hunter's quiver'd hand
He rolls his eyes of swarthy glow,
Spurns, with black hoof and horn, the sand,
And tosses high his mane of snow

Aim'd well, the chieftain's lance has flown,
Struggling in the savage lies,
His roar is sunk in hollow groan,—
Sound, merry huntsmen, sound the pryse!

'Tis noon—against the knotted oak
The hunters rest the idle spear;
Curls through the trees the slender smoke,
Where yeomen dight the woodland cheer.

Proudly the chieftain mark'd his clan,
On greenwood lap all careless thrown,
Yet miss'd his eye the boldest man
That bore the name of Hamilton.

"Why fills not Bothwellhaugh his place,
Still wont our weal and woe to share?
Why comes he not our sport to grace?
Why shames he not our hunter's fare?"

Stern Claude replied, with darkening face
(Grey Paisley's haughty lord was he),
"At merry feast or buxom chase
No more the warrior wilt thou see.

Few suns have set since Woodhouselee
Saw Bothwellhaugh's bright goblets foam,
When to his hearths, in social glee,
The war-worn soldier turn'd him home.

There, wan from her maternal throes,
His Margaret, beautiful and mild,
Sat in her bower, a pallid rose,
And peaceful nursed her new-born child.

Oh, change accurs'd! pass'd are those days;
False Murray's ruthless spoilers came,
And, for the hearth's domestic blaze,
Ascends destruction's volumed flame.

What sheeted phantom wanders wild,
Where mountain Esk through woodland
flows,
Her arms enfold a shadowy child,—
Oh! 'tis she, the pallid rose?

The 'wilderd' traveller sees her glide,
And hears her feeble voice with awe,—
'Revenge,' she cries, 'on Murray's pride,
And woe for injured Bothwellhaugh!'

He ceased—and cries of rage and grief
Burst mingling from the kindred band,
And half arose the kindling chief,
And half unsheathed his Arran brand.

But who, o'er bush, o'er stream, and rock,
Rides headlong with resistless speed,
Whose bloody poniard's frantic stroke
Drives to the leap his jaded steed;

Whose cheek is pale, whose eyeballs glare,
As one some vision'd sight that saw;
Whose hands are bloody, loose his hair!—
'Tis he, 'tis he, 'tis Bothwellhaugh!

From gory saddle and reeling steed
Sprung the fierce horseman with a bound,
And, reeking from the recent deed,
He dash'd his carbine on the ground.

Sternly he spoke—" 'Tis sweet to hear
In good greenwood the bugle blown,
But sweeter to Revenge's ear
To drink a tyrant's dying groan.

Your slaughter'd quarry proudly trode
At dawning morn o'er dale and down,
But prouder base-born Murray rode
Through old Lanthigow's crowded town.

From the wild Border's humbled side
In haughty triumph marchèd he,
While Knox relin'd his bigot pride,
And smil'd the traitorous pomp to see.

But can stern power with all her vaunt,
Or pomp, with all her courtly glare,
The settled heart of Vengeance daunt,
Or change the purpose of Despair?

With hackbut bent, my secret stand,
Dark as the purposed deed, I chose;
And mark'd who, mingling in his band,
Troop'd Scottish pikes and English bows.

Dark Morton, girt with many a spear,
Murder's foul minion, led the van,
And clash'd their broadswords in the rear
The wild Macfarlane's plaided clan

Glencairn and stout Parkhead were nigh,
Obsequious at their regent's room,
And haggard Lindsay's iron eye,
That saw fair Mary weep in vain

'Mid pennon'd spears, a stately grove,
Proud Murray's plumage floated high;
Scarcely could his trampling charger move,
So close the minions crowded nigh.

From the raised vizor's shade his eye,
Dark rolling, glanced the ranks along;
And his steel truncheon, waved on high,
Seem'd marshalling the iron throng.

But yet his sadden'd brow confess'd
A passing shade of doubt and awe;
Some fiend was whispering in his breast—
Beware of injured Bothwellhaugh.

The death-shot parts—the charger springs—
Wild rises tumult's startling roar!
And Murray's plumed helmet rings—
Rings on the ground—to rise no more.

What joy the raptured youth can feel
To hear her love the loved one tell—
Or he who bronches on his steel
The wolf by whom his infant fell!

But dearer to my injured eye
To see in dust proud Murray roll;
And mine was ten times troubled joy
To hear him groan his felon soul.

My Margaret's spectre glided near,
With pride her bleeding victim saw,
And shriek'd in his death-deafen'd ear,
Remember injured Bothwellhaugh!

Then speed thee, noble Chatterault!
Spend to the wind thy banner'd tree!
Each warrior bend his Clydesdale bow!
Murray is fallen and Scotland free!"

Vaults every warrior to his steed;
Loud bugles join their wild acclaim—
"Murray is fallen, and Scotland freed!
Couch, Arran, couch thy spear of flame!"

But see, the minstrel vision fails,—
The glimmering spears are seen no more;
The shouts of war die on the gales,
Or sink in Evan's lonely roar.

For the loud bugle, pealing high,
The blackbird whistles down the vale,
And sunk in rapid runs he
The banner'd towers of Evandale.

For chiefs, intent on bloody deed,
And Vengeance shouting o'er the slain,
Lo! high-born Beauty rules the steed,
Or graceful guides the silken rein.

And long may peace and pleasure own
The maids who list the minstrel's tale;
Nor o'er a ruder guest be known,
On the fair banks of Evandale.

Sir W. Scott.—Born 1771, Died 1832.

1326—THE OUTLAW.

O Brignall banks are wild and fair,
And Greta woods are green,
And you may gather garlands there
Would grace a summer-queen.
And as I rode by Dalton Hall,
Beneath the turret high,
A Maiden on the castle-wall
Was singing merrily:
"O Brignall Banks are fresh and fair,
And Greta woods are green;
I'd rather rove with Edmund there
Than reign our English queen."

"If, Maiden, thou wouldst wend with me,
To leave both tower and town,
Thou first must guess what life lead we
That dwell by dale and down.
And if thou canst that riddle read,
As road full well you may,
Then to the greenwood shalt thou speed
As blithe as Queen of May."
Yet sung she, "Brignall banks are fair,
And Greta woods are green,
I'd rather rove with Edmund there
Than reign our English queen."

I read you by your bugle-horn
And by your palfrey good,
I read you for a ranger sworn
To keep the king's greenwood."
"A Ranger, lady, winds his horn,
And 'tis at peep of light,
His blast is heard at merry morn,
And mine at dead of night."
Yet sung she, "Brignall banks are fair,
And Greta woods are gay,
I would I were with Edmund there
To reign his Queen of May!"

With burnish'd brand and musketoen
 So gallantly you come,
 I read you for a bold Dragoon
 That lists the tuck of drum,"
 "I list no more the tuck of drum,
 No more the trumpet hear;
 But when the beetle sounds his hum
 My comrades take the spear.
 And O! though Brignall banks be fair
 And Greta woods be gay,
 Yet mickle must the maiden dare
 Would reign my Queen of May!

Maiden! a nameless life I lead,
 A nameless death I'll die!
 The fiend, whose lantern lights the mead,
 Were better mate than I!
 And when I'm with my comrades met
 Beneath the greenwood bough,
 What once we were we all forget,
 Nor think what we are now."

CHORUS.

Yet Brignall banks are fresh and fair,
 And Greta woods are green,
 And you may gather garlands there
 Would grace a summer-queen.

Sir W. Scott—Born 1771, Died 1832

1327—A SERENADE

Ah! County Guy, the hour is nigh,
 The sun has left the lea,
 The orange-flower perfumes the bower,
 The breeze is on the sea
 The lark, his lay who trill'd all day,
 Sits hush'd his partner nigh,
 Breeze, bud, and flower confess the hour,
 But where is County Guy?

The village maid steals through the shade
 Her shepherd's suit to hear,
 To Beauty shy, by lattice high,
 Sings high-born Cavalier
 The star of Love, all stars above,
 Now reigns o'er earth and sky,
 And high and low the influence know—
 But where is County Guy?

Sir W. Scott—Born 1771, Died 1832.

1328.—WHERE SHALL THE LOVER
REST?

Where shall the lover rest
 Whom the fates sever
 From his true maiden's breast
 Parted for ever?
 Where, through groves deep and high
 Sounds the far bellow,
 Where early violets die
 Under the willow.
 Elen loro
 Soft shall be his pillow.

There, through the summer day
 Cool streams are laving
 There, while the tempests sway,
 Scarce are boughs waving;
 There thy rest shalt thou take,
 Parted for ever,
 Never again to wake
 Never, O never!
 Elen loro
 Never, O never!

Where shall the traitor rest,
 He, the deceiver,
 Who could win maiden's breast,
 Ruin, and leave her?
 In the lost battle,
 Borne down by the flying,
 Where mingles war's rattle
 With groans of the dying;
 Elen loro
 There shall he be lying.

Her wing shall the eagle flap
 O'er the falsehearted;
 His warm blood the wolf shall lap
 Ere life be parted.
 Shame and dishonour sit
 By his grave over;
 Blessing shall hallow it
 Never, O never!
 Elen loro
 Never, O never!

Sir W. Scott.—Born 1771, Died 1832.

1329—THE MAID OF NEIDPATH.

O lovers' eyes are sharp to see,
 And lovers' ears in hearing;
 And love, in life's extremity,
 Can lend an hour of cheering.
 Disease had been in Mary's bower
 And slow decay from mourning,
 Though now she sits on Neidpath's tower
 To watch her Love's returning.

All sunk and dim her eyes so bright,
 Her form decay'd by pining,
 Till through her wasted hand, at night,
 You saw the taper shining.
 By fits a sultry hectic hue
 Across her cheek was lying;
 By fits so ashy pale she grew
 Her maidens thought her dying.

Yet keenest powers to see and hear
 Seem'd in her frame residing;
 Before the watch-dog prick'd his ear
 She heard her lover's riding;
 Ere scarce a distant form was kenn'd
 She knew and waved to greet him,
 And o'er the battlement did bend
 As on the wing to meet him.

He came—he pass'd—an heedless gaze
 As o'er some stranger glancing,
 Her welcome, spoke in faltering phrase,
 Lost in his coursor's prancing—
 The castle arch, whose hollow tone
 Returns each whisper spoken,
 Could scarcely catch the feeble moan
 Which told her heart was broken.

Sir W. Scott.—Born 1771, Died 1832

1330.—THE PRIDE OF YOUTH.

Proud Maissie is in the wood,
 Walking so early,
 Sweet Robin sits on the bush
 Singing so rarely.

“Tell me, thou bonny bird,
 When shall I marry me?”
 —“When six braw gentlemen
 Kirkward shall carry ye.”

“Who makes the bridal bed,
 Birdie, say truly?”
 —“The grey-headed sexton
 That delves the grave duly.

The glowworm o'er grave and stone
 Shall light thee steadily;
 The owl from the steeple hing
 Welcome, proud lady.”

Sir W. Scott.—Born 1771, Died 1832.

1331.—ROSABELLE.

O listen, listen, ladies gay!
 No haughty feat of arms I tell;
 Soft is the note, and sad the lay
 That mourns the lovely Rosabelle.

“Moor, moor the barge, ye gallant crew
 And, gentle lady, deign to stay!
 Rest thee in Castle Ravenshouch,
 Nor tempt the stormy firth to-day.

The blackening wave is edged with white;
 To inch and rock the sea-mews fly;
 The fishers have heard the Water-Sprite,
 Whose screams forebode that wreck is
 nigh.

Last night the gifted Seer did view
 A wet shroud swathed round lady gay
 Then stay thee, Fair, in Ravenshouch,
 Why cross the gloomy firth to-day?”

“’Tis not because Lord Lindesay’s heir
 To-night at Roslin leads the ball,
 But that my lady-mother there
 Sits lonely in her castle-hall.

’Tis not because the ring they ride,
 And Lindesay at the ring rides well,
 But that my sire the wine will chide
 If ’tis not fill’d by Rosabelle.”

—O’er Roslin all that dreary night
 A wondrous blaze was seen to gleam;
 ’Twas broader than the watch-fire’s light,
 And redder than the bright moonbeam.

It glared on Roslin’s castled rock,
 It ruddied all the copse-wood glen;
 ’Twas seen from Drydan’s groves of oak,
 And seen from cavern’d Hawthornden.

Seem’d all on fire that chapel proud
 Where Roslin’s chiefs uncoffin’d he,
 Each Baron, for a sable shroud,
 Sheath’d in his iron paucity.

Seem’d all on fire within, around,
 Deep sacramty and altar’s pale,
 Shone every jellar foliage-bound,
 And glimmer’d all the dead men’s mail.

Blazed battlement and pinnet high,
 Blazed every rose-carved buttress fair—
 So still they blaze, when fate is nigh
 The lordly line of high Saint Clair.

There are twenty of Roslin’s barons bold
 Laid buried within that proud chapelle;
 Each one the holy vault doth hold,
 But the son holds lovely Rosabelle!

And each Saint Clair was buried there
 With candle, with book, and with knoll;
 But the sea-caves rung, and the wild winds
 sung
 The dirge of lovely Rosabelle.

Sir W. Scott.—Born 1771, Died 1832.

1332.—HUNTING SONG.

Waken, lords and ladies gay,
 On the mountain dawns the day;
 All the jolly chase is here
 With hawk and horse and hunting-spear;
 Hounds are in their couples yelling,
 Hawks are whistling, horns are knolling,
 Mornily merrily mingle they,
 “Waken, lords and ladies gay.”

Waken, lords and ladies gay,
 The mist has left the mountain gray,
 Springlets in the dawn are steaming,
 Diamonds on the brake are gleaming,
 And foresters have busy been
 To track the buck in thicket green;
 Now we come to chant our lay
 “Waken, lords and ladies gay.”

Waken, lords and ladies gay,
 To the greenwood haste away;

We can show you where he lies,
Fleet of foot and tall of size,
We can show the marks he made
When 'gaunst the oak his antlers fray'd;
You shall see him brought to bay;
Waken, lords and ladies gay.

Louder, louder chant the lay
Waken, lords and ladies gay!
Tell them youth and mirth and glee
Run a course as well as we,
Time, stern huntsman! who can baulk,
Stanch as hound and fleet as hawk,
Think of this, and rise with day,
Gentle lords and ladies gay!

Sir W. Scott.—Born 1771, Died 1832

1333.—THE PALMER

"Open the door, some pity to show!
Keen blows the northern wind!
The glen is white with the drifted snow,
And the path is hard to find

No outlaw seeks your castle gate,
From chasing the king's deer,
Though even an outlaw's wretched state
Might claim compassion here

A weary Palmer worn and weak,
I wander for my sin,
O, open, for our Lady's sake!
A pilgrim's blessing win!

The hare is crouching in her form,
The hart beside the hand,
An aged man, amid the storm,
No shelter can I find

You hear the Ettrick's sullen roar,
Dark, deep, and strong is he,
And I must ford the Ettrick o'er,
Unless you pity me

The iron gate is bolted hard,
At which I knock in vain,
The owner's heart is closer barr'd,
Who hears me thus complain.

Farewell, farewell! and Heaven grant,
When old and frail you be,
You never may the shelter want,
That's now denied to me!"

The Ranger on his couch lay warm,
And heard him plead in vain;
But oft, amid December's storm,
He'll hear that voice again

For lo, when through the vapours dank
Morn shone on Ettrick fair,
A corpse, amid the alders rank,
The Palmer welter'd there

Sir W. Scott.—Born 1771, Died 1832.

1334.—THE WILD HUNTSMAN.

The Wildgrave winds his bugle horn,
To horse, to horse! halloo, halloo!
His fiery coursor snuffs the morn,
And thronging serfs their lords pursue.

The eager pack, from couples freed,
Dash through the bush, the brier, the brake;
While answering hound, and horn, and steed,
The mountain echoes startling wake.

The beams of God's own hallow'd day
Had painted yonder spire with gold,
And calling sinful man to pray,
Loud, long, and deep the bell had toll'd.

But still the Wildgrave onward rides,
Halloo, halloo! and, hark again!
When spurring from opposing sides,
Two stranger horsemen join the train.

Who was each stranger, left and right,
Well may I guess but dare not tell,
The right-hand steed was silver white,
The left, the swarthy hue of hell.

The right-hand horseman, young and fair,
His smile was like the morn of May,
The left, from eye of tawny glare,
Shot midnight's lightning's lurid ray.

He waved his huntsman's cap on high,
Cried, "Welcome, welcome, noble lord!
What sport can earth, or sea, or sky,
To match the princely chase afford?"

"Cease thy loud bugle's clanging knoll,"
Cried the fair youth with silver voice;
"And for devotion's choral swell,
Exchange this rude unhallow'd noise,

To-day th' ill-omen'd chase forbear,
You bell yet summons to the fane,
To-day the warning Spirit hear,
'To-morrow thou mayst mourn in vain."

"Away, and sweep the glades along!"
The sable hunter hoarsely replied;
"To muttering monks leave nautin song,
And bells, and books, and myst'rious."

The Wildgrave spur'd his ardent steed,
And, launching forward with a bound,
"Who, for thy drowy priestlike rule,
Would leave the jovial horn and hound?"

Hence, if our manly sport offend!
With pious fools go chant and pray;
Well hast thou spoke, my dark-brow'd friend,
Halloo, halloo! and, hark away!"

The Wildgrave spur'd his coursor light,
'O'er moor and moor, o'er heath and hill,
And on the left and on the right,
Each stranger horseman follow'd still

Up springs from yonder tangled thorn
A stag more white than mountain snow;
And louder rang the Wildgrave's horn,
"Hark forward, forward! holla, ho!"

A heedless wretch has cross'd the way
He gaps, the thundering hoofs below,
But live who can, or die who may,
Still "Forward, forward!" on they go.

See where yon simple fences meet,
A field with autumn's blessing crown'd,
See, prostrate at the Wildgrave's feet,
A husbandman, with toil embrown'd

"O mercy, mercy, noble lord!
Spare the poor's pittance," was his cry,
"Earn'd by the sweat these brows have pour'd,
In scorching hour of fierce July"

Earnest the right-hand stranger pleads,
The left still cheering to the prey;
Th' impetuous Earl no warning heeds,
But furious holds the onward way

"Away, thou hound! so basely born!
Or dread the scourge's echoing blow!"
Then loudly rang his bugle horn,
"Hark forward, forward, holla, ho!"

So said, so done, a single bound
Clears the poor labourer's humble pale,
While follows man, and horse, and hound,
Like dark December's stormy gale.

And man, and horse, and hound, and horn,
Destructive sweep the field along,
While, joying o'er the wasted corn,
Fell famine marks the maddening throng

Again upround, the furious prey
Scours moss and moor, and holt and hill,
Hard run, he feels his strength decay,
And trusts for life his simple skill

Too dangerous solitude appear'd;
He seeks the shelter of the crowd;
Amid the flock's domestic herd
His harmless head he hopes to shroud.

O'er moss and moor, and holt and hill,
His track the steady bloodhounds trace;
O'er moss and moor, unwearied still,
The furious Earl pursues the chase

Full lowly did the herdsman fall;
"O spare, thou noble Baron, spare
These herds, a widow's little all,
These flocks, an orphan's fleecy care!"

Earnest the right-hand stranger pleads,
The left still cheering to the prey,
The Earl nor prayer nor pity heeds,
But furious keeps the onward way.

"Unmanner'd dog! To stop my sport
Vain were thy cant and beggar whine,
Though human spirits of thy sort
Were tenants of these barren kine!"

Again he winds his bugle horn,
"Hark forward, forward, holla, ho!"
And through the herd in ruthless scorn
He cheers his furious hounds to go

In heaps the throttled victims fall,
Down sinks their mangled herdsman near;
The murderous cries the stag appal,—
Again he starts now-nerv'd by fear.

With blood besmear'd, and white with foam,
While lag the tears of anguish pour,
He seeks amid the forest's gloom
The humble hermit's hallow'd bower.

But man, and horse, and horn, and hound,
Fast rattling on his traces go,
The sacred chapel rung around
With "Hark away! and holla, ho!"

All mild amid the rout profane,
The holy hermit pour'd his prayer,
"Forbear with blood God's house to stain;
Revere His altar, and forbear!"

The meanest brute has rights to plead,
Which, wrong'd by cruelty or pride,
Draw vengeance on the ruthless head;—
Be warn'd at length, and turn aside."

Still the Fair Horseman anxious pleads;
The Black, wild whooping, points the prey.
Alas! the Earl no warning heeds,
But frantic keeps the forward way.

"Holy or not, or right or wrong,
Thy altar and its rights I spurn,
Not sainted martyrs' sainted song,
Not God himself shall make me turn!"

He spurs his horse, he winds his horn,
"Hark forward, forward, holla, ho!"
But off on whirlwind's pinions borne,
The stag, the hut, the hermit go

And horse, and man, and horn, and hound,
And clamour of the chase was gone,
For hoofs, and howls, and bugle sound,
A deadly silence reign'd alone.

Wild gazed th' affrighted Earl around,
His stroke in vain to wake his horn;
In vain to call; for not a sound
Could from his anxious lips be borne.

He listens for his trusty hounds,
No distant baying reach'd his ears,
His courier, rooted to the ground,
The quickening spur unmanic'd bears.

Still dark and darker frown the shades,
Dark, as the darkness of the grave;
And not a sound the still invades,
Save what a distant torrent gave.

High o'er the sinner's humbled head
At length the solemn silence broke;
And from a cloud of swarthy red,
The awful voice of thunder spoke,

"Oppressor of creation fair!
Apostate spirits' harden'd tool!
Scorned of God, scourge of the poor!
The measure of thy cup is full.

Be chased for ever through the wood,
 For ever roam th' affrighted wild,
 And let thy fate instruct the proud,
 God's meanest creature is His child "

'Twas hush'd one flash of sombre glare
 With yellow tanged the forest's brown;
 Up rose the Wildgrave's bristling hair,
 And horror chill'd each nerve and bone

Cold pour'd the sweat in freezing rill,
 A rising wind began to sing,
 A louder, louder, louder still,
 Brought storm and tempest on its wing.

Earth heard the call, her entrails rend;
 From yawning rifts, with many a yell,
 Mix'd with sulphureous flames, ascend
 The misbegotten dogs of hell.

What ghastly huntsman next arose,
 Well may I guess, but dare not tell,
 His eye like midnight lightning glows,
 His steed the swarthy hue of hell

The Wildgrave flies o'er bush and thorn,
 With many a shriek of helpless woe;
 Behind him hound, and horse, and horn,
 And "Hark away, and holla, ho!"

Sir W. Scott.—Born 1771, Died 1832

1335—CHRISTMAS

And well our Christian sires of old
 Loved when the year its course had roll'd,
 And brought blithe Christmas back again,
 With all his hospitable train,
 Domestic and religious rite
 Gave honour to the holy night;
 On Christmas eve the bells were rung;
 On Christmas eve the mass was sung,
 That only night in all the year,
 Saw the stoled priest the chalice rear,
 The damsel donn'd her kirtle shoon,
 The hall was dress'd with holly green,
 Forth to the wood did merry-men go,
 To gather in the mistletoe.
 Then open'd wide the Baron's hall
 To vassal, tenant, serf, and all,
 Power laid his rod of rule aside,
 And Ceremony doff'd his pride
 The heir, with roses in his shoes,
 That night might village partner choose;
 The Lord, undergating, share
 The vulgar game of "post and pair."
 All hail'd, with uncontroll'd delight,
 And general voice, the happy night,
 That to the cottage, as the crown,
 Brought tidings of salvation down.

Sir W. Scott.—Born 1771, Died 1832.

1236—HYMN FOR THE DEAD.

That day of wrath, that dreadful day,
 When heaven and earth shall pass away!
 What power shall be the sinner's stay?
 How shall he meet that dreadful day?

When, shrivelling like a parched scroll,
 The flaming heavens together roll,
 When louder yet, and yet more dread,
 Swells the high trump that wakes the dead!

Oh! on that day, that wrathful day,
 When man to judgment wakes from clay,
 Be *THOU* the trembling sinner's stay,
 Though heaven and earth shall pass away!

Sir W. Scott.—Born 1771, Died 1832.

1337—TO THOMAS MOORE.

My boat is on the shore,
 And my bark is on the sea,
 But before I go, Tom Moore,
 Here's a double health to thee!

Here's a sigh for those that love me,
 And a smile for those who hate;
 And, whatever sky's above me,
 Here's a heart for every fate.

Though the ocean roar around me,
 Yet it still shall hear me on;
 Though a desert should surround me,
 It hath springs that may be won

Were't the last drop in the well,
 As I gasp'd upon the brink,
 Ere my fainting spirit fell
 'Tis to thee that I would drink.

With that water, as this wine,
 The libation I would pour
 Should be—Peace with thine and mine,
 And a health to thee, Tom Moore!

Lord Byron.—Born 1788, Died 1824.

1338—MAID OF ATHENS.

Maid of Athens, ere we part,
 Give, O, give me back my heart!
 Or, since that has left my breast,
 Keep it now, and take the rest!
 Hear my vow before I go.

By those ironies unconfin'd,
 Woo'd by each Aegean wind;
 By those lids whose jolly fringe
 Kiss thy soft cheek's blooming tinge;
 By those wild eyes like the sea,

By that lip I long to taste,
By that zone-encircled waist,
By all the token-flowers that tell
What words can never speak so well,
By love's alternate joy and woe.

Maid of Athens! I am gone
Think of me, sweet, when alone.
Though I fly to Istanbul,
Athens holds my heart and soul.
Can I cease to love thee? No!

Lord Byron.—Born 1788, Died 1824.

1339.—THE GIRL OF CADIZ.

I.

Oh, never talk again to me
Of northern climes and British ladies,
It has not been your lot to see,
Like me, the lovely Girl of Cadiz
Although her eyes be not of blue,
Nor fair her locks, like English lasses',
How far its own expressive hue
The languid azure eye surpasses!

II

Prometheus-like, from heaven she stole
The fire that through those silken lashes
In darkest glances seems to roll,
From eyes that cannot hide their flash,
And as along her bosom steal
In lengthen'd flow her raven tresses,
You'd swear each clustering lock could feel,
And curl'd to give her neck caresses

III

Our English maids are long to woo,
And frigid even in possession;
And if their charms be fair to view,
Their lips are slow at Love's confession;
But, born beneath a brighter sun,
For love ordain'd the Spanish maid is,
And who,—when foully, fairly won,—
Enchants you like the Girl of Cadiz?

IV.

The Spanish maid is no coquette,
Nor joys to see a lover tremble,
And if she love, or if she hate,
Alike she knows not to dissemble
Her heart can ne'er be bought or sold—
Howe'er it beats, it beats sincerely;
And, though it will not bend to gold,
'Twill love you long, and love you dearly.

V

The Spanish girl that meets your love
Ne'er taunts you with a mock denial,
For every thought is bent to prove
Her passion in the hour of trial
When thronging foemen menace Spain
She dares the deed and shares the danger;
And should her lover press the plain,
She hurls the spear, her love's avenger.

VI.

And when, beneath the evening star,
She mingles in the gay Bolero;
Or sings to her attuned guitar
Of Christian knight or Moorish hero,
Or counts her beads with fairy hand
Beneath the twinkling rays of Hesper,
Or joins devotion's choral band
To chant the sweet and hallow'd vesper.

VII

In each her charms the heart must move
Of all who venture to behold her
Then let not maids less fair reprove,
Because her bosom is not colder,
Through many a clime 'tis mine to roam
Where many a soft and melting maid is,
But none abroad, and few at home,
May match the dark-eyed Girl of Cadiz.

Lord Byron.—Born 1788, Died 1824.

1340.—STANZAS FOR MUSIC.

There be none of Beauty's daughters
With a magic like thee,
And like music on the waters
Is thy sweet voice to me
Whom, as if its sound were causing
The chummed ocean's pausing,
The waves lie still and gleaming,
And the hull'd winds seem dreaming.

And the midnight moon is weaving
Her bright chain o'er the deep,
Whose breast is gently heaving,
As an infant's asleep;
So the spirit bows before thee,
To listen and adore thee.
With a full but soft emotion,
Like the swell of Summer's ocean.

Lord Byron.—Born 1788, Died 1824.

1341.—THE DREAM.

Our life is twofold—sleep hath its own
world—
A boundary between the things misnamed
Death and existence sleep hath its own
world,
And a wide realm of wild reality;
And dreams in their development have
breath,
And tears, and tortures, and the touch of
joy,
They leave a weight upon our waking
thoughts;
They take a weight from off our waking toils;
They do divide our being, they become

A portion of ourselves as of our time,
 And look like heralds of Eternity;
 They pass like spirits of the past,—they speak
 Like sibyls of the future, they have power—
 The tyranny of pleasure and of pain;
 They make us what we were not—what they will;
 They shake us with the vision that's gone by,
 The dread of vanish'd shadows—are they so?
 Is not the past all shadow? What are they?
 Creations of the mind?—the mind can make
 Substance, and people planets of its own
 With beings brighter than have been, and give
 A breath to forms which can outlive all flesh.
 I would recall a vision, which I dream'd
 Perchance in sleep—for in itself a thought,
 A slumbering thought, is capable of years,
 And curdles a long life into one hour.

II

I saw two beings in the hues of youth
 Standing upon a hill, a gentle hill,
 Green and of mild docility, the last,
 As 'twere the cape, of a long ridge of such,
 Save that there was no sea to lave its base,
 But a most living landscape, and the wave
 Of woods and cornfields, and the abodes of men
 Scatter'd at intervals, and wreathing smoke
 Arising from such rustic roofs,—the hill
 Was crown'd with a peculiar diadem
 Of trees, in circular array—so fix'd,
 Not by the sport of Nature, but of man.
 These two, a maiden and a youth, were there
 Gazing—the one on all that was beneath,
 Fair as herself—but the boy gazed on her;
 And both were young, and one was beautiful,
 And both were young—yet not alike in youth
 As the sweet moon on the horizon's verge,
 The maid was on the eve of womanhood,
 The boy had fewer summers, but his heart
 Had far outgrown his years, and to his eye
 There was but one beloved face on earth,
 And that was shining on him, he had look'd
 Upon it till it could not pass away;
 He had no breath, no being, but in hers;
 She was his voice, he did not speak to her,
 But trembled on her words; she was his sight,
 For his eye follow'd hers, and saw with hers,
 Which colour'd all his objects,—he had ceased
 To live within himself; she was his life,
 The ocean to the river of his thoughts,
 Which terminated all, upon a tone,
 A touch of hers, his blood would ebb and flow,
 And his cheek change tempestuously—his heart
 Unknowing of its cause of agony.
 But she in these fond feelings had no share

Her sighs were not for him; to her he was
 Even as a brother—but no more, 'twas
 much,
 For brotherless she was, save in the name
 Her infant friendship had bestow'd on him—
 Herself the solitary seion left
 Of a time-honour'd race—it was a name
 Which pleased him, and yet pleased him not
 —and why?
 Time taught him a deep answer—when she
 loved
 Another. Even now she loved another,
 And on the summit of that hill she stood
 Looking afar, if yet her lover's steed
 Kept pace with her expectancy, and flew.

III

A change came o'er the spirit of my dream.
 There was an ancient mansion, and before
 Its walls there was a staid caparison'd.
 Within an antique oratory stood
 The Boy of whom I spake,—he was alone,
 And pale, and pacing to and fro. Anon
 He sat him down, and seized a pen and traced
 Words which I could not guess of, then he
 lean'd
 His bow'd head on his hands, and shook, as
 'twere
 With a convulsion—then arose again;
 And with his teeth and quivering hands did
 tear
 What he had written, but he shed no tears.
 And he did calm himself, and fix his brow
 Into a kind of quiet. As he paused,
 The lady of his love re-enter'd there.
 She was serene and smiling then, and yet
 She knew she was by him beloved, she
 knew—
 How quickly comes such knowledge! that his
 heart
 Was darken'd with her shadow, and she saw
 That he was wretched, but she saw not all.
 He rose, and with a cold and gentle grasp
 He took her hand, a moment o'er his face
 A tablet of unutterable thoughts
 Was traced; and then it faded as it came.
 He dropp'd the hand he held, and with slow
 steps
 Retired, but not as bidding her adieu,
 For they did part with mutual smiles. He
 pass'd
 From out the merry gate of that old Hall;
 And, mounting on his steed, he went his
 way,
 And ne'er repass'd that hoary threshold
 more.

IV.

A change came o'er the spirit of my dream.
 The Boy was sprung to manhood. In the
 wilds
 Of fiery climes he made himself a home,
 And his soul drank their sunbeams; he was
 a
 With strange and dusky aspects; he was not

Himself like what he had been, on the sea
And on the shore he was a wanderer,
There was a mass of many images
Crowded like waves upon me, but he was
A part of all, and in the last he lay,
Reposing from the noontide sultriness,
Conch'd among fallen columns, in the shade
Of ruin'd walls that had survived the maces
Of those who rear'd them, by his sleeping
side

Stood camels grazing, and some goodly steeds
Were fasten'd near a fountain, and a man
Clad in a flowing garb did watch the whale,
While many of his tribe slumber'd around;
And they were canopied by the blue sky—
So cloudless clear, and purely beautiful,
That God alone was to be seen in Heaven.

V

A change came o'er the spirit of my dream
The Lady of his love was wed with one
Who did not love her better. In her home,
A thousand leagues from him,—her native
home,—

She dwelt, begirt with growing infancy,
Daughters and sons of Beauty. But behold!
Upon her face there was the tint of grief,
The settled shadow of an inward strife,
And an unquiet drooping of the eye,
As if its lid were charged with unshed tears
What could her grief be?—She had all she
loved,

And he who had so loved her was not there
To trouble with bad hopes, or evil wish,
(Or all-repress'd affection, her pure thoughts
What could her grief be?—she had loved him
not,

Nor given him cause to deem himself be-
loved;
Nor could he be a part of that which prey'd
Upon her mind—a spectre of the past

VI.

A change came o'er the spirit of my dream.
The Wanderer was return'd—I saw him
stand

Before an altar, with a gentle bride,
Her face was fair; but was not that which
made

The starlight of his Boyhood. As he stood,
Even at the altar, o'er his brow there came
The self-same aspect, and the quivering
shock

That in the antique oratory shook
His bosom in its solitude; and then—
As in that hour—a moment o'er his face
The tablet of unutterable thoughts
Was traced—and then it faded as it came,
And he stood calm and quiet, and he spoke
The fitting vows, but heard not his own
words,

And all things reel'd around him, he could
see

Not that which was, nor that which should
have been—

But the old mansion, and the accustom'd
hall,
And the remember'd chambers, and the
place,
The day, the hour, the sunshine, and the
shade—

All things pertaining to that place and hour,
And her who was his destiny—came back
And thrust themselves between him and the
light

What business had they there at such a
time?

VII

A change came o'er the spirit of my dream.
The Lady of his love—O! she was changed,
As by the sickness of the soul, her mind
Had wander'd from its dwelling; and her
eyes,

They had not their own lustre, but the look
Which is not of the earth; she was become
The queen of a fantastic realm; her thoughts
Were combinations of disjointed things;
And forms impalpable, and unperceived
Of others' sight, familiar were to hers.
And thus the world calls frenzy, but the
wise

Have a far deeper madness, and the glance
Of melancholy is a fearful gift,
What is it but the telescope of truth?
Which strips the distance of its phantasies,
And brings life near in utter nakedness,
Making the cold reality too real!

VIII.

A change came o'er the spirit of my dream
The Wanderer was alone, as heretofore,
The beings which surrounded him were gone,
(Or were at war with him, he was a mark
For blight and desolation—compass'd round
With hatred and contention, Pain was
mix'd

In all which was served up to him; until,
Like to the Pontic monarch of old days,
He fed on poisons; and they had no power,
But were a kind of nutriment. He lived
Through that which had been death to many
men,

And made him friends of mountains With
the stars,

And the quick spirit of the Universe,
He held his dialogues; and they did teach
To him the magic of their mysteries,
To him the book of Night was open'd wide,
And voices from the deep abyss reveal'd
A marvel and a secret—Be it so.

IX.

My dream was past—it had no further
change

It was of a strange order, that the doom
Of these two creatures should be thus traced
out.

Almost like a reality—the one
To end in madness—both in misery.

Lord Byron.—Born 1788, Died 1824.

1342.—WHEN WE TWO PARTED

When we two parted
In silence and tears,
Half broken-hearted,
To sever for years,
Pale grew thy cheek and cold,
Colder thy kiss,
Truly that hour foretold
Sorrow to this

The dew of the morning
Sunk chill on my brow—
It felt like the warning
Of what I feel now
Thy vows are all broken,
And light is thy fame,
I hear thy name spoken,
And share in its shame

They name thee before me,
A knell to mine ear;
A shudder comes o'er me—
Why wert thou so dear?
They know not I knew thee,
Who knew thee too well
Long, long, shall I rue thee
Too deeply to tell.

In secret we met—
In silence I grieve,
That thy heart could forget,
Thy spirit deceive
If I should meet thee
After long years,
How should I greet thee?—
In silence and tears.

Lord Byron.—Born 1788, Died 1824

1343.—THE DESTRUCTION OF
SENNACHERIB

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen,
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay wither'd and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he pass'd,
And the eyes of the sleepers were dead,

And the eyes of the sleepers were dead and
chill,
And their hearts but once heaved, and for
ever grew still!

And there lay the steed with his nostril all
wide,
But through it there roll'd not the breath of
his pride;
And the foam of his gasping lay white on the
turf,
And cold as the spray of the rock-beating
surf

And there lay the rider distorted and pale,
With the dew on his brow and the rust on his
mail;
And the tents were all silent, the banners
alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their
wail,
And the idols are broke in the temple of
Baal,
And the might of the Gentile, unmatch'd by the
sword,
Hath melted like snow in the glance of the
Lord!

Lord Byron.—Born 1788, Died 1824.

1344.—SONG OF THE GREEK POET.

The isles of Greece, the isles of Greece!
Where burning Sappho loved and sung,
Where grew the arts of war and peace—
Where Delos rose, and Phœbus sprung!
Eternal summer gilds them yet;
But all, except their sun, is set.

The Scian and the Teian muse,
The hero's harp, the lover's lute,
Have found the fame your shores refuse,
Their place of birth alone is mute
To sounds which echo further west
Than your sires' "Islands of the Blest."

The mountains look on Marathon,
And Marathon looks on the sea;
And musing there an hour alone,
I dream'd that Greece might still be free;
For standing on the Persians' grave,
I could not deem myself a slave

A king sat on the rocky brow
Which looks o'er sea-born Salamis;
And ships, by thousands, lay below,
And men in nations—all were his!
He counted them at break of day—
And when the sun set, where were they?

And where are they? and where art thou,
My country? On thy voiceless shore

The heroic lay is tuneless now—

The heroic bosom beats no more !
And must thy lyre, so long divine,
Degenerate into hands like mine ?

'Tis something, in the dearth of fame,
Though link'd among a fetter'd race,
To feel at least a patriot's shame,
Even as I sing, suffuse my face,
For what is left the poet here ?
For Greeks a blush—for Greece a tear

Must we but weep o'er days more blest ?
Must we but blush ?—Our fathers' blood
Earth ! render back from out thy breast
A remnant of our Spartan dead !
Of the three hundred grant but three,
To make a new Thermopylæ !

What ! silent still ? and silent all ?
Ah no !—the voices of the dead
Sound like a distant torrent's fall,
And answer, " Let one living head,
But one, arise—we come, we come ! "
'Tis but the living who are dumb.

In vain—in vain ! strike other chords ;
Fill high the cup with Samian wine !
Leave battles to the Turkish hordes,
And shed the blood of Sæo's vine !
Flunk ! rising to the ignoble call,
How answers each bold Bacchana !

You have the Pyrrhic dance as yet,
Where is the Pyrrhic phalanx gone ?
Of two such lessons, why forget
The nobler and the manlier one ?
You have the letter's Cadmus gave—
Think ye he meant them for a slave ?

Fill high the bowl with Samian wine !
We will not think of themes like these !
It made Anacreon's song divine ;
He serv'd—but serv'd Polycrates—
A tyrant, but our masters then
Were still at least our countrymen.

The tyrant of the Chersonese
Was freedom's best and bravest friend ;
That tyrant was Miltiades !
Oh that the present hour would lend
Another despot of the land !
Such chains as his were sure to bind.

Fill high the bowl with Samian wine !
On Suli's rock, and Parga's shore,
Exists the remnant of a line
Such as the Dome mothers bore ;
And there perhaps some seed is sown
The Heraclidan blood might own

Trust not for freedom to the Franks—
They have a king who buys and sells ;
In native swords, and native ranks,
The only hope of courage dwells,
But Turkish force, and Latin fraud,
Would break your shield, however broad.

Fill high the bowl with Samian wine !
Our virgins dance beneath the shade—
I see their glorious black eyes shine ;
But gazing on each glowing maid,
My own the burning tear-drop laves,
To think such breasts must suckle slaves.

Place me on Samian's marbled steep,
Where nothing, save the waves and I,
May hear our mutual murmurs sweep,
There, swan-like, let me sing and die
A land of slaves shall ne'er be mine—
Dash down yon cup of Samian wine !

Lord Byron.—Born 1788, Died 1824.

1345—THE PRISONER OF CHILLON.

Eternal spirit of the chamberlain mind !
Brightest in dungeons, Liberty, thou art,
For there thy habitation is the heart—
The heart which love of thee alone can bind ;
And when thy sons to fetters are consign'd—
To fetters, and the damp vault's dayless gloom—

Their country compares with their martyrdom,
And Freedom's fame finds wings on every wind

Chillon ! thy prison is a holy place,
And thy sad floor an altar—for 'twas trod
Until his very steps have left a trace,
Worn as if thy cold pavement were a sod,
By Bonnyard !—May none those marks efface !

For they appeal from tyranny to God.

I.

My hair is gray, but not with years,
Nor grew it white
In a single night,
As men's have grown from sudden fears ;
My limbs are bow'd, though not with toil,
But rusted with a vile repose ;
For they have been a dungeon's spoil,
And mine has been the fate of those
To whom the goodly earth and air
Are barr'd and barr'd—forbidden fare.
But this was for my father's faith
I suffer'd chains and courted death.
That father perish'd at the stake
For tenets he would not forsake ;
And for the same his lineal race
In darkness found a dwelling-place.
We were seven, who now are one—
Six in youth, and one in age,
Finish'd as they had begun,
Proud of persecution's rage ;
One in fire, and two in field,
Their behof with blood have seal'd—
Dying as their father died,
For the God their foes dam'd ;
Three were in a dungeon cast,
Of whom this wreck is left the last

II

There are seven pillars, of Gothic mould,
In Chillon's dungeons deep and old,
There are seven columns, massy and gray,
Dim with a dull imprison'd ray—
A sunbeam which hath lost its way,
And through the crevice and the cleft
Of the thick wall is fallen and left—
Creeping o'er the floor so damp,
Like a marsh's meteor lamp;
And in each pillar there is a ring,

And in each ring there is a chain,
That iron is a cankering thing,
For in these limbs its teeth roman,
With marks that will not wear away
Till I have done with this new day,
Which now is painful to these eyes,
Which have not seen the sun so rise
For years—I cannot count them o'er,
I lost their long and heavy score
When my last brother droop'd and died,
And I lay living by his side

III.

They chain'd us each to a column stone;
And we were three—yet, each alone.
We could not move a single pace,
We could not see each other's face,
But with that pale and livid light
That made us strangers in our sight,
And thus together, yet apart—
Fetter'd in hand, but join'd in heart,
'Twas still some solace, in the dearth
Of the pure elements of earth,
To hearken to each other's speech,
And each turn comfortor to each—
With some new hope, or legend old,
Or song heroically bold,
But even these at length grew cold
Our voices took a dreary tone,
An echo of the dungeon-stone,
A grating sound—not full and free,
As they of yore were wont to be,
It might be fancy—but to me
They never sounded like our own

IV

I was the eldest of the three;
And to uphold and cheer the rest
I ought to do, and did, my best—
And each did well in his degree.
The youngest, whom my father loved,
Because our mother's brow was given
To him—with eyes as blue as heaven—
For him my soul was sorely moved,
And truly might it be distress'd
To see such bird in such a nest;
For he was beautiful as day
(When day was beautiful to me
As to young eagles, being free),
A polar day, which will not see
A sunset till its summer's gone—
Its sleepless summer of long light,
The snow-clad offspring of the sun
And thus he was, as pure and bright,

And in his natural spirit gay,
With tears for manly but other's ills;
And then they flow'd like mountain rills,
Unless he could assuage the woe
Which he abhor'd to view below

V

The other was as pure of mind,
But form'd to combat with his kind,
Strong in his frame, and of a mood
Which 'gainst the world in war had stood,
And perish'd in the foremost rank
With joy, but not in chains to pine
His spirit wither'd with their clank,
I saw it silently decline—
And so, porcelaine in, smooth, dul mine!
But yet I forced it on, to cheer
Those idles of a home so dear.
He was a hunter of the hills,
Had follow'd there the deer and wolf;
To him this dungeon was a gulf,
And fetter'd feet the worst of ills.

VI

Lake Leman lies by Chillon's walls,
A thousand feet in depth below,
Its massy waters moor and flow,
Thus much the fathom-line was sent
From Chillon's snow-white battlement,
Which round about the wave enthrals;
A double dungeon wall and wave
Have made—and like a living grave,
Below the surface of the lake
The dark vault lies wherein we lay;
We heard it ripple night and day,
Sounding o'er our heads it knock'd.
And I have felt the winter's spray
Wash through the bars when winds were high,
And wanton in the happy sky,
And then the very rock hath rock'd,
And I have felt it shake, unshock'd,
Because I could have smiled to see
The death that would have set me free.

VII.

I said my nearer brother pined;
I said his mighty heart declined.
He loathed and put away his food;
It was not that 'twas coarse and rude,
For we were used to hunter's fare,
And for the like had little care.
The milk drawn from the mountain goat
Was changed for water from the mount;
Our bread was such as captive 'twere
Have monster'd many a thousand years,
Since man first pent his fellow-men,
Like brutes, within an iron den.
But what were these to us or him?
These wasted not his heart or limb;
My brother's soul was of that mould
Which in a palace had grown cold,
Had his free breathing been denied
The range of the steep mountain's side.
But why delay the truth?—he died.

I saw, and could not hold his head,
Nor reach his dying hand—nor dead,
Though hard I strove, but strove in vain,
To rend and gnash my bonds in twain
He died—and they unlock'd his chain,
And scoop'd for him a shallow grave
Even from the cold earth of our cave
I begg'd them, as a boon, to lay
His corpse in dust whereon the day
Might shine—it was a foolish thought,
But then within my brain it wrought,
That even in death his freeborn breast
In such a dungeon could not rest
I might have spared my idle prayer—
They coldly laugh'd, and laid him there,
The flat and turfless earth above
The being we so much did love,
His empty chain above it leant—
Such murder's fitting monument !

VIII.

But he, the favourite and the flower,
Most cherish'd since his natal hour,
His mother's image in fair face,
The infant love of all his race,
His martyr'd father's dearest thought,
My latest care—for whom I sought
To hoard my life, that his might be
Less wretched now, and one day free—
He, too, who yet had held untired
A spirit natural or unquied—
He, too, was struck, and day by day
Was wither'd on the stalk away
O God ! it is a fearful thing
To see the human soul take wing
In any shape, in any mood.
I've seen it rushing forth in blood,
I've seen it on the breaking ocean
Strive with a swollen, convulsive motion ;
I've seen the sick and ghastly bed
Of sin, delirious with its dread ;
But those were horrors—thus was woe
Unmix'd with such—but sure and slow.
He faded, and so calm and meek,
So softly worn, so sweetly weak,
So tearless, yet so tender—kind,
And grieved for those he left behind ;
With all the while a cheek whose bloom
Was as a mockery of the tomb,
Whose tints as gently sunk away
As a departing rainbow's ray—
An eye of most transparent light,
That almost made the dungeon bright,
And not a word of murmur, not
A groan o'er his untimely lot—
A little talk of better days,
A little hope my own to raise ;
For I was sunk in silence—lost
In this last loss, of all the most
And then the sighs he would suppress
Of fainting nature's feebleness,
More slowly drawn, grow less and less.
I listen'd, but I could not hear—
I call'd, for I was wild with fear,
I knew 'twas hopeless, but my dread
Would not be thus admonished ;

I call'd, and thought I heard a sound—
I burst my chain with one strong bound,
And rush'd to him I found him not.
I only sturr'd in this black spot ;
I only lived—I only drew
Th' accused breath of dungeon-dew ;
The last, the sole, the dearest link
Between me and the eternal brink,
Which bound me to my failing race,
Was broken in this fatal place
One on the earth, and one beneath—
My brothers—both had ceased to breathe.
I took that hand which lay so still—
Alas ! my own was full as chill,
I had not strength to stir or strive,
But felt that I was still alive—
A frantic feeling, when we know
That what we love shall no'er be so.

I know not why
I could not die,
I had no earthly hope—but faith,
And that forbade a selfish death.

IX.

What next befell me then and there
I know not well—I never knew.
First came the loss of light and air,
And then of darkness too
I had no thought, no feeling—none.
Among the stones I stood a stone,
And was, scarce conscious what I was,
As shrubless crags within the wood,
For all was blank, and bleak, and gray,
It was not night—it was not day ;
It was not even the dungeon-light,
So hateful to my heavy sight ;
But vacancy absorbing space,
And fixedness, without a place ;
There were no stars, no earth, no time,
No check, no change, no good, no crime ;
But silence, and a stirless breath
Which neither was of life nor death—
A sea of stagnant idleness,
Blind, boundless, mute, and motionless

X.

A light broke in upon my brain—
It was the carol of a bird,
It ceased, and then it came again—
The sweetest song ear ever heard ;
And mine was thankful till my eyes
Ran over with the glad surprise,
And they that moment could not see
I was the mate of misery,
But then, by dull dogwood, came back
My senses to their wonted track.
I saw the dungeon walls and floor
Close slowly round me as before ;
I saw the glimmer of the sun
Creeping as it before had done
But through the crevice where it came
That bird was perch'd as fond and tame,
And tamer than upon the tree—
A lovely bird with azure wings,
And song that said a thousand things,
And seem'd to say them all for me !

I never saw its like before—
 I ne'er shall see its likeness more.
 It seem'd, like me, to want a mate,
 But was not half so desolate,
 And it was come to love me when
 None lived to love me so again,
 And, cheering from my dungeon's brink,
 Had brought me back to feel and think.
 I know not if it late were free,
 Or broke its cage to perch on mine;
 But knowing well captivity,
 Sweet bird! I could not wish for thine—
 Or if it were, in winged guise,
 A visitant from Paradise;
 For—Heaven forgive that thought, the while
 Which made me both to weep and smile!—
 I sometimes deem'd that it might be
 My brother's soul come down to me;
 But then at last away it flew,
 And then 'twas mortal well I know,
 For he would never thus have flown,
 And left me twice so doubly lone—
 Lone as the corse within its shroud,
 Lone as a solitary cloud,
 A single cloud on a sunny day,
 While all the rest of heaven is clear,
 A frown upon the atmosphere,
 That hath no business to appear
 When skies are blue and earth is gay.

XI.

A kind of change came in my fate—
 My keepers grew compassionate
 I know not what had made them so—
 They were inured to sights of woe;
 But so it was—my broken chain
 With links unfasten'd did remain;
 And it was liberty to stride
 Along my cell from side to side,
 And up and down, and then athwart,
 And tread it over every part,
 And round the pillars one by one,
 Returning where my walk begun—
 Avoiding only, as I trod,
 My brothers' graves without a sod;
 For if I thought with heedless tread
 My step profaned their lowly bed,
 My breath came gaspingly and thick,
 And my crush'd heart fell blind and sick.

XII.

I made a footing in the wall—
 It was not therefrom to escape,
 For I had buried one and all
 Who loved me in a human shape;
 And the whole earth would henceforth be
 A wider prison unto me;
 No child, no sire, no kin had I,
 No partner in my misery
 I thought of this, and I was glad,
 For thought of them had made me mad;
 But I was curious to ascend
 To my barr'd windows, and to bend
 Once more upon the mountains high
 The quiet of a loving eye

XIII.

I saw them—and they were the same;
 They were not changed, like me, in frame;
 I saw their thousand years of snow
 On high—their wide, long lake below,
 And the blue Rhone in fullest flow,
 I heard the torrents leap and gush
 O'er channell'd rock and broken bush:
 I saw the white-wall'd distant town,
 And whiter sails go skimming down;
 And then there was a little isle,
 Which in my very face did smile—
 The only one in view;
 A small, green isle, it seem'd no more,
 Scarce broader than my dungeon floor;
 But in it there were three tall trees,
 And o'er it blew the mountain breeze,
 And by it there were waters flowing,
 And on it there were young flowers growing
 Of gentle breath and hue.
 The fish swam by the castle wall,
 And they seem'd joyous, each and all;
 The eagle rode the rising blast—
 Methought he never flew so fast
 As then to me he seem'd to fly;
 And then now tears came in my eye,
 And I felt troubled, and would fain
 I had not left my recent chain,
 And when I did descend again,
 The darkness of my dim abode
 Fell on me as a heavy load;
 It was as in a new-dug grave,
 Closing o'er one we sought to save;
 And yet my glance, too much oppress'd,
 Had almost need of such a rest.

XIV

It might be months, or years, or days—
 I kept no count, I took no note—
 I had no hope my eyes to raise,
 And clear them of their dreary note;
 At last came men to set me free,
 I ask'd not why, and reck'd not where;
 It was at length the name to me,
 Fetter'd or fetterless to be,
 I learn'd to love despair.
 And thus, when they appear'd at last,
 And all my bonds aside were cast,
 These heavy walls to me had grown
 A hermitage—and all my own!
 And half I felt as they were come
 To tear me from a sacred home
 With spiders I had friendship made,
 And watch'd them in their sullen trade;
 Had seen the mice by moonlight play—
 And why should I feel less than they?
 We were all inmates of one place,
 And I, the monarch of each race,
 Had power to kill; yet, strange to tell!
 In quiet we had learn'd to dwell.
 My very chains and I grew friends,
 So much a long communion tends
 To make us what we are.—even I
 Began'd my freedom with a sigh.

Lord Byron.—Born 1788, Died 1824.

1346—THE GLADIATOR.

The seal is set—Now welcome, thou dread power!
 Nameless, yet thus omnipotent, which here
 Walk'st in the shadow of the midnight hour
 With a deep awe, yet all distinct from fear;
 Thy haunts are ever where the dead walls roar
 Their ivy mantles, and the solemn scene
 Derives from thee a sense so deep and clear,
 That we become a part of what has been,
 And grow unto the spot, all-seeing, but unseen.

And here the buzz of eager nations ran,
 In murmur'd pity, or loud-roar'd applause,
 As man was slaughter'd by his fellow-man.

And wherfore slaughter'd? wherfore, but because

Such were the bloody circus' genial laws,
 And the imperial pleasure. Wherfore not?

What matters where we fall to fill the maws
 Of worms—on battle plains or list'd spot?

Both are but theatres where the chief actors rot

I see before me the gladiator he
 He leans upon his hand, his manly brow
 Comments to death, but conquers agony,
 And his droop'd head sinks gradually low
 And through his side the last drops, obdumb slow

From the red gash, fall heavy, one by one,
 Like the first of a thunder-shower, and now

The arena swims around him; he is gone,
 Ere ceased the inhuman shout which hail'd
 the wretch who won.

He heard it, but he heeded not, his eyes
 Were with his heart, and that was far away;

He reck'd not of the life he lost, nor prize,
 But where his rude hut by the Danube lay,
 There were his young barbarians all at play,

There was their Dacian mother—he, their sire,

Butcher'd to make a Roman holiday

All this rush'd with his blood. Shall he expire,

And unavenged? Arise, ye Goths, and glut
 your ire!

Lord Byron.—Born 1788, Died 1824.

1347—APOSTROPHE TO THE OCEAN

There is a pleasure in the pathless woods,
 There is a rapture on the lonely shore,

There is society, where none intrudes,
 By the deep sea, and music in its roar;
 I love not man the less, but nature more,
 From these our interviews, in which I
 stand

From all I may be, or have been before,
 To mingle with the universe, and feel
 What I can ne'er express, yet cannot all
 conceal,

Roll on, thou deep and dark blue Ocean—
 roll!

Ten thousand fleets sweep over thee in
 vain,

Man marks the earth with ruin—his
 control

Stops with the shore; upon the watery
 plain

The wrecks are all thy deed, nor doth
 remain

A shadow of man's ravage, save his own;
 When, for a moment, like a drop of rain,

He sinks into thy depths with bubbling
 groan—

Without a grave, unkenn'd, uncoffin'd, and
 unknown.

His steps are not upon thy paths—thy
 fields

Are not a spoil for him—thou dost arise
 And shake him from thee, the vile strength

he wields
 For earth's destruction thou dost all

despise,
 Spurning him from thy bosom to the

skies,
 And would'st him, shivering in thy playful

spray,
 And howling to his gods, where haply

lies
 His petty hope in some near port or bay,

And dashest him again to earth: there let
 him lay.

The armaments which thunderstrike the
 walls

Of rock-built cities, bidding nations quake,
 And monarchs tremble in their capitals,

The oak leviathans, whose huge ribs make
 Their clay creator the vain title take,—

Of lord of thee, and arbiter of war:
 Those are thy toys, and, as the snowy

flake,
 They melt into thy yeast of waves, which

mar
 Alike the Armada's pride, or spoils of

Trafalgar.

Thy shores are empires, changed in all
 save thee—

Assyria, Greece, Rome, Carthage,—what are
 they?

Thy waters wasted them while they were
 free,

And many a tyrant since, their shores obey,
 The stranger, slave, or savage; their decay

Has dried up realms to deserts not so
thou,
Unchangeable save to thy wild waves' play
Time writes no wrinkle on thine azure
brow
Such as creation's dawn beheld, thou rollest
now

Thou glorious mirror, where the Almighty's
form
Glasses itself in tempests, in all time,
Calm or convulsed—in breeze, or gale, or
storm,
Icing the pole, or in the torrid clime
Dark-heaving, boundless, endless, and
sublime—

The image of Eternity—the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made, each
zone
Obeys thee, thou goes forth, dread, fathom-
less, alone

And I have loved thee, Ocean! and my
joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles, onward from a
boy
I wanton'd with thy breakers—they to me
Were a delight, and if the froshoming sea
Made them a terror—'twas a pleasing fear,
For I was, as it were, a child of thee,
And trusted to thy billows far and near,
And lead my hand upon thy mane—as I do
here

Lord Byron.—Born 1788, Died 1824

1348—DESCRIPTION OF HAIDEE.

Her brow was overhung with corns of gold,
That sparkled o'er the auburn of her hair,
Her clustering hair, whose longer locks were
roll'd

In braids behind, and though her stature
were
Even of the highest for a female mould,
They nearly reach'd her heels; and in her
air
There was a something which bespoke com-
mand,
As one who was a lady in the land

Her hair, I said, was auburn, but her eyes
Were black as death, their lashes the same
hue,
Of downcast length, in whose silk shadow lies
Deepest attraction, for when to the view
Forth from its raven fringe the full glance
flies,
Ne'er with such force the swiftest arrow
flew
'Tis as the snake late coil'd, who pours his
length,
And hurls at once his venom and his strength

Her brow was white and low, her cheek's
pure dye,

Like twilight, rosy still with the set sun,
Short upper lip—sweet lips! that make us
sigh

Ever to have seen such, for she was one
Fit for the model of a statuary
(A race of mere impostors when all's
done—

I've seen much finer women, ripe and real,
Than all the nonsense of their stone ideal)

Lord Byron.—Born 1788, Died 1824

1349 — HAIDEE VISITS THE SHIP- WRECKED DON JUAN.

And down the cliff the island virgin came,
And near the cave her quick light footsteps
drew,

While the sun smiled on her with his first
glow,

And young Aurora kiss'd her lips with dew,
Taking her for her sister, just the same

Mistake you would have made on seeing the
two,

Although the mortal, quite as fresh and fair,
Had all the advantage too of not being air.

And when into the cavern Haidée stopp'd
All timidly, yet rapidly, she saw

That, like an infant, Juan sweetly slept.

And then she stopp'd and stood as if in
awo

(For sleep is awful), and on tiptoe crept
And wrapt him closer, lest the air, too raw,
Should reach his blood, then o'er him, still
as death,

Bent with hush'd lips, that drank his scarce-
drawn breath.

And thus, like to an angel o'er the dying

Who die in righteousness, she lean'd, and
there

All tranquilly the shipwreck'd boy was lying,
As o'er him lay the calm and starless air.

But Zoe the mean time some eggs was frying,
Since, after all, no doubt the youthful pair
Must breakfast, and betimes—lest they should
ask it,

She drew out her provision from the basket

* * * *

And now, by dint of fingers, and of eyes,
And words repeated after her, he took

A lesson in her tongue, but by surmise,

No doubt, less of her language than her
look

As he who studies fervently the skies,

Turns oftener to the stars than to his book:

Thus Juan learn'd his alpha beta better

From Haidée's glance than any graven letter.

'Tis pleasing to be school'd in a strange
tongue

By female lips and eyes—that is, I mean

When both the teacher and the taught are
young;
As was the case, at least, where I have
been,
They smile so when one's right, and when
one's wrong
They smile still more, and then there in-
tervene
Pressure of hands, perhaps even a chaste
kiss,—
I learn'd the little that I know by this

Lord Byron.—Born 1788, Died 1824.

1350.—HAIDEE AND JUAN AT THE FEAST

Haidee and Juan carpeted their feet
On crimson satin, border'd with pale blue;
Their sofa occupied three parts complete
Of the apartment—and appear'd quite
now;
The velvet cushions—for a throne more
meet—
Were scarlet, from whose glowing centre
grew
A sun emboss'd in gold, whose rays of tassel,
Mordian-like, were seen all light to issue.

Crystal and marble, plate and porcelain,
Had done their work of splendour, Indian
mats
And Persian carpets, which the heart bled to
stain,
Over the floors were spread; gazelles and
cats,
And dwarfs and blacks, and such-like things,
that gain
Their bread as ministers and favourites—
that's
To say, by degradation—mingled there
As plentiful as in a court or fair.

There was no want of lofty mirrors, and
The tables, most of ebony inlaid
With mother-of-pearl or ivory, stood at hand,
Or were of tortoise-shell or rare woods
made,
Fretted with gold or silver—by command,
The greater part of these were ready spread
With viands and sherbets in ice—and wine—
Kept for all comers, at all hours to dine.

Of all the dresses, I select Haidee's.
She wore two jehicks—one was of pale
yellow;
Of azure, pink, and white, was her chemise—
'Neath which her breast heaved like a little
billow;
With buttons formed of pearls as large as
peas,
All gold and crimson shone her jehick's
fellow,

And the striped white gauze baraccn that
bound her,
Like fleecy clouds about the moon, flow'd
round her.

One large gold bracelet clasp'd each lovely
arm,
Lockless—so pliable from the pure gold
That the hand stretch'd and shut it without
harm,
The limb which it adorn'd its only mould;
So beautiful—its very shape would charm,
And clinging as if loath to lose its hold
The purest ore enclosed the whitest skin
That e'er by precious metal was held in.

Around, as princess of her father's land,
A light gold bar, above her instep roll'd,
Announced her rank; twelve rings were on
her hand;

Her hair was starr'd with gems; her veil's
fine fold
Below her breast was fasten'd with a band
Of lavish pearls, whose worth could scarce
be told,
Her orange-silk full Turkish trousers fur'd
About the prettiest ankle in the world.

Her hair's long auburn waves, down to her
heel

Flow'd like an alpine torrent, which the sun
Dyes with his morning light—and would con-
ceal

Her person if allow'd at large to run,
And still they seem'd resentfully to feel
The sillon fillet's curl, and sought to shun
Their bonds whene'er some Zephyr caught
began
To offer his young pinion as her fan.

Round her she made an atmosphere of life;
The very air seem'd lighter from her eyes,
They were so soft, and beautiful, and rife,
With all we can imagine of the skies,
And pure as Psyche ere she grew a wife—
Too pure even for the purest human ties;
Her overpowering presence made you feel
It would not be idolatry to kneel

Her eyelashes, though dark as night, were
tanged

(It is the country's custom), but in vain;
For those large black eyes were so blackly
fringed,

The glossy rebels mock'd the jetty stain,
And in her native beauty stood avenged.

Her nails were touch'd with henna; but
again

The power of art was turn'd to nothing, for
They could not look more rosy than before.

The henna should be deeply dyed, to make
The skin relieved appear more fairly fair;
She had no need of this—day no'er will break
On mountain-tops more heavenly white than
her;

The eye might doubt if it were well awake,
She was so like a vision ; I might err,
But Shakspeare also says, 'tis very silly
"To gild refined gold, or paint the lily"

Juan had on a shawl of black and gold,
But a white baracan, and so transparent
The sparkling gems beneath you might behold,
Like small stars through the milky-way ap-
parent ;
His turban, fur'd in many a graceful fold,
An emerald angrette with Haidee's hair in't
Surmounted as its clasp—a glowing crescent,
Whose rays shone over trembling, but in-
cessant.

And now they were diverted by their suite,
Dwarfs, dancing-girls, black eunuchs, and
a poet,
Which made their new establishment com-
plete ;
The last was of great fame, and lik'd to
show it
His verses rarely wanted their due feet—
And for his theme—he seldom sung below
it,
He being paid to satirise or flatter,
As the Psalms say, "inditing a good matter"

Lord Byron.—Born 1788, Died 1824.

1351.—THE DEATH OF HAIDEE

Afric is all the sun's, and as her earth,
Her human clay is kindled, full of power
For good or evil, burning from its birth,
The Moonish blood partakes the planet's
hour,
And, like the soil beneath it, will bring forth
Beauty and love were Haidee's mother's
dower ;
But her large dark eye show'd deep Passion's
force,
Though sleeping like a lion near a source.

Her daughter, temper'd with a milder ray,
Like summer clouds all silvery, smooth, and
fair,
Till slowly charged with thunder, they display
Terror to earth and tempest to the air,
Had held till now her soft and milky way,
But, overwrought with passion and despair,
The fire burst forth from her Numidian veins,
Even as the simoom sweeps the blasted plains.

The last sight which she saw was Juan's gore,
And he himself o'er-master'd and cut down ;
His blood was running on the very floor
Where late he trod, her beautiful, her own ;
Thus much she view'd an instant and no
more—

Her struggles ceased with one convulsive
groan ;
On her sire's arm, which until now scarce held
Her writhing, fell she like a cedar fall'd.

A vein had burst, and her sweet lips' pure
dyes

Were dabbled with the deep blood which
ran o'er,
And her head droop'd as when the lily lies
O'ercharged with rain . her summon'd hand-
maids bore

Their lady to her couch with gushing eyes ;
Of herbs and cordials they produced their
store

But she defied all means they could employ,
Like one life could not hold nor death destroy.

Days lay she in that state unchanged, though
chill—

With nothing livid, still her lips were red ;
She had no pulse, but death seem'd absent
still ;

No hideous sign proclaim'd her surely dead .
Corruption came not, in each mind to kill

All hope . to look upon her sweet face bro'd
New thoughts of life, for it seem'd full of
soul—

She had so much, earth could not claim the
whole.

The ruling passion, such as marble shows
When exquisitely chisel'd, still lay there,
But fix'd as marble's unchanged aspect throws
O'er the fair Venus, but for ever fair ;
O'er the Laocoon's all eternal throes,

And ever-dying gladiator's air,
Their energy like life forms all their fame,
Yet looks not life, for they are still the same.

She woke at length, but not as sleepers wake,
Rather the dead, for life seem'd something
new,

A strange sensation which she must partake
Perforce, since whatsoever met her view
Struck not on memory, though a heavy ache
Lay at her heart, whose earliest bent still
true

Brought back the sense of pain without the
cause—

For, for a while, the furor made a pause.

She look'd on many a face with vacant eye,
On many a token without knowing what ;
She saw them watch her without asking why,
And reek'd not who around her pillow sat .
Not speechless, though she spoke not ; not a
sigh

Relieved her thoughts ; dull silence and
quick chat

Were tried in vain by those who served , she
gave

No sign, save breath, of having left the grave.

Her handmaids tended, but she heeded not,
Her father watch'd, she turn'd her eyes
away ;

She recognised no being, and no spot,
However dear or ominous'd in their day ;
They changed from room to room, but all
forgot ;

Gentle, but without memory, she lay ;

At length those eyes, which they would fain
 be weaning
 Back to old thoughts, wax'd full of fearful
 meaning

And then a slave bethought her of a harp
 The harp came and tuned his instrument .
 At the first notes, irregular and sharp,
 On him her flashing eyes a moment bent ,
 Then to the wall she turn'd, as if to warp
 Her thoughts from sorrow through her
 heart re-sent,
 And he began a long low island song
 Of ancient days ere tyranny grew strong

Anon her thin wan fingers beat the wall
 In time to his old tune, he changed the
 theme,
 And sung of Love, the fierce name struck
 through all

Her recollection, on her flash'd the dream
 Of what she was, and is, if ye could call
 To be so being in a gushing stream
 The tears rush'd forth from her o'erclouded
 brain,
 Like mountain mists at length dissolved in
 rain.

Short solace, vain relief ! thought came too
 quick,

And whirl'd her brain to madness, she
 arose
 As one who ne'er had dwelt among the sick,
 And flew at all she met, as on her foes ,
 But no one ever heard her speak or shriek,
 Although her paroxysm drew towards its
 close ,
 Hers was a frenzy which disdain'd to rave,
 Even when they smote her, in the hope to save.

Twelve days and nights she wither'd thus, at
 last,

Without a groan, or sigh, or glance, to
 show
 A parting pang, the spirit from her pass'd .
 And they, who watch'd her nearest could
 not know

The very instant, till the change that cast
 Her sweet face into shadow, dull and slow,
 Glazed o'er her eyes—the beautiful, the
 black—

Oh to possess such lustre, and then lack !

She died, but not alone ; she held within
 A second principle of life, which might
 Have dawn'd a fair and sunless child of sun ;
 But closed its little being without light,
 And went down to the grave unborn, wherein
 Blossom and bough lie wither'd with ond
 blight ;

In vain the dews of heaven descend above
 The bleeding flower and blasted fruit of love. •

Thus lived—thus died she ; never more on her
 Shall sorrow light or shame. She was not
 made

Through years or moons the inner weight to
 bear.

Which colder hearts endure till they are
 laid

By age in earth . her days and pleasures were
 Brief, but delightful—such as had not stay'd
 Long with her destiny ; but she sleeps well
 By the sea-shore whereon she loved to dwell

That isle is now all desolate and bare,
 Its dwellings down, its tenants pass'd away,
 None but her own and father's grave is there ;
 And nothing outward tells of human clay ;
 Ye could not know where lies a thing so fair ;
 No one is there to show, no tongue to say
 What was ; no dirge except the hollow seas
 Mourns o'er the beauty of the Cyclades.

Lord Byron.—Born 1788, Died 1824.

1352 —ALL FOR LOVE.

O talk not to me of a name great in story ;
 The days of our youth are the days of our
 glory ;
 And the myrtle and ivy of sweet two-and-
 twenty
 Are worth all your laurels, though ever so
 plenty

What are garlands and crowns to the brow
 that is wrinkled ?

'Tis but as a dead flower with May-dew
 besprinkled

Then away with all such from the head that
 is hoary—

What care I for the wreaths that can only
 give glory ?

O Fame!—if I e'er took delight in thy
 praises,

'Twas less for the sake of thy high-sounding
 phrases,

Than to see the bright eyes of the dear one
 discover

She thought that I was not unworthy to love
 her.

There chiefly I sought thee, there only I
 found thee ;

Her glance was the best of the rays that
 surround thee,

When it sparkled o'er aught that was bright
 in my story,

I knew it was love, and I felt it was glory.

Lord Byron.—Born 1788, Died 1824.

1353 —SHE WALKS IN BEAUTY.

She walks in beauty, like the night
 Of cloudless climes and starry skies,
 And all that's best of dark and bright
 Meets in her aspect and her eyes,
 Thus mellow'd to that tender light
 Which heaven to gaudy day denies.

One shade the more, one ray the less
Had half impair'd the nameless grace
Which waves in every raven tress
Or softly lightens o'er her face,
Where thoughts serenely sweet express
How pure, how dear their dwelling-place

And on that cheek and o'er that brow
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow
But toll of days in goodness spent,—
A mind at peace with all below,
A heart whose love is innocent.

Lord Byron — Born 1788, Died 1824.

1354.—ELEGY ON THYRZA.

And thou art dead, as young and fair
As aught of mortal birth;
And forms so soft and charms so rare
Too soon return'd to Earth!
Though Earth received them in her bed,
And o'er the spot the crowd may tread
In carelessness or mirth,
There is an eye which could not brook
A moment on that grave to look

I will not ask where thou hast low
Nor gaze upon the spot,
There flowers or weeds at will may grow
So I behold them not
It is enough for me to prove
That what I loved and long must love,
Like common earth can rot,
To me there needs no stone to tell
'Tis Nothing that I loved so well.

Yet did I love thee to the last,
As fervently as thou
Who didst not change through all the past
And canst not alter now
The love where Death has set his seal
Nor age can chill, nor rival steal,
Nor falsehood disavow
And, what were worse, thou canst not see
Or wrong, or change, or fault in me.

The better days of life were ours;
The worst can be but mine
The sun that cheers, the storm that lours
Shall never more be thine
The silence of that dreamless sleep
I envy now too much to weep,
Nor need I to repine
That all those charms have pass'd away
I might have watch'd through long decay.

The flower in ripen'd bloom unmatch'd
Must fall the earliest prey;
Though by no hand untimely snatch'd,
The leaves must drop away
And yet it were a greater grief
To watch it withering, leaf by leaf,
Than see it pluck'd to-day;
Since earthly eye but ill can bear
To trace the change to foul from fair.

I know not if I could have borne
To see thy beauties fade;
The night that follow'd such a morn
Had worn a deeper shade.
Thy day without a cloud hath past,
And thou wert lovely to the last,
Extinguish'd, not deny'd;
As stars that shoot along the sky
Shine brightest as they fall from high.

As once I wept if I could weep,
My tears might well be shed
To think I was not near, to keep
One vigil o'er thy bed.
To gaze, how fondly! on thy face,
To fold thee in a faint embrace,
Uphold thy drooping head;
And show that love, however vain,
Nor thou nor I can feel again.

Yet how much less it were to gain,
Though thou hast left me free,
The loveliest things that still remain,
Than thus remember thee!
The all of time that cannot die
Through dark and drear'd Eternity
Returns again to me,
And more thy buried love endears
Than aught except its living years.

Lord Byron. — Born 1788, Died 1824.

1355.—YOUTH AND AGE.

There's not a joy the world can give like that
It takes away
When the glow of early thought declines,
Feeling's dull decay;
'Tis not on youth's smooth cheek the blush
Alone which fades so fast,
But the tender bloom of heart is gone, ere
Youth itself be past.

Then the few whose spirits float above the
wreck of happiness
Are driven o'er the shores of guilt or ocean of
excess:
The magnet of their course is gone, or only
points in vain
The shore to which their shiver'd sail shall
never stretch again.

Then the mortal coldness of the soul like
death itself comes down,
It cannot feel for others' woe, it dare not
dream its own;
That heavy chill has frozen o'er the fountain
of our tears,
And though the eye may sparkle still, 'tis
where the ice appears.

Though wit may flash from fluent lips, and
mirth distract the breast,
Through midnight hours that yield no more
their former hope of rest;

'Tis but as ivy-leaves around the ruin'd turret
wreath'd,
All green and wildly fresh without, but worn
and grey beneath

O could I feel as I have felt, or be what I
have been,
Or weep as I could once have wept o'er many
a vanish'd scene,—
As springs in deserts found seem sweet, all
brackish though they be,
So midst the wither'd waste of life, those
tears would flow to me!

Lord Byron—Born 1788, Died 1824.

1356—VISION OF BELSHAZZAR.

The King was on his throne,
The Satraps throng'd the hall
A thousand bright lamps shone
O'er that high festival
A thousand cups of gold,
In Judah deem'd divine—
Jehovah's vessels hold
The godless heathen's wine!

In that same hour and hall,
The fingers of a hand
Came forth against the wall,
And wrote as if on sand
The fingers of a man,—
A solitary hand
Along the letters ran,
And traced them like a wand.

The monarch saw, and shook,
And bade no more rejoice;
All bloodless wax'd his look,
And tremulous his voice
"Let the men of lore appear,
The wisest of the earth,
And expound the words of fear,
Which mar our royal mirth."

Chaldean's seers are good,
But here they have no skill,
And the unknown letters stood
Untold and awful still
And Babel's men of age
Are wise and deep in lore;
But now they were not sage,
They saw—but know no more.

A captive in the land,
A stranger and a youth,
He heard the king's command,
He saw that writhing's truth,
The lamps around were bright,
The prophecy in view,
He read it on that night,—
The morrow proved it true.

"Belshazzar's grave is made,
His kingdom pass'd away,

He, in the balance weigh'd,
Is light and worthless clay;
The shroud his robe of state,
His canopy the stone,
The Mede is at his gate!
The Persian on his throne!"

Lord Byron—Born 1788, Died 1824.

1357.—TO BELSHAZZAR

Belshazzar! from the banquet turn,
Nor in thy sensual fulness fall,
Behold! while yet before thee burn
The graven words, the glowing wall,
Many a despot men miscall
Crown'd and anointed from on high;
But thou, the weakest, worst of all—
Is it not written, thou must die!

Go! dash the roses from thy brow—
Grey hairs but poorly wreath'd with them,
Youth's garlands misbecome thee now,
More than thy very diadem,
Where thou hast tarnish'd every gem—
Then throw the worthless bauble by,
Which, worn by thee, even slaves contemn,
And learn like better men to die!

Oh! early in the balance weigh'd,
And e'er light of word and worth,
Whose soul expir'd ere youth decay'd,
And left thee but a mass of earth.
To see thee moves the scorner's mirth.
But tears in Hope's averted eye
Lament that even thou hast birth—
Unfit to govern, live, or die.

Lord Byron.—Born 1788, Died 1824.

1358 — THE NIGHT BEFORE THE BATTLE OF WATERLOO.

There was a sound of revelry by night,
And Belgium's capital had gather'd then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave
men,
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake
again,
And all went merry as a marriage-bell;
But hush! hark! a deep sound strikes like a
rising knell!

Did ye not hear it?—No, 'twas but the
wind,
Or the car rattling o'er the stony street;
On with the dance! let joy be uncon-
fin'd,
No sleep till morn when Youth and
Pleasure meet

To chase the glowing Hours with flying feet—
But, hark!—that heavy sound breaks in
once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before!
Arm! Arm! it is—it is—the cannon's opening roar!

Within a window'd niche of that high hall
Sate Brunswick's fated chieftain; he did hear
That sound the first amidst the festival,
And caught its tone with Death's prophetic ear;
And when they smiled because he deem'd it near,
His heart more truly knew that peal too well
Which stretch'd his father on a bloody bier,
And roused the vengeance blood alone could quell
He rush'd into the field, and, foremost fighting, fell.

Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago
Blush'd at the praise of their own loveliness,
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated, who could guess
If ever more should meet those mutual eyes,
Since upon nights so sweet such awful morn
could rise?

And there was mounting in hot haste the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war,
And the deep thunder peal on peal afar,
And near, the beat of the alarming drum
Roused up the soldier ere the morning star;
While throng'd the citizens with terror dumb,
Or whispering, with white lips—"The foe!
They come! they come!"

And wild and high the "Cameron's gathering" rose!
The war-note of Lochiel, which Albyn's hills
Have heard, and heard, too, have her Saxon foes:—

How in the noon of night that pibroch thrills,
Savage and shrill! But with the breath which fills
Their mountain-pipe, so fill the mountain-corns
With the fierce native daring which instils
The stirring memory of a thousand years,
And Evan's, Donald's famous rings in each
clansman's ears!

And Ardennes waves above them her green leaves,
Dewy with nature's tear-drops, as they pass,
Grieving, if aught inanimate e'er grieves,
Over the unreturning brave,—alas!
Ere evening to be trodden like the grass
Which now beneath them, but above shall grow
In its next verdure, when this fiery mass
Of living valour, rolling on the foe
And burning with high hope, shall moulder cold and low.

Last noon beheld them full of lusty life,
Last eve in Beauty's circle proudly gay,
The midnight brought the signal-sound of strife,
The morn the marshalling in arms,—the day
Battle's magnificently-stern array!
The thunder-clouds close o'er it, which
when rent
The earth is cover'd thick with other clay,
Which her own clay shall cover, heap'd and pent,
Rader and horse,—friend, foe, in one red burial blent!

Lord Byron — Born 1788, Died 1824.

1359.—OPENING OF QUEEN MAB.

How wonderful is Death,
Death and his brother Sleep!
One, pale as yonder waning moon,
With lips of lurid blue,
The other, rosy as the morn
When, thronged on ocean's wave,
It blushes o'er the world.
Yet both so passing wonderful!

Hath then the gloomy Power,
Whose reign is in the tainted sepulchres,
Seized on her sinless soul?
Must then that peerless form
Which love and admiration cannot view
Without a beating heart, those azure veins
Which steal like streams along a field of snow,
That lovely outline, which is fair
As breathing marble, perish?
Must putrefaction's breath
Leave nothing of this heavenly sight
But loathsomeness and ruin?

Spare nothing but a gloomy thome
On which the lightest heart might moralize?
Or is it only a sweet slumber
Stealing o'er sensation,
Which the breath of roscate morning
Chaseth into darkness?
Will Ianthe wake again,
And give that faithful bosom joy
Whose sleepless spirit wants to catch
Light, life, and rapture from her smile.

Her dewy eyes are closed,
And on their lids, whose texture fine
Scarcely hides the dark blue orbs beneath,
The baby Sleep is pillow'd:
Her golden tresses shade
The bosom's stainless pride,
Curling like tendrils of the pansy
Around a marble column

Hark! whence that rushing sound?
'Tis like the wondrous strain
That round a lonely ruin swells,
Which, wandering on the echoing shore,
The enthusiast hears at evening:
'Tis softer than the west wind's sigh;
'Tis wilder than the unmeasured notes
Of that strange lyre whose strings
The genn of the breezes sweep.
Those lines of rainbow light
Are like the moonbeams when they fall
Through some cathedral window, but the taints
Are such as may not find
Comparison on earth

Behold the chariot of the fairy queen!
Celestial coursers paw the unyielding air;
Their filmy pennons at her word they fur!,
And stop obedient to the rains of light.
These the queen of spells draw in,
She spread a charm around the spot,
And leaning graceful from the ethereal car,
Long did she gaze, and silently,
Upon the slumbering maid.

Shelley.—Born 1792, Died 1832.

1360 —THE CLOUD

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that
waken
The sweet birds every one,
When rock'd to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve it in rain,
And laugh as I pass in thunder.
I sift the snow on the mountains below,
And their great pines groan aghast;

And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skiey bowers
Lightning, my pilot, sits,
In a cavern under is fottor'd the thunder,
It struggles and howls at fits,
Over earth and ocean, with gentle motion,
Thus pilot is guiding me,
Lured by the love of the genn that move
In the depths of the purple sea;
Over the hills, and the crags, and the hills,
Over the lakes and the plains,
Wherever he dream, under mountain or stream,
The Spirit he loves, remains,
And I all the while bask in heaven's blue
smile,
Whilst he is dissolving in rains.

The sanguine sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack
When the morning star shines dead.
As on the jag of a mountain crag,
Which an earthquake rocks and swings,
An eagle alit, one moment may sit
In the light of its golden wings;
And when sunset may breathe from the lit sea
beneath,
Its ardours of rest and of love,
And the crimson pall of eve may fall
From the depth of heaven above,
With wings folded I rest on mine airy nest,
As still as a brooding dove

That orb'd maiden with white fire laden,
Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn,
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin
roof,
The stars peep behind her and peer;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till the calm river, lakes, and seas,
Like strips of the sky fallen through me on
high,
Are each paved with the moon and these.

I bind the sun's throne with a burning zone,
And the moon's with a girdle of pearl,
The volcanoes are dim, and the stars reel and
swim,
When the whirlwinds my banner unfurl.
From cape to cape, with a bridge-like shape,
Over a torrent sea,
Sunbeam proof, I hang like a roof,
The mountains its columns be.
The triumphal arch through which I march,
With hurricane, fire, and snow,
When the powers of the air are chain'd to my
chair,
Is the million-colour'd bow,
The sphere-fire above, its soft colours wove,
While the moist earth was laughing below.

I am the daughter of the earth and water,
 And the nursling of the sky,
 I pass through the pores of the ocean and
 shores;
 I change, but I cannot die
 For after the rain, when, with never a stain,
 The pavilion of heaven is bare,
 And the winds and sunbeams, with their con-
 vex gleams,
 Build up the blue dome of air,
 I silently laugh at my own cenotaph,
 And out of the caverns of rain,
 Like a child from the womb, like a ghost from
 the tomb,
 I rise and upbuild it again.

Shelley.—Born 1792, Died 1822

1361.—TO A SKYLARK.

Hail to thee, blithe spirit!
 Bird thou never wert,
 That from heaven, or near it,
 Pour'st thy full heart
 In profuse strains of unpremeditated art.
 Higher still, and higher,
 From the earth thou springest
 Like a cloud of fire,
 The blue deep thou wingest,
 And singing still dost soar, and soaring ever
 singest.

In the golden lightening
 Of the sunken sun,
 O'er which clouds are brightening,
 Thou dost float and run,
 Like an unbodied joy whose race is just begun

The pale purple even
 Melts around thy flight,
 Like a star of heaven
 In the broad daylight,
 Thou art unseen, but yet I hear thy shrill
 delight.

Keen are the arrows
 Of that silver sphere,
 Whose intense lamp narrows
 In the white dawn clear,
 Until we hardly see, we feel that it is there

All the earth and air
 With thy voice is loud,
 As, when night is bare,
 From one lonely cloud
 The moon rains out her beams, and heaven is
 overflow'd

What thou art we know not;
 What is most like thee?
 From rainbow clouds there flow not
 Drops so bright to see,
 As from thy presence showers a rain of melody

Lake a poet hidden
 In the light of thought,
 Singing hymns unbidden,
 Till the world is wrought
 To sympathy with hopes and fears it heeded
 not

Lake a high-born maiden
 In a palace tower,
 Soothing her love-laden
 Soul in secret hour
 With music sweet as love, which overflow'd her
 bower.

Like a glow-worm golden
 In a dell of dew,
 Scattering unobtruded
 Its aerial hue
 Among the flowers and grass, which screen it
 from the view.

Like a rose embower'd
 In its own green leaves,
 By warm winds daffower'd,
 Till the scent it gives
 Makes faint with too much sweet those heavy-
 winged thieves.

Sound of vernal showers
 On the twinkling grass,
 Rain-awaken'd flowers,
 All that ever was
 Joyous, and clear, and fresh, thy music doth
 surpass

Teach us, spirit or bird,
 What sweet thoughts are thine;
 I have never heard
 Praise of love or wine
 That panted forth a flood of rapture so divine.

Chorus hymeneal,
 Or triumphal chant,
 Match'd with thine would be all
 But an empty vault—
 A thing wherein we feel there is some hidden
 want

What objects are the fountains
 Of thy happy strain?
 What fields, or waves, or mountains?
 What shapes of sky or plain?
 What love of thine own kind? what ignorance
 of pain?

With thy clear keen joyance
 Langour cannot be.
 Shadow of annoyance
 Never came near thee:
 Thou lovest, but no'or know love's sad satiety.

Waking or asleep,
 Thou of death must deem
 Things more true and deep
 Than we mortals dream,
 Or how could thy notes flow in such a crystal
 stream?

We look before and after,
And pine for what is not
Our sincerest laughter
With some pain is fraught—
Our sweetest songs are those that tell of
saddest thought

Yet if we could scorn
Hate, and pride, and fear,
If we were things born
Not to shed a tear,
I know not how thy joy we ever could come
near.

Better than all measures
Of delight and sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou scorner of the
ground!

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow,
The world should listen then, as I am listening
now.

Shelley.—Born 1792, Died 1822

1362.—LINES TO AN INDIAN AIR

I arise from dreams of Thee
In the first sweet sleep of night,
When the winds are breathing low
And the stars are shining bright
I arise from dreams of thee,
And a spirit in my foot
Has led me—who knows how?
To thy chamber-window, Sweet!

The wandering airs they faint
On the dark, the silent stream—
The champak odours fall
Like sweet thoughts in a dream;
The nightingale's complaint
It dies upon her heart,
As I must die on thine
O beloved as thou art!

O lift me from the grass!
I die, I faint, I fail!
Let thy love in kisses rain
On my lips and eyelids pale
My cheek is cold and white, alas!
My heart beats loud and fast,
O' press it close to thine again,
Where it will break at last.

Shelley.—Born 1792, Died 1822.

1363.—I FEAR THY KISSES.

I fear thy kisses, gentle maiden,
Thou needest not fear mine,

My spirit is too deeply laden
Ever to burthen thine.

I fear thy mien, thy tones, thy motion,
Thou needest not fear mine;
Innocent is the heart's devotion
With which I worship thine.

Shelley.—Born 1792, Died 1822.

1364.—LOVE'S PHILOSOPHY.

The fountains mingle with the river
And the rivers with the ocean,
The winds of heaven mix for ever
With a sweet emotion,
Nothing in the world is single,
All things by a law divine
In one another's being mingle—
Why not I with thine?

See the mountains kiss high heaven
And the waves clasp one another,
No sister-flower would be forgiven
If it disdain'd its brother
And the sunlight clasps the earth,
And the moonbeams kiss the sea—
What are all these kissings worth,
If thou kiss not me?

Shelley.—Born 1792, Died 1822.

1365.—TO THE NIGHT.

Swiftly walk over the western wave,
Spirit of Night!
Out of the misty eastern cave
Where all the long and lone daylight
Thou wovest dreams of joy and fear
Which make thee terrible and dear,—
Swift be thy flight!

Wrap thy form in a mantle gray
Star-inwrought!
Blind with thine hair the eyes of day,
Kiss her until she be wearied out,
Then wander o'er city, and sea, and land,
Touching all with thine opiate wand—
Come, long-sought!

When I arose and saw the dawn,
I sigh'd for thee,
When light rode high, and the dew was
gone,
And noon lay heavy on flower and tree,
And the weary Day turn'd to his rest
Lingering like an unloved guest,
I sigh'd for thee

Thy brother Death came, and cried
Wouldst thou me?
Thy sweet child Sleep, the filmy-eyed,
Murmur'd like a noon-tide bee

Shall I nestle near thy side?
Wouldst thou me?—And I replied
No, not thee!

Death will come when thou art dead,
Soon, too soon—
Sleep will come when thou art fled;
Of neither would I ask the boon
I ask of thee, beloved Night—
Swift be thine approaching flight,
Come soon, soon!

Shelley.—Born 1792, Died 1822

1366.—THE FLIGHT OF LOVE.

When the lamp is shatter'd,
The light in the dust lies dead,
When the cloud is scatter'd,
The rainbow's glory is shed
When the lute is broken,
Sweet tones are remember'd not,
When the lips have spoken,
Loved accents are soon forgot

As music and splendour
Survive not the lamp and the lute,
The heart's echoes render
No song when the spirit is mute—
No song but sad dirges,
Like the wind through a run'd cell,
Or the mournful surges
That ring the dead seaman's knell.

When hearts have once mingled,
Love first leaves the well-built nest;
The weak one is singled
To endure what it once possessed
O Love! who bewailest
The frailty of all things here,
Why choose you the frailest
For your cradle, your home, and your bier?

Its passions will rock thee
As the storms rock the ravens on high,
Bright reason will mock thee
Like the sun from a wintry sky.
From thy nest every rafter
Will rot, and thine eagle home
Leave thee naked to laughter,
When leaves fall and cold winds come.

Shelley.—Born 1792, Died 1822.

1367.—ONE WORD IS TOO OFTEN PROFANED.

One word is too often profaned
For me to profane it,
One feeling too falsely disdain'd
For thee to disdain it.
One hope is too like despair
For prudence to smother,
And Pity from thee more dear
Than that from another.

I can give not what men call love;
But wilt thou accept not
The worship the heart lifts above
And the Heavens reject not.
The dew of the moth for the star,
Of the night for the morrow,
The devotion to something afar
From the sphere of our sorrow?

Shelley.—Born 1792, Died 1822.

1368.—INVOCATION.

Rarely, rarely, comest thou,
Spirit of Delight!
Wherefore hast thou left me now
Many a day and night?
Many a weary night and day
'Tis since thou art fled away.

How shall ever one like me
Win thee back again?
With the joyous and the free
Thou wilt scoff at pain.
Spirit false! thou hast forgot
All but those who need thee not.

As a lizard with the shade
Of a trembling leaf,
Thou with sorrow art dismay'd;
Even the sighs of grief
Reproach thee, that thou art not near,
And reproach thou wilt not hear.

Let me set my mournful ditty
To a merry measure;—
Thou wilt never come for pity,
Thou wilt come for pleasure;—
Pity then will cut away
Those cruel wings, and thou wilt stay.

I love all that thou lovest,
Spirit of Delight!
The fresh Earth in new leaves dress'd
And the starry night;
Autumn evening, and the morn
When the golden mists are born.

I love snow and all the forms
Of the radiant frost;
I love waves, and winds, and storms,
Everything almost
Which is Nature's, and may be
Untainted by man's nursery.

I love tranquil solitude,
And such society
As is quiet, wise, and good,
Between thee and me
What difference? but thou dost possess
The things I seek, not love them less.

I love Love—though he has wings,
And like light can flee;
But above all other things,
Spirit, I love thee—

Thou art love and life! O come!
Make once more my heart thy home!

Shelley.—Born 1792, Died 1822

1369.—STANZAS WRITTEN IN DEJECTION NEAR NAPLES

The sun is warm, the sky is clear,
The waves are dancing fast and bright,
Blue isles and snowy mountains wear
The purple noon's transparent light.
The breath of the moist air is light
Around its unexpanded buds;
Like many a voice of one delight—
The winds', the birds', the ocean-floods'.
The City's voice itself is soft like Solitude's

I see the Deep's untrampled floor
With green and purple sea-weeds strown,
I see the waves upon the shore
Like light dissolved in star-showers
thrown.

I sit upon the sands alone;
The lightning of the noon-tide ocean
Is flashing round me, and a tone
Arises from its measured motion—
How sweet! did any heart now share in my
emotion

Alas! I have nor hope nor health,
Nor peace within nor calm around,
Nor that Content surpassing woe
The sage in meditation found,
And walk'd with inward glory crown'd—
Nor fame, nor power, nor love, nor leisure,
Others I see whom these surround—
Smiling they live, and call life pleasure;
To me that cup has been dealt in another
measure.

Yet now despair itself is mild
Even as the winds and waters are;
I could lie down like a tired child,
And weep away the life of care
Which I have borne, and yet must bear,
Till death like sleep might steal on me,
And I might feel in the warm air
My cheek grow cold, and hear the sea
Breathe o'er my dying brain its last monotony.

Shelley.—Born 1792, Died 1822.

1370.—OZYMANDIAS OF EGYPT.

I met a traveller from an antique land
Who said: Two vast and trunkless legs of
stone
Stand in the desert Near them on the sand
Half sunk, a shattered visage lies, whose
frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions
read

Which yet survive, stamp'd on these lifeless
things,
The hand that mock'd them and the heart
that fed,

And on the pedestal these words appear:
"My name is Ozymandias, king of kings
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

Shelley.—Born 1792, Died 1822.

1371.—TO A LADY, WITH A GUITAR.

Ariel to Miranda.—Take
This slave of music, for the sake
Of him, who is the slave of thee,
And teach it all the harmony
In which thou canst, and only thou,
Make the delighted spirit glow,
Till joy denies itself again
And, too intense, is turn'd to pain.
For by permission and command
Of thine own Prince Ferdinand,
Poor Ariel sends this silent token
Of more than ever can be spoken;
Your guardian spirit, Ariel, who
From life to life must still pursue
Your happiness, for thus alone
Can Ariel ever find his own;
From Prospero's enchanted cell,
As the mighty vorseu tell,
To the throne of Naples he
Laid you o'er the trackless sea,
Flitting on, your prow before,
Like a living meteor.
When you die, the silent Moon
In her interlunar swoon
Is not sadder in her cell
Than deserted Ariel;
When you live again on earth,
Like an unseen Star of birth
Ariel guides you o'er the sea
Of life from your nativity:
Many changes have been run
Since Ferdinand and you begun
Your course of love, and Ariel still
Has track'd your steps and served your
will.

Now in humbler, happier lot,
This is all remember'd not;
And now, alas! the poor sprite is
Imprison'd for some fault of his
In a body like a grave—
From you he only dares to crave
For his service and his sorrow
A smile to-day, a song to-morrow.

The artist who this viel wrought
To echo all harmonious thought,
Fell'd a tree, while on the steep
The woods were in their winter sleep,
Reck'd in that repose divine
On the wind-swept Apennine;

And dreaming, some of autumn past,
 And some of spring approaching fast,
 And some of April buds and showers,
 And some of songs in July bowers,
 And all of love, and so thus trace,—
 O that such our death may be!—
 Died in sleep, and felt no pain,
 To live in happier form again
 From which, beneath Heaven's farthest star,
 The artist wrought this loved Guitar,
 And taught it justly to reply
 To all who question skulkfully
 In language gentle as thine own,
 Whispering in enamour'd tone
 Sweet oracles of woods and dells,
 And summer winds in sylvan cells,
 —For it had learnt all harmonies
 Of the plains and of the skies,
 Of the forests and the mountains,
 And the many-voiced fountains,
 The clearest echoes of the hills,
 The softest notes of falling rills,
 The melodies of birds and bees,
 The murmuring of summer seas,
 And pattering rain, and breathing dew,
 And airs of evening, and it knew
 That seldom-heard mysterious sound
 Which, driven on its diurnal round,
 As it floats through boundless day,
 Our world unkndles on its way
 —All this it knows, but will not tell
 To those who cannot question well
 The spirit that inhabits it;
 It talks according to the wit
 Of its companions, and no more
 Is heard than has been felt before
 By those who tempt it to betray
 These secrets of an older day
 But, sweetly as it answers will
 Flatter hands of perfect skill,
 It keeps its highest holiest tone
 For one beloved Friend alone

Shelley.—Born 1792, Died 1822

1372—ODE TO THE WEST WIND.

O wild West Wind, thou breath of Autumn's
 being,
 Thou, from whose unseen presence the leaves
 dead
 Are driven, like ghosts from an enchanter
 fleeing,
 Yellow, and black, and pale, and hectic red,
 Pestilence-stricken multitudes. O thou
 Who chariotest to their dark wintry bed
 The wingéd seeds, where they lie cold and
 low,
 Each like a corpse within its grave, until
 Thine azure sister of the spring shall blow
 Her clarion o'er the dreaming earth, and fill
 (Driving sweet buds like flocks to feed in air)
 With living hues and odours plain and hill.

Wild Spirit, which art moving everywhere;
 Destroyer and Preserver, hear, O hear!

Thou on whose stream, 'mid the steep sky's
 commotion,
 Loose clouds like earth's decaying leaves are
 shed
 Shook from the tangled boughs of Heaven
 and Ocean,
 Angels of rain and lightning, there are
 spread
 On the blue surface of thine airy surge,
 Like the bright hair uplifted from the head
 Of some fierce Maenad, even from the dim
 verge
 Of the horizon to the zenith's height—
 The locks of the approaching storm. Thou
 dirge
 Of the dying year, to which this closing night
 Will be the dome of a vast sepulchre,
 Vaulted with all thy congregated might
 Of vapours, from whose solid atmosphere
 Black rain, and fire, and hail, will burst: O
 hear!

Thou who didst waken from his summer-
 dreams
 The blue Mediterranean, where he lay
 Lull'd by the coil of his crystalline streams
 Beside a pumice isle in Baiae's bay,
 And saw in sleep old palaces and towers,
 Quivering within the wave's intenser day,
 All overgrown with azure moss and flowers
 So sweet, the same saints picturing them!
 Thou
 For whose path the Atlantic's level powers
 Cleave themselves into channells, while fur
 below
 The sea-blooms and the oozy woods which
 wear
 The sapless foliage of the ocean, know
 Thy voice, and suddenly grow gray with fear
 And tremble and despoil themselves: O hear!

If I were a dead leaf thou mightest hear;
 If I were a swift cloud to fly with thee,
 A wave to pant beneath thy power, and
 share
 The impulse of thy strength, only less free
 Than Thou, O uncontrollable! If even
 I were as in my boyhood, and could be
 The comrade of thy wanderings over Heaven,
 As then, when to outstrip the skywe speed
 Scarce soon'd a vision, I would ne'er have
 striven
 As thus with thee in prayer in my sore need.
 O lift me as a wave, a leaf, a cloud!
 I fall upon the thorns of life! I bleed!
 A heavy weight of hours has chain'd and
 bow'd
 One too like thee: tameless, and swift, and
 proud

Make me thy lyre, even as the forest is:
 What if my leaves are falling like its own!
 The tumult of thy mighty harmonies
 Will take from both a deep autumnal tone,

Sweet though in sadness. Be thou, Spirit
 fierce,
 My spirit! be thou me, impetuous one!
 Drive my dead thoughts over the universe
 Like wither'd leaves to quicken a new birth,
 And, by the incantation of this verse,
 Scatter, as from an unextinguish'd hearth
 Ashes and sparks, my words among mankind!
 Be through my lips to unawaken'd earth
 The trumpet of a prophecy! O Wind,
 If Winter comes, can Spring be far behind?

Shelley.—Born 1792, Died 1822

1373.—AUTUMN.

The warm sun is fading, the bleak wind is
 wailing,
 The bare boughs are sighing, the pale flowers
 are dying,
 And the year
 On the earth her death-bed, in a shroud of
 leaves dead

Is lying
 Come, Months, come away,
 From November to May,
 In your saddest array,—
 Follow the hour
 Of the dead cold year,

And like dim shadows watch by her sepulchre.

The chill rain is falling, the nupt worm is
 crawling,
 The rivers are swelling, the thunder is
 knelling

For the year;
 The blithe swallows are flown, and the lizards
 each gone

To his dwelling.

Come, Months, come away;
 Put on white, black, and grey;
 Let your light sisters play;
 Ye, follow the hour
 Of the dead cold year,

And make her grave green with tear on tear.

Shelley.—Born 1792, Died 1822.

1374.—THE WIDOW BIRD.

A widow bird sate mourning for her love
 Upon a wintry bough;
 The frozen wind crept on above,
 The freezing stream below.

There was no leaf upon the forest bare,
 No flower upon the ground,
 And little motion in the air
 Except the mill-wheel's sound.

Shelley.—Born 1792, Died 1822.

1375.—HYMN TO INTELLECTUAL BEAUTY.

The awful shadow of some unseen power
 Floats, though unseen, among us—visiting
 This various world with an inconstant wing
 As summer winds that creep from flower to
 flower,
 Like moonbeams, that behind some piny
 mountain shower,
 It visits with inconstant glance
 Each human heart and countenance,
 Like hues and harmonies of evening,
 Like clouds in starlight widely spread,
 Like memory of music fled,
 Like aught that for its grace may be
 Dear, and yet dearer for its mystery.

Spirit of beauty, that dost consecrate
 With thine own hues all thou dost shine
 upon

Of human thought or form, where art thou
 gone?

Why dost thou pass away and leave our
 state,

Thus dim, vast vale of tears, vacant and
 desolate?

Ask why the sunlight not for ever
 Weaves rainbows o'er yon mountain
 river,

Why aught should fail and fade that once is
 shown,

Why fear, and dream, and death, and
 birth

Cast on the daylight of this earth
 Such gloom, why man has such a scope
 For love and hate, despondency and hope?

No voice from some sublimer world hath
 ever

To sage or poet these responses given;
 Therefore the names of demon, ghost, and
 heaven,

Remain the records of their vain endeavour—
 Frail spells, whose utter'd charm might not
 avail to sever

From all we hear and all we see
 Doubt, chance, and mutability.

Thy light alone, like mist o'er mountains
 driven,

Or music by the night wind sent
 Through strings of some still instrument,
 Or moonlight on a midnight stream,

Gives grace and truth to life's unquiet dream.

Love, hope, and self-esteem, like clouds
 depart,

And come, for some uncertain moments
 lent

Man were immortal and omnipotent
 Didst thou, unknown and awful as thou art,
 Keep with thy glorious train firm state within
 his heart

Thou messenger of sympathies
 That wax and wane in lover's eyes!

Thou that to human thought art nourishment,

Like darkness to a dying flame !
 Depart not as thy shadow came !
 Depart not, lest the grave should be,
 Like life and fear, a dark reality.

While yet a boy I sought for ghosts, and sped

Through many a listening chamber, cave,
 and ruin,
 And starlight wood, with fearful steps
 pursuing

Hopes of high talk with the departed dead
 I call'd on poisonous names with which our
 youth is fed ;

I was not heard, I saw them not.

When musing deeply on the lot

Of life, at that sweet time when winds are
 wooing

All vital things that wake to bring

News of birds and blossoming,

Sudden thy shadow fell on me—

I shriek'd, and clasp'd my hands in ecstasy !

I vow'd that I would dedicate my powers
 To thee and thine, have I not kept the
 vow ?

With beating heart and streaming eyes,
 even now

I call the phantoms of a thousand hours
 Each from his voiceless grave. They have in
 vision'd bowers

Of studious zeal or love's delight

Outwatch'd with me the envious night

They know that never joy illumed my brow
 Unlink'd with hope that thou wouldst
 free

This world from its dark slavery—

That thou, O awful loveliness,

Wouldst give what'er these words cannot
 express

The day becomes more solemn and serene

When noon is past, there is a harmony

In Autumn, and a lustre in its sky,

Which through the summer is not heard nor
 seen,

As if it could not be, as if it had not been !

Thus let thy power, which like the truth

Of nature on my passive youth

Descended, to my onward life supply

Its calm—to one who worships thee,

And every form containing thee—

Whom, Spirit fair, thy spells did bind

To fear himself, and love all human kind.

Shelley — Born 1792, Died 1822

1376 — MUTABILITY.

The flower that smiles to-day

To-morrow dies,

All that we wish to stay

Tempts, and then flies ;

What is this world's delight ?

Lightning that mocks the night,

Brief even as bright.

Virtue, how frail it is !

Friendship too rare !

Love, how it sells poor bliss

For proud despair !

But we, though soon they fall,

Survive their joy, and all

Which ours we call.

Whilst skies are blue and bright,

Whilst flowers are gay,

Whilst eyes that change ere night

Make glad the day,

Whilst yet the calm hours creep,

Dream thou ! and from thy sleep

Then wake to weep

Shelley.—Born 1792, Died 1822.

1377.—PASSAGE OF THE RED SEA.

For many a coal-black tribe and many spear,
 The hiding guards of Mibram's throne, were
 there

From distant Cush they troop'd, a warrior
 train,

Siwah's green isle and Sennar's marly plain .

On either wing their fiery couriers check

The parch'd and snowy sons of Amalek .

While close behind, inured to feast on blood,

Deck'd in Bohemoth's spoils, the tall Shu-
 galla strode.

'Mid blazing helms and bucklers rough with
 gold,

Saw ye how swift the scythed chariots roll'd ?

Lo, these are they whom, lords of Africa's
 fates,

Old Thebes hath pour'd through all her
 hundred gates,

Mother of armies ! Now the emeralds
 glow'd,

Where, flush'd with power and vengeance,
 Pharaoh rode !

And stole in white, those brazen wheels
 before,

Osiris' ark his swarthy wizards bore,

And still responsive to the trumpet's cry,

The priestly sistrum murmur'd—Victory !

Why swell these shouts that rend the desert's
 gloom ?

Whom come ye forth to combat ?—warriors,
 whom ?

These flocks and herds—thus faint and weary
 train—

Red from the scourge, and recent from the
 chain ?

God of the poor, the poor and friendless
 save !

Giver and Lord of freedom, help the slave !

North, south, and west, the sandy whirlwinds
 fly,

The creaking horns of Egypt's chivalry.

On earth's last margin throng the weeping
 train ;

Their cloudy guide moves on :—"And must
 we swim the main ?"

'Mid the light spray their snorting camels stood,
Nor bathed a fetlock in the nauseous flood,
He comes—their leader comes!—the man of God

O'er the wide waters lifts his mighty rod,
And onward treads. The circling waves retreat,

In hoarse deep murmurs, from his holy feet;

And the chased surges, inly roaring, show
The hard wet sand and coral hills below.

With limbs that falter, and with hearts
that swell,

Down, down they pass—a steep and slippery dell,

Around them rise, in pristine chaos hurl'd,
The ancient rocks, the secrets of the world,
And flowers that blush beneath the ocean green,

And caves, and sea-calves' low-roof'd haunt,
are seen.

Down, safely down the narrow pass they tread,

The boiling waters storm above their head,
While far behind retires the sinking day,
And fades on Edom's hills its latest ray.

Yet not from Israel fled the friendly light,
Or dark to them or cheerless came the night.
Still in their van, along that dreadful road,
Blazed broad and fierce the brandish'd torch
of God.

Its meteor glare a tenfold lustre gave
On the long mirror of the rosy wave;
While its blest beams a sunlike heat supply,
Warm every cheek, and dance in every
eye—

To them alone—for Misraim's wizard train
Invoke for light their monster-gods in vain,
Clouds heap'd on clouds their struggling sight
confine,

And tenfold darkness broods above their line.
Yet on their fare by reckless vengeance led,
And range unconscious through the ocean's
bed,

Till midway now—that strange and fiery
form

Show'd his dread visage light'ning through
the storm;

With withering splendour blasted all their
might,

And brake their chariot wheels, and marr'd
their coursers' flight.

"Fly, Misraim, fly!" The ravenous floods
they see,

And, fiercer than the floods, the Deity.

"Fly, Misraim, fly!" From Edom's coral
strand

Again the prophet stretch'd his dreadful
wand.

With one wild crash the thundering waters
sweep,

And all is waves—a dark and lonely deep;
Yet o'er those lonely waves such murmurs
past,

As mortal wailing swell'd the nightly blast.

And strange and sad the whispering breezes
bore

The groans of Egypt to Arabia's shore.

Oh! welcome came the morn, where Israel
stood

In trustless wonder by the avenging flood!

Oh! welcome came the cheerful morn, to
show

The drifted wreck of Zoan's pride below!

The mangled limbs of men—the broken car—

A few sad relics of a nation's war,

Alas, how few! Then, soft as Elin's well,

The precious tears of new-born freedom fall

And he, whose harden'd heart alike had
borne

The house of bondage and the oppressor's
scorn,

The stubborn slave, by hope's new beams
subdued,

In faltering accents sobb'd his gratitude,

Till kindling into warmer zeal, around

The virgin tumbrel waked its silver sound;

And in fierce joy, no more by doubt supprest,

The struggling spirit throbb'd in Miriam's
breast

She, with bare arms, and fixing on the sky

The dark transparence of her lucid eye,

Pour'd on the winds of heaven her wild sweet
harmony

"Where now," she sang, "the tall Egyptian
spear?

On's sunlike shield, and Zoan's chariot,
where?

Above their ranks the whelming waters
spread

Shout, Israel, for the Lord hath triumph'd!"

And every pause between, as Miriam sang,
From tribe to tribe the martial thunder rang,

And loud and far their stormy chorus
spread—

"Shout, Israel, for the Lord hath
triumph'd!"

Bishop Heber.—Born 1783, Died 1826.

1378.—FROM BISHOP HEBER'S JOURNAL.

If thou wert by my side, my love,

How fast would evening fall

In green Bengala's palmy grove,

Listening the nightingale!

If thou, my love, wert by my side,

My babies at my knee,

How gaily would our pinnace glide

O'er Ganga's mimic sea!

I miss thee at the dawning gray,

When on our deck reclined,

In careless ease my limbs I lay,

And woo the cooler wind.

I miss thee when by Gunga's stream
My twilight steps I guide,
But most beneath the lamp's pale beam
I miss thee from my side

I spread my books, my pencil try,
The lingering noon to cheer,
But miss thy kind approving eye,
Thy meek attentive ear

But when of morn or eve the star
Beholds me on my knee,
I feel, though thou art distant far,
Thy prayers ascend for me.

Then on! then on! where duty leads,
My course be onward still;
O'er broad Hindostan's sultry meads,
O'er bleak Almorah's hill

That course, nor Delh's kingly gates,
Nor wild Malwah detain,
For sweet the bliss us both awaits
By yonder western main

Thy towers, Bombay, gleam bright, they say,
Across the dark-blue sea,
But ne'er were hearts so light and gay
As shall meet in thee!

Bishop Heber.—Born 1783, Died 1826.

1379.—AN EVENING WALK IN BENGAL

Our task is done!—on Gunga's breast
The sun is sinking down to rest,
And, moor'd beneath the tamarind bough,
Our bark has found its harbour now
With fuiled sail and painted side,
Behold the tiny frigate ride
Upon her deck, 'mid charcoal gleams,
The Moslem's savoury supper steams,
While all apart, beneath the wood,
The Hindoo cooks his sampler food.

Come, walk with me the jungle through—
If yonder hunter told us true,
Far off, in desert dank and rude,
The tiger holds its solitude,
Now (taught by recent harm to shun
The thunders of the English gun)
A dreadful guest but rarely seen,
Returns to scare the village green.
Come boldly on, no venom'd snake
Can shelter in so cool a brake—
Child of the sun, he loves to lie
'Midst nature's embers, parch'd and dry,
Where o'er some tower in ruin laid,
The peepul spreads its haunted shade;
Or round a tomb his scales to wreath,
Fit warder in the gate of Death.
Come on; yet pause! Behold us now
Beneath the bamboo's arched bough,
Where, gemming off that sacred gloom,
Glow the geranium's scarlet bloom;

And winds our path through many a bower
Of fragrant tree and giant flower—
The cobra's crimson pomp display'd
O'er the broad plantain's humbler shade,
And dusk anana's prickly glade;
While o'er the brake, so wild and fair,
The betel waves his crest in air,
With pendant train and rushing wings,
Aloft the gorgeous peacock springs;
And he, the bird of hundred eyes,
Whose plumes the dames of Ava prize
So rich a shade, so green a sod,
Our English fancies never trod!
Yet who in Indian bowers has stood,
But thought on England's "good greenwood;"
And bless'd, beneath the palmy shade,
Her hazel and her hawthorn glade;
And breath'd a prayer (how oft in vain!)
To gaze upon her oaks again?
A truce to thought—the jackal's cry
Resounds like sylvan revelry,
And through the trees you failing ray
Will scantily serve to guide our way.
Yet mark, as fade the upper skies,
Each thicket opens ten thousand eyes—
Before, beside us, and above,
The fire-fly lights his lamp of love,
Retreating, chasing, sinking, soaring,
The darkness of the copse exploring;
While to this cooler air content,
The broad dhatura bares her breast,
Of fragrant scent and virgin white,
A pearl around the locks of night!
Still as we pass, in soften'd hum
Along the breezy alleys come
The village song, the horn, the drum:
Still as we pass, from bush and brier
The shrill cigala strikes his lyre;
And what is she whose liquid strain
Thrills through you copse of sugar-cane?
I know that soul-entrancing swell,
It is—it must be—Philomel!
Enough, enough, the rustling trees
Announce a shower upon the breeze,
The flashes of the summer sky
Assume a deeper, ruddier dye;
Yon lamp that trembles on the stream,
From forth our cabin sheds its beam,
And we must early sleep, to find
Betimes the morning's healthy wind.
But oh! with thankful hearts confess
E'en here there may be happiness;
And He, the benignant Sire, has given
His peace on earth—his hope of heaven.

Bishop Heber.—Born 1783, Died 1826.

1380.—EPIPHANY.

Brightest and best of the sons of the morning,
Dawn on our darkness, and lend us thine
aid!
Star of the East, the horizon adorning,
Guide where our infant Redeemer is laid

Cold on his cradle the dew-drops are shining ;
Low lies His bed with the beasts of the
stall ;

Angels adore Him in slumber reclining—
Maker, and Monarch, and Saviour of all.

Say, shall we yield Him, in costly devotion,
Odors of Eldom, and offerings divine—
Gems of the mountain, and pearls of the
ocean—

Myrrh from the forest, and gold from the
mine ?

Vainly we offer each ample oblation,
Vainly with gold would His favor secure ;
Richer by far is the heart's adoration,
Dearer to God are the prayers of the poor.

Brightest and best of the sons of the morning,
Dawn on our darkness, and lend us thine
aid !

Star of the East, the horizon adorning,
Guide where our infant Redeemer is laid !

Bishop Heber.—Born 1783, Died 1826.

1381.—THOU ART GONE TO THE GRAVE.

Thou art gone to the grave—we no longer
deplore thee,

Though sorrows and darkness encompass
the tomb,

The Saviour has passed through its portals
before thee,

And the lamp of His love is thy guide
through the gloom.

Thou art gone to the grave—we no longer
behold thee,

Nor tread the rough path of the world by
thy side ;

But the wide arms of mercy are spread to
enfold thee,

And sinners may hope, since the Sinless has
died.

Thou art gone to the grave—and, its mansion
forsaking,

Perhaps thy tried spurt in doubt linger'd
long,

But the sunshine of heaven beam'd bright on
thy waking,

And the song which thou heard'st was the
seraphim's song.

Thou art gone to the grave—but 'twere wrong
to deplore thee,

When God was thy ransom, thy guardian,
thy guide ;

He gave thee, and took thee, and soon will
restore thee,

Where death hath no sting, since the
Saviour hath died.

Bishop Heber.—Born 1783, Died 1826.

1382 —SPRING.

When spring unlocks the flowers to paint the
laughing soil,

When summer's balmy showers refresh the
mower's toil ;

When winter binds in frosty chains the fallow
and the flood,—

In God the earth rejoiceth still, and owns his
Maker good.

The birds that wake the morning, and those
that love the shade,

The winds that sweep the mountain or lull the
drowsy glade,

The sun that from his amber bower rejoiceth
on his way,

The moon and stars their Master's name in
silent pomp display.

Shall man, the lord of nature, expectant of
the sky—

Shall man, alone unthankful, his little praise
deny ?

No ; let the year forsake his course, the
seasons cease to be,

Thee, Master, must we always love, and,
Saviour, honour thee.

The flowers of spring may wither, the hope
of summer fade,

The autumn droop in winter, the bird forsake
the shade,

The winds be lull'd, the sun and moon forget
their old decree,—

But we, in nature's latest hour, O Lord, will
cling to thee !

Bishop Heber.—Born 1783, Died 1826.

1383.—LINES WRITTEN IN THE CHURCHYARD OF RICHMOND, YORKSHIRE

Methinks it is good to be here,
If thou wilt, let us build—but for whom ?

Nor Elias nor Moses appear ;

But the shadows of eve that encompass with
gloom

The abode of the dead and the place of the
tomb.

Shall we build to Ambition ? Ah no !

Affrighted, he shrinketh away,

For see, they would pin him below

In a small narrow cave, and, begirt with cold
clay,

To the meanest of reptiles a peer and a prey.

To Beauty ? Ah no ! she forgets

The charms which she warded before ;

Nor knows the foul worm that he frets

The skin which but yesterday fools could
adore,

For the smoothness it held or the tin twich
it wore.

Shall we build to the purple of Pride,
The trappings which dizen the proud?
Alas! they are all laid aside,
And here's neither dress nor adornments
allow'd,
But the long winding-sheet and the fringe of
the shroud.

To Riches? Alas! 'tis in vain;
Who hid in their turns have been hid;
The treasures are squandered again;
And here in the grave are all metals forbid
But the tinsel that shines on the dark coffin
lid.

To the pleasures which Mirth can afford,
The revel, the laugh, and the jeer?
Ah! here is a plentiful board!
But the guests are all mute as their pitiful
cheer,
And none but the worm is a reveller here.

Shall we build to Affection and Love?
Ah no! they have wither'd and died,
Or fled with the spunt above.
Friends, brothers, and sisters, are laid side by
side,
Yet none have saluted, and none have replied.

Unto Sorrow?—the Dead cannot grieve;
Not a sob, not a sigh meets mine ear,
Which Compassion itself could relieve.
Ah, sweetly they slumber, nor love, hope, or
fear;
Peace! peace is the watchword, the only one
here.

Unto Death, to whom monarchs must bow?
Ah no! for his empire is known,
And here there are trophies enow!
Beneath the cold dead, and around the dark
stone,
Are the signs of a sceptre that none may
disown.

The first tabernacle to Hope we will build,
And look for the sleepers around us to rise!
The second to Faith, which insures it fulfil'd,
And the third to the Lamb of the great
sacrifice,
Who bequeath'd us them both when He rose
to the skies.

Herbert Knowles.—Born 1798, Died 1817.

1384.—NIGHT.

Night is the time for rest;
How sweet, when labours close,
To gather round an aching breast
The curtain of repose,
Stretch the tired limbs, and lay the head
Upon our own delightful bed!

Night is the time for dreams,
The gay romance of life,
When truth that is and truth that seems,
Blend in fantastic strife;
Ah! visions less beguiling far
Than waking dreams by daylight are!

Night is the time for toil;
To plough the classic field,
Intent to find the buried spoil
Its wealthy furrows yield,
Till all is ours that sages taught,
That poets sang or heroes wrought.

Night is the time to weep;
To wet with unseen tears
Those graves of memory where sleep
The joys of other years;
Hopes that were angels in their birth,
But perish'd young like things on earth!

Night is the time to watch;
On ocean's dark expanse
To hail the Pleiades, or catch
The full moon's earliest glance,
That brings unto the home-sick mind
All we have loved and left behind.

Night is the time for care;
Brooding on hours misspent,
To see the spectre of despair
Come to our lonely tent;
Like Brutus, 'midst his slumbering host,
Startled by Cæsar's stalwart ghost.

Night is the time to muse;
Then from the eye the soul
Takes flight, and with expanding views
Beyond the starry pole,
Descries athwart the abyss of night
The dawn of uncreated light.

Night is the time to pray;
Our Saviour oft withdrew
To desert mountains far away;
So will his followers do;
Steal from the throng to haunts untrod,
And hold communion there with God.

Night is the time for death;
When all around is peace,
Calmly to yield the weary breath,
From sin and suffering cease.
Think of heaven's bliss, and give the sign
To parting friends—such death be mine!

James Montgomery.—Born 1771, Died 1854.

1385.—THE GRAVE.

There is a calm for those who weep,
A rest for weary pilgrims found,
They softly lie and sweetly sleep
Low in the ground.

The storm that wrecks the winter sky
No more disturbs their deep repose,
Than summer evening's latest sigh
That shuts the rose.

I long to lay this painful head
And aching heart beneath the soil,
To slumber in that dreamless bed
From all my toil.

For misery stole me at my birth,
And cast me helpless on the wild
I perish ; O, my mother earth !
Take home thy child !

On thy dear lap these limbs reclined,
Shall gently moulder into thee,
Nor leave one wretched trace behind
Resembling me.

Hark ! a strange sound affrights mine ear ;
My pulse, my brain runs wild—I rave :
Ah ! who art thou whose voice I hear ?
“ I am the Grave !

The Grave, that never spake before,
Hath found at length a tongue to chide :
O listen ! I will speak no more
Be silent, pride !

Art thou a wretch, of hope forlorn,
The victim of consuming care ?
Is thy distracted conscience torn
By fell despair ?

Do foul misdeeds of former times
Wring with remorse thy guilty breast ?
And ghosts of unforgiven crimes
Murder thy rest ?

Lash'd by the furies of the mind,
From wrath and vengeance wouldst thou
flee ?

Ah ! think not, hope not, fool ! to find
A friend in me.

By all the terrors of the tomb,
Beyond the power of tongue to tell !
By the dread secrets of my womb !
By death and hell !

I charge thee live ! repent and pray ;
In dust thine infamy deplore ;
There yet is mercy, go thy way,
And sin no more.

Art thou a mourner ? Hast thou known
The joy of innocent delights ?
Endearing days for ever flown,
And tranquil nights ?

O live ! and deeply cherish still
The sweet remembrance of the past :
Rely on Heaven's unchanging will
For peace at last.

Art thou a wanderer ? Hast thou seen
O'erwhelming tempests drown thy bark ?
A shipwreck'd sufferer, hast thou been
Misfortune's mark ?

Though long of winds and waves the sport,
Condemn'd in wretchedness to roam,
Live ! thou shalt reach a sheltering port,
A quiet home.

To friendship didst thou trust thy fame ?
And was thy friend a deadly foe,
Who stole into thy breast, to aim
A surer blow ?

Live ! and repine not o'er his loss,
A loss unworthy to be told.
Thou hast mistaken sordid dross
For friendship's gold.

Go, seek that treasure, seldom found,
Of power the fiercest griefs to calm,
And soothe the bosom's deepest wound
With heavenly balm.

Did woman's charms thy youth beguile,
And did the fair one faithless prove ?
Hath she betray'd thee with her smile,
And sold thy love ?

Live ! 'twas a false bewildering fire :
Too often love's insidious dart
Thrills the fond soul with wild desire,
But kills the heart.

Thou yet shalt know how sweet, how dear,
To gaze on listening beauty's eye !
To ask—and pause in hope and fear
Till she reply !

A nobler flame shall warm thy breast,
A brighter maiden faithful prove ;
Thy youth, thine age, shall yet be blest
In woman's love.

Whate'er thy lot, whos'er thou be,
Confess thy folly, kiss the rod,
And in thy chastening sorrows see
The hand of God.

A bruised reed he will not break,
Afflictions all his children feel ;
He wounds them for his mercy's sake ;
He wounds to heal !

Humbled beneath his mighty hand,
Prostrate his Providence adore :
'Tis done !—Arise ! He bids thee stand,
To fall no more.

Now, traveller in the vale of tears !
To realms of everlasting light,
Through time's dark wilderness of years,
Pursue thy flight.

There is a calm for those who weep,
A rest for weary pilgrims found,
And while the mouldering ashes sleep
Low in the ground ;

The soul, of origin divine,
God's glorious image, freed from clay,
In heaven's eternal sphere shall shine
A star of day !

The sun is but a spark of fire,
A transient meteor in the sky;
The soul, immortal as its sire,
Shall never die."

James Montgomery.—Born 1771, Died 1854.

1386.—ASPIRATIONS OF YOUTH.

Higher, higher will we climb,
Up to the mount of glory,
That our names may live through time
In our country's story;
Happy, when her welfare calls,
He who conquers, he who falls.

Deeper, deeper let us toil
In the mines of knowledge;
Nature's wealth and learning's spoil
Win from school and college;
Delve we there for richer gems
Than the stars of diadems

Onward, onward may we press
Through the path of duty;
Virtue is true happiness,
Excellence true beauty.
Minds are of celestial birth,
Make we then a heaven of earth.

Closer, closer let us knit
Hearts and hands together,
Where our fireside comforts sit,
In the wildest weather,
O! they wander wide who roam
For the joys of life from home.

James Montgomery.—Born 1771, Died 1854.

1387.—THE COMMON LOT.

Once, in the flight of ages past,
There lived a man: and who was he?
Mortal! howe'er thy lot be cast,
That man resembled thee

Unknown the region of his birth,
The land in which he died unknown—
His name has perish'd from the earth,
Thus truth survives alone—

That joy, and grief, and hope, and fear,
Alternate triumph'd in his breast;
His bliss and woe—a smile, a tear!
Oblivion hushes the rest.

The bounding pulse, the languid limb,
The changing spurts' rise and fall;
We know that these were felt by him,
For these are felt by all.

He suffer'd—but his pangs are o'er;
Enjoy'd—but his delights are fled,
Had friends—his friends are now no more;
And foes—his foes are dead.

He loved—but whom he loved the grave
Hath lost in its unconscious womb:
O she was fair! but nought could save
Her beauty from the tomb.

He saw whatever thou hast seen;
Encounter'd all that troubles thee:
He was—whatever thou hast been;
He is—what thou shalt be.

The rolling seasons, day and night,
Sun, moon, and stars, the earth and main,
Erewhile his portion, life and light,
To him exist in vain.

The clouds and sunbeams, o'er his eye
That once their shades and glory threw,
Have left in yonder silent sky
No vestige where they flow.

The annals of the human race,
Their ruins, since the world began,
Of him afford no other trace
Than this—there lived a man!

James Montgomery.—Born 1771, Died 1854.

1388.—PRAYER.

Prayer is the soul's sincere desire
Utter'd or unexpress'd;
The motion of a hidden fire
That trembles in the breast.

Prayer is the burthen of a sigh,
The falling of a tear;
The upward glancing of an eye,
When none but God is near.

Prayer is the simplest form of speech
That infant lips can try,
Prayer the sublimest strains that reach
The Majesty on high.

Prayer is the Christian's vital breath,
The Christian's native air;
His watchword at the gates of death:
He enters heaven by prayer.

Prayer is the contrite sinner's voice
Returning from his ways;
While angels in their songs rejoice,
And say "Behold he prays!"

The saints in prayer appear as one,
In word, and deed, and mind,
When with the Father and his Son
Their fellowship they find.

Nor prayer is made on earth alone:
The Holy Spirit pleads;
And Jesus, on the eternal throne,
For sinners intercedes.

O Thou, by whom we come to God,
The Life, the Truth, the Way,
The path of prayer thyself hast trod:
Lord, teach us how to pray!

James Montgomery.—Born 1771, Died 1854.

1389.—HOME.

There is a land, of every land the pride,
Beloved by heaven o'er all the world beside ;
Where brighter suns dispense serener light,
And milder moons emparadise the night,
A land of beauty, virtue, valour, truth,
Time-tutor'd age, and love-exalted youth :
The wandering mariner, whose eye explores
The wealthiest isles, the most enchanting
shores,

Views not a realm so bountiful and fair,
Nor breathes the spirit of a purer air ;
In every clime the magnet of his soul,
Touch'd by remembrance, trembles to that
pole ;

For in this land of heaven's peculiar grace,
The heritage of nature's noblest race,
There is a spot of earth supremely blest,
A dearer, sweeter spot than all the rest,
Where man, creation's tyrant, casts aside
His sword and sceptre, pageantry and pride,
While in his soften'd looks benignly blend
The sire, the son, the husband, brother,
friend,

Here woman reigns ; the mother, daughter,
wife,

Strew with fresh flowers the narrow way of
life !

In the clear heaven of her delightful eye,
An angel-guard of loves and graces he ;
Around her knees domestic duties meet,
And fireside pleasures gambol at her feet
Whom shall that land, that spot of earth be
found ?

Art thou a man ?—a patriot ?—look around,
O, thou shalt find, how'er thy footsteps
roam,

That land thy country, and that spot thy
home !

James Montgomery.—Born 1771, Died 1854.

1390.—A MOTHER'S LOVE.

A Mother's Love,—how sweet the name !
What is a Mother's love ?

—A noble, pure, and tender flame,
Enkindled from above,
To bless a heart of earthly mould,
The warmest love that can grow cold ;
This is a Mother's Love.

To bring a helpless babe to light,
Then, while it lies forlorn,
To gaze upon that dearest sight,
And feel herself new-born,
In its existence lose her own,
And live and breathe in it alone ;
This is a Mother's Love

Its weakness in her arms to bear ;
To cherish on her breast,
Feed it from Love's own fountain there,
And lull it there to rest,

Then, while it slumbers, watch its breath,
As if to guard from instant death ;
This is a Mother's Love.

To mark its growth from day to day,
Its opening charms admire,
Catch from its eye the earliest ray
Of intellectual fire ;
To smile and listen while it talks,
And lend a finger when it walks ;
This is a Mother's Love

And can a Mother's Love grow cold ?
Can she forget her boy ?
His pleading innocence behold,
Nor weep for grief—for joy ?
A Mother may forget her child,
While wolves devour it on the wild ;
Is this a Mother's Love ?

Ten thousand voices answer "No !"
Ye clasp your babes and kiss ;
Your bosoms yearn, your eyes o'erflow ;
Yet, ah ! remember this,—
The infant, rear'd alone for earth,
May live, may die,—to curse his birth ;
—Is this a Mother's Love ?

A parent's heart may prove a snare ;
The child she loves so well,
Her hand may lead, with gentlest care,
Down the smooth road to hell,
Nourish its frame,—destroy its mind :
Thus do the blind mislead the blind,
Even with a Mother's Love.

Blest infant ! whom his mother taught
Early to seek the Lord,
And pour'd upon his dawning thought
The day-spring of the word ;
This was the lesson to her son
—Time is Eternity begun .
Behold that Mother's Love.

Blest Mother ! who, in wisdom's path
By her own parent trod,
Thus taught her son to flee the wrath,
And know the fear, of God .
Ah, youth ! like him enjoy your prime ;
Begin Eternity in time,
Taught by that Mother's Love.

That Mother's Love !—how sweet the name !
What was that Mother's Love ?
—The noblest, purest, tenderest flame,
That kindles from above,
Within a heart of earthly mould,
As much of heaven as heart can hold,
Nor through eternity grows cold :
This was that Mother's Love.

James Montgomery —Born 1771, Died 1854.

1391.—TO A DAISY.

There is a flower, a little flower
With silver crest and golden eye,

That welcomes every changing hour,
And weathers every sky.

The prouder beauties of the field,
In gay but quick succession shine;
Race after race their honours yield,
They flourish and decline.

But this small flower, to Nature dear,
While moons and stars their courses run,
Enwreathes the circle of the year,
Companion of the sun.

It smiles upon the lap of May,
To sultry August spreads its charm,
Lights pale October on his way,
And twines December's arm.

The purple heath and golden broom,
On moory mountains catch the gale;
O'er lawns the hly sheds perfume,
The violet in the vale.

But this bold floweret climbs the hill,
Hides in the forest, haunts the glen,
Plays on the margin of the rill,
Peeps round the fox's den.

Within the garden's cultured round
It shares the sweet carnation's bed;
And blooms on consecrated ground
In honour of the dead.

The lambkin crops its crimson gem;
The wild bee murmurs on its breast;
The blue-fly bends its pensile stem,
Light o'er the skylark's nest.

'Tis Flora's page—in every place,
In every season, fresh and fair,
It opens with perennial grace,
And blossoms everywhere.

On waste and woodland, rock and plain,
Its humble buds unheeded rise,
The rose has but a summer reign;
The Daisy never dies!

James Montgomery.—Born 1771, Died 1854.

1392.—THE REIGN OF CHRIST ON EARTH.

Hail to the Lord's anointed—
Great David's greater Son!
Hail, in the time appointed,
His reign on earth begun!
He comes to break oppression,
To set the captive free,
To take away transgression,
And rule in equity.

He comes with succour speedy
To those who suffer wrong;
To help the poor and needy,
And bid the weak be strong;

To give them songs for sighing,
Their darkness turn to light,
Whose souls condemn'd and dying,
Were precious in His sight.

By such shall He be feared
While sun and moon endure—
Beloved, obey'd, rever'd;
For He shall judge the poor,
Through changing generations,
With justice, mercy, truth,
While stars maintain their stations
Or moons renew their youth.

He shall come down like showers
Upon the fruitful earth,
And love, joy, hope, like flowers,
Spring in His path to birth;
Before Him, on the mountains,
Shall Peace, the herald, go,
And Righteousness, in fountains,
From hill to valley flow.

Arabia's desert-ranger
To Him shall bow the knee,
The Ethiopian stranger
His glory come to see;
With offerings of devotion
Ships from the isles shall meet,
To pour the wealth of ocean
In tribute at His feet.

Kings shall fall down before Him,
And gold and incense bring;
All nations shall adore Him,
His praise all people sing;
For He shall have dominion
O'er river, sea, and shore,
Far as the eagle's pinion
Or dove's light wing can soar.

For Him shall prayer unceasing,
And daily vows, ascend—
His kingdom still increasing,
A kingdom without end;
The mountain-tops shall nourish
A seed in weakness sown,
Whose fruit shall spread and flourish,
And shake like Lebanon.

O'er every foe victorious,
He on His throne shall rest,
From age to age more glorious,
All-blessing and all-blest;
The tide of time shall never
His covenant remove;
His name shall stand for ever;
That name to us is—Love.

James Montgomery.—Born 1771, Died 1854.

1393.—THE STRANGER AND HIS FRIEND.

A poor wayfaring man of grief
Hath often cross'd me on my way,

Who sued so humbly for relief
That I could never answer "Nay."
I had not power to ask His name,
Whither He went, or whence He came;
Yet there was something in His eye
That won my love,—I knew not why.

Once, when my scanty meal was spread,
He enter'd Not a word He spake
Just perishing for want of bread,
I gave Him all; He bless'd it, brake,
And ate,—but gave me part again.
Mine was an angel's portion then,
For while I fed with eager haste,
That crust was manna to my taste.

I spied Him where a fountain burst
Clear from the rock; His strength was
gone;
The heedless water mock'd His thirst;
He heard it, saw it hurrying on.
I ran to raise the sufferer up,
Thrice from the stream He drain'd my cup,
Dipp'd, and return'd it running o'er,—
I drank and never thirsted more.

'Twas night, the floods were out,—it blew
A winter hurricane aloof,
I heard His voice abroad, and flew
To bid Him welcome to my roof,
I warm'd, I clothed, I cheer'd my guest—
Lead Him on my own couch to rest,
Then made the earth my bed, and seem'd
In Eden's garden while I dream'd.

Stripp'd, wounded, beaten nigh to death,
I found Him by the highway side,
I roused His pulse, brought back His breath,
Reviv'd His spirit, and supplied
Wine, oil, refreshment; He was heal'd.
I had, myself, a wound conceal'd—
But from that hour forgot the smart,
And peace bound up my broken heart.

In prison I saw Him next, condemn'd
To meet a traitor's doom at morn;
The tide of lying tongues I stemm'd,
And honour'd Him 'midst shame and
scorn
My friendship's utmost zeal to try,
He ask'd if I for him would die;
The flesh was weak, my blood ran chill,
But the free spirit cried, "I will."

Then in a moment, to my view,
The stranger darted from disguise;
The tokens in His hands I knew—
My Saviour stood before mine eyes.
He spake, and my poor name he named—
"Of Me thou hast not been ashamed;
These deeds shall thy memorial be;
Fear not! thou didst them unto Me."

James Montgomery.—Born 1771, Died 1854.

1394.—THE FIELD OF THE WORLD.

Sow in the morn thy seed,
At eve hold not thine hand—
To doubt and fear give thou no heed—
Broad-cast it o'er the land.

Beside all waters sow,
The highway furrows stock—
Drop it where thorns and thistles grow,
Scatter it on the rock.

The good, the fruitful ground
Expect not here nor there,
O'er hill and dale by plots 'tis found—
Go forth, then, everywhere.

Thou know'st not which may thrive—
The late or early sown,
Grace keeps the precious germs alive,
When and wherever strown

And duly shall appear,
In verdure, beauty, strength,
The tender blade, the stalk, the ear,
And the full corn at length

Thou canst not toil in vain—
Cold, heat, and moist, and dry
Shall foster and mature the grain
For garner in the sky.

Thence, when the glorious end,
'The day of God is come,
The angel-reapers shall descend,
And heaven cry "Harvest home!"

James Montgomery.—Born 1771, Died 1854.

1395.—BETH GILBERT, OR THE GRAVE OF THE GREYHOUND.

The spearmen heard the bugle sound,
And cheerily smil'd the morn;
And many a brach, and many a hound,
Obeyed Llewelyn's horn.

And still he blew a louder blast,
And gave a lustier cheer,
"Come, Gilbert, come, wert never last
Llewelyn's horn to hear.

Oh where doth faithful Gilbert roam,
The flower of all his race;
So true, so brave—a lamb at home,
A lion in the chase?"

'Twas only at Llewelyn's board
The faithful Gilbert fed;
He watch'd, he served, he cheer'd his lord,
And sentinel'd his bed.

In sooth he was a peerless hound,
The gift of royal John;
But now no Gilbert could be found,
And all the chase rode on.

That welcomes every changing hour,
And weathers every sky.

The prouder beauties of the field,
In gay but quick succession shine;
Race after race their honours yield,
They flourish and decline.

But this small flower, to Nature dear,
While moons and stars their courses run,
Enwreathes the circle of the year,
Companion of the sun.

It smiles upon the lap of May,
To sultry August spreads its charm,
Lights pale October on his way,
And twines December's arm.

The purple heath and golden broom,
On moory mountains catch the gale;
O'er lawns the hly sheds perfume,
The violet in the vale.

But this bold floweret climbs the hill,
Hides in the forest, haunts the glen,
Plays on the margin of the rill,
Peeps round the fox's den.

Within the garden's cultured round
It shares the sweet carnation's bed;
And blooms on consecrated ground
In honour of the dead.

The lambkin crops its crimson gem;
The wild bee murmurs on its breast;
The blue-fly bends its pensile stem,
Light o'er the skylark's nest.

'Tis Flora's page—in every place,
In every season, fresh and fair;
It opens with perennial grace,
And blossoms everywhere.

On waste and woodland, rock and plain,
Its humble buds unheeded rise;
The rose has but a summer reign,
The Daisy never dies!

James Montgomery.—Born 1771, Died 1854.

1392.—THE REIGN OF CHRIST ON EARTH.

Hail to the Lord's anointed—
Great David's greater Son!
Hail, in the time appointed,
His reign on earth begun!
He comes to break oppression,
To set the captive free,
To take away transgression,
And rule in equity.

He comes with succour speedy
To those who suffer wrong;
To help the poor and needy,
And bid the weak be strong;

To give them songs for sighing,
Their darkness turn to light,
Whose souls, condemn'd and dying,
Were precious in His sight.

By such shall He be feared
While sun and moon endure—
Beloved, obey'd, revered,
For He shall judge the poor,
Through changing generations,
With justice, mercy, truth,
While stars maintain their stations
Or moons renew their youth.

He shall come down like showers
Upon the fruitful earth,
And love, joy, hope, like flowers,
Spring in His path to birth;
Before Him, on the mountains,
Shall Peace, the herald, go,
And Righteousness, in fountains,
From hill to valley flow.

Arabia's desert-ranger
To Him shall bow the knee,
The Ethiopian stranger
His glory come to see,
With offerings of devotion
Ships from the isles shall meet,
To pour the wealth of ocean
In tribute at His feet.

Kings shall fall down before Him,
And gold and incense bring;
All nations shall adore Him,
His praise all people sing,
For He shall have dominion
O'er river, sea, and shore,
Far as the eagle's pinion
Or dove's light wing can soar.

For Him shall prayer unceasing,
And daily vows, ascend—
His kingdom still increasing,
A kingdom without end;
The mountain-dwells shall nourish
A seed in weakness sown,
Whose fruit shall spread and flourish,
And shake like Lebanon.

O'er every foe victorious,
He on His throne shall rest,
From age to age more glorious,
All-blessing and all-blest;
The tide of time shall never
His covenant remove;
His name shall stand for ever;
That name to us is—Love.

James Montgomery.—Born 1771, Died 1854.

1393.—THE STRANGER AND HIS FRIEND.

A poor wayfaring man of grief
Hath often cross'd me on my way,

Who sued so humbly for relief
That I could never answer "Nay"
I had not power to ask His name,
Whither He went, or whence He came;
Yet there was something in His eye
That won my love,—I knew not why.

Once, when my scanty meal was spread,
He enter'd. Not a word He spake.
Just perishing for want of bread,
I gave Him all; He bless'd it, brake,
And ate;—but gave me part again.
Mine was an angel's portion then;
For while I fed with eager haste,
That crust was manna to my taste.

I spied Him where a fountain burst
Clear from the rock; His strength was
gone;
The heedless water mock'd His thirst,
He heard it, saw it hurrying on.
I ran to raise the sufferer up,
Thrice from the stream He drain'd my cup,
Dipp'd, and return'd it running o'er,—
I drank and never thirsted more.

'Twas night, the floods were out,—it blew
A winter hurricane aloof,
I heard His voice abroad, and flew
To bid Him welcome to my roof,
I warm'd, I clothed, I cheer'd my guest—
Laid Him on my own couch to rest;
Then made the earth my bed, and seem'd
In Eden's garden while I dream'd.

Stripp'd, wounded, beaten nigh to death,
I found Him by the highway side;
I roused His pulse, brought back His breath,
Reviv'd His spirit, and supplied
Wine, oil, refreshment; He was heal'd.
I had, myself, a wound conceal'd—
But from that hour forgot the smart,
And peace bound up my broken heart.

In prison I saw Him next, condemn'd
To meet a traitor's doom at morn;
The tide of lying tongues I stemm'd,
And honour'd Him 'midst shame and
scorn.
My friendship's utmost zeal to try,
He ask'd if I for him would die;
The flesh was weak, my blood ran chill,
But the free spirit cried, "I will."

Then in a moment, to my view,
The stranger darted from disguise;
The tokens in His hands I know—
My Saviour stood before mine eyes.
He spake; and my poor name he named—
"Of Me thou hast not been ashamed;
These deeds shall thy memorial be;
Fear not! thou didst them unto Me."

James Montgomery — Born 1771, Died 1854.

1394 —THE FIELD OF THE WORLD.

Sow in the morn thy seed,
At eve hold not thine hand—
To doubt and fear gave thou no heed—
Broad-cast it o'er the land.

Beside all waters sow,
The highway furrows stoek—
Drop it where thorns and thistles grow,
Scatter it on the rock.

The good, the fruitful ground
Expect not here nor there,
O'er hill and dale by plots 'tis found
Go forth, then, everywhere. •

Thou know'st not which may thrive—
The late or early sown;
Grace keeps the precious germs alive,
When and wherever strown.

And duly shall appear,
In verdure, beauty, strength,
The tender blade, the stalk, the ear,
And the full corn at length.

Thou canst not toil in vain—
Cold, heat, and moist, and dry
Shall foster and mature the grain
For garner in the sky.

Thence, when the glorious end,
The day of God is come,
The angel-reapers shall descend,
And heaven cry "Harvest home!"

James Montgomery.—Born 1771, Died 1854.

1395 —BETH GÉLERT, OR THE GRAVE OF THE GREYHOUND.

The spearmen heard the bugle sound,
And cheerly smiled the morn;
And many a brach, and many a hound,
Obeyed Llewelyn's horn.

And still he blew a louder blast,
And gave a lustier cheer,
"Come, Gélert, come, wert never last
Llewelyn's horn to hear.

Oh where doth faithful Gélert roam,
The flower of all his race;
So true, so brave—a lamb at home,
A lion in the chase!"

'Twas only at Llewelyn's board
The faithful Gélert fed;
He watch'd, he served, he cheer'd his lord,
And sentinel'd his bed.

In sooth he was a peerless hound,
The gift of royal John;
But now no Gélert could be found,
And all the chase rode on

And now, as o'er the rocks and dells
The gallant chidings rise,
All Snowden's craggy chaos yells
The many-mingled cries'

That day Llewelyn little loved
The chase of hart and hare;
And scant and small the booty proved,
For Gêlert was not there.

Unpleased Llewelyn homeward hied,
When, near the portal seat,
His truant Gêlert he espied,
Bounding his lord to greet.

But, when he gain'd his castle-door,
Aghast the chieftain stood,
The hound all o'er was smear'd with gore,
His lips, his fangs, ran blood

Llewelyn gazed with fierce surprise,
Unused such looks to meet,
His favourite check'd his joyful guise,
And crouch'd and lick'd his feet.

Onward, in haste, Llewelyn pass'd,
And on went Gêlert too,
And still, where'er his eyes he cast,
Fresh blood-gouts shock'd his view.

O'erturn'd his infant's bed he found,
With blood-stain'd covert rent,
And all around the walls and ground
With recent blood besprent

He call'd his child—no voice replied—
He search'd with terror wild,
Blood, blood he found on every side,
But nowhere found his child.

"Hell-hound! my child's by thee devour'd,"
The frantic father cried,
And to the hilt his vengeful sword
He plung'd in Gêlert's side

His suppliant looks, as prone he fell,
No pity could impart;
But still his Gêlert's dying yell
Pass'd heavy o'er his heart.

Aroused by Gêlert's dying yell,
Some slumberer waken'd nigh.
What words the parent's joy could tell
To hear his infant's cry'

Conceal'd beneath a tumbled heap
His hurried search had miss'd,
All glowing from his rosy sleep,
The cherub boy he kiss'd.

Nor scathe had he, nor harm, nor dread,
But, the same couch beneath,
Lay a gaunt wolf, all torn and dead,
Tremendous still in death.

Ah, what was then Llewelyn's pain!
For now the truth was clear;
His gallant hound the wolf had slain
To save Llewelyn's heir.

Vain, vain was all Llewelyn's wo;
"Best of thy kind adieu!
The frantic blow which laid thee low
This heart shall ever rue."

And now a gallant tomb they raise,
With costly sculpture deck'd,
And marbles storied with his praise
Poor Gêlert's bones protect.

There, never could the spearman pass,
Or forester unmoved,
There, oft the tear-besprinkled grass
Llewelyn's sorrow proved.

And there he hung his horn and spear,
And there, as evening fell,
In fancy's ear he oft would hear
Poor Gêlert's dying yell.

And, till great Snowden's rocks grow old,
And cease the storm to brave,
The consecrated spot shall hold
The name of "Gêlert's Grave."

Hon. W. R. Spencer.—Born 1770, Died 1834.

1396.—WIFE, CHILDREN, AND FRIENDS.

When the black-letter'd list to the gods was
presented
(The list of what fate for each mortal
intends),
At the long string of ills a kind goddess
relented,
And shipp'd in three blessings—wife,
children, and friends.

In vain surly Pluto maintain'd he was cheated,
For justice divine could not compass its
ends,
The scheme of man's penance he swore was
defeated,
For earth becomes heaven with—wife,
children, and friends.

If the stock of our bliss is in stranger hands
vested,
The fund ill secured, oft in bankruptcy
ends;
But the heart issues bills which are never
protested,
When drawn on the firm of—wife, children,
and friends.

Though valour still glows in his life's dying
embers,
The death-wounded tar, who his colours
defends,
Drops a tear of regret as he dying remembers
How bless'd was his home with—wife,
children, and friends.

The soldier, whose deeds live immortal in story,
Whom duty to far distant latitudes sends,
With transport would barter old ages of glory
For one happy day with—wife, children,
and friends.

Though spice-breathing gales on his caravan hover,
Though for him Arabia's fragrance ascends,
The merchant still thinks of the woodbines
that cover

The bower where he sat with—wife,
children, and friends.

The day-spring of youth still unclouded by sorrow,
Alone on itself for enjoyment depends,
But drear is the twilight of age, if it borrow
No warmth from the smile of—wife, children,
and friends.

Let the breath of renown ever freshen and nourish
The laurel which o'er the dead favourite bends;
Over me wave the willow, and long may it flourish,
Bedew'd with the tears of—wife, children,
and friends.

Let us drink, for my song, growing graver and graver,
To subjects too solemn unsensibly tends,
Let us drink, pledge me hush, love and virtue
shall flavour
The glass which I fill to—wife, children,
and friends.

Hon. W. R. Spencer.—Born 1770, Died 1834.

1397.—ON THE BIRTH OF THE PRINCESS ROYAL.

Behold where thou dost lie,
Heeding naught, remote on high !
Naught of all the news we sing
Dost thou know, sweet ignorant thing ;
Naught of planet's love nor people's ;
Nor dost hear the giddy steeples
Carolling of thee and thine,
As if heaven had rain'd them wine ;
Nor dost care for all the pains
Of ushers and of chamberlains,
Nor the doctor's learned looks,
Nor the very bishop's books,
Nor the lace that wraps thy chin,
No, nor for thy rank a pin.
E'en thy father's loving hand
Nowise dost thou understand,
When he makes thee feebly grasp
His finger with a tiny clasp,
Nor dost thou know thy very mother's
Balmy bosom from another's,

Though thy small blind eyes pursue it ;
Nor the arms that draw thee to it ;
Nor the eyes that, while they fold thee,
Never can enough behold thee !

Leigh Hunt.—Born 1784, Died 1859.

1398.—TO T. L. H., SIX YEARS OLD, DURING A SICKNESS.

Sleep breathes at last from out thee,
My little patient boy,
And balmy rest about thee
Smooths off the day's annoy.
I sit me down, and think
Of all thy winning ways
Yet almost wish, with sudden shrink,
That I had less to praise.

Thy sidelong pillow'd meekness,
Thy thanks to all that aid,
Thy heart in pain and weakness,
Of fancied faults afraid,
The little trembling hand
That wipes thy quiet tears,
Those, these are things that may demand
Dread memories for years

Sorrows I've had severe ones,
I will not think of now,
And calmly 'midst my dear ones,
Have waded with dry brow,
But when thy fingers press
And pat my stooping head,
I cannot bear the gentleness—
The tears are in their bed.

Ah ! firstborn of thy mother,
When life and hope were new,
Kind playmate of thy brother,
Thy sister, father, too ;
My light where'er I go,
My bird, when prison-bound,
My hand in hand companion—no,
My prayers shall hold thee round.

To say "He has departed"—
"His voice"—"his face"—"is gone ;"
To feel impatient-hearted,
Yet feel we must bear on,
Ah, I could not endure
To whisper of such wo,
Unless I felt this sleep insure
That it will not be so.

Yes, still he's fix'd, and sleeping !
This silence too the while—
Its very hush and creeping
Seem whispering as a smile :
Something divine and dim
Seems going by one's ear.
Like parting wings of cherubim,
Who say, "We've finish'd here."

Leigh Hunt.—Born 1784, Died 1859.

1399.—TO THE GRASSHOPPER AND THE CRICKET.

Green little vaulter in the sunny grass,
 Catching your heart up at the feel of June,
 Sole voice that's heard amidst the lazy
 noon,
 When even the bees lag at the summoning
 brass,
 And you, warm little housekeeper, who class
 With those who think the candles come too
 soon,
 Loving the fire, and with your tricksome
 tune
 Nick the glad silent moments as they pass;
 Oh, sweet and tiny cousins, that belong,
 One to the fields, the other to the hearth,
 Both have your sunshine, both, though small,
 are strong
 At your clear hearts; and both were sent on
 earth
 To sing in thoughtful ears this natural song—
 In-doors and out, summer and winter, mirth.
Leigh Hunt — Born 1784, Died 1859

1400.—CHORUS OF FLOWERS.

We are the sweet flowers,
 Born of sunny showers,
 (Think, whene'er you see us, what our beauty
 saith,)
 Utterance, mute and bright,
 Of some unknown delight,
 We fill the air with pleasure, by our simple
 breath
 All who see us love us—
 We befit all places;
 Unto sorrow we give smiles—and unto graces,
 graces.
 Mark our ways, how noiseless
 All, and sweetly voiceless,
 Though the March-winds pipe to make our
 passage clear;
 Not a whisper tells
 Where our small seed dwells,
 Nor is known the moment green when our
 tips appear.
 We thread the earth in silence,
 In silence build our bowers—
 And leaf by leaf in silence show, till we laugh
 a-top, sweet flowers.
 The dear lumpish baby,
 Humming with the May-bee,
 Hails us with his bright star, stumbling
 through the grass;
 The honey-dropping moon,
 On a night in June,
 Kisses our pale pathway leaves, that felt the
 bridegroom pass.
 Age, the wither'd clinger,
 On us mutely gazes,
 And wraps the thought of his last bed in his
 childhood's daises.

See (and scorn all duller
 Taste) how Heaven loves colour;
 How great Nature, clearly, joys in red and
 green,
 What sweet thoughts she thinks
 Of violets and pinks,
 And a thousand flushing hues made solely to
 be seen
 See her whitest lilies
 Chill the silver showers,
 And what a red mouth is her rose, the woman
 of her flowers.

Uselessness divinest,
 Of a use the finest,
 Painteth us, the teachers of the end of use;
 Travellers, weary-eyed,
 Bless us, far and wide;
 Unto sick and prison'd thoughts we give sud-
 den truce
 Not a poor town window
 Loves its sickliest planting,
 But its wall speaks loftier truth than Babylo-
 man vaunting

Sagest yet the uses
 Mix'd with our sweet juices,
 Whether man or May-fly profit of the balm;
 As fair fingers heal'd
 Knights from the olden field,
 We hold cups of mightiest force to give the
 wildest calm
 Even the terror, poison,
 Hath its plea for blooming;
 Life it gives to reverent lips, though death to
 the presuming.

And oh! our sweet soul-taker,
 That thief, the honey-makor,
 What a house hath he, by the thymy glen!
 In his talking rooms
 How the feasting fumes,
 Till the gold cups overflow to the mouths of
 men!
 The butterflies come aping
 Those fine thieves of ours,
 And flutter round our rifled tops, like tickled
 flowers with flowers.

See those tops, how beautiful!
 What fair service duteous
 Round some idol warts, as on their lord the
 Nine.
 Elfin court 't would seem,
 And taught, perchance, that dream
 Which the old Greek mountain dreamt, upon
 nights divine.
 To expound such wonder
 Human speech avails not,
 Yet there does no poorest weed, that such a
 glory exhales not.

Think of all these treasures,
 Matchless works and pleasures,
 Every one a marvel, more than thought can
 say,
 Then think in what bright showers
 We thicken fields and bowers,

And with what heaps of sweetness half stifle
wanton May;
Think of the mossy forests
By the bee-birds haunted,
And all those Amazonian plains, lone lying
as enchanted.

Trees themselves are ours;
Fruits are born of flowers;
Peach, and roughest nut, were blossoms in
the Spring;
The lusty bee knows well
The news, and comes pell-mell,
And dances in the gloomy thickets with dark-
some antheming;
Beneath the very burden
Of planet-pressing ocean,
We wash our smiling cheeks in peace—a
thought for meek devotion.

Tears of Phoebus—missings
Of Cytherea's kissings,
Have in us been found, and wise men find
them still;
Drooping grace unfurls
Still Hyacinthus' curls,
And Narcissus loves himself in the selfish
rill;
Thy red lip, Adonis,
Still is wet with morning,
And the step that bled for thee the rosy brier
adorning.

O! true things are fables,
Fit for sargent tabern,
And the flowers are true things—yet no
fables they,
Fables were not more
Bright, nor loved of yore—
Yet they grew not, like the flowers, by every
old pathway;
Grossest hand can test us—
Fools may prize us never—
Yet we rise, and rise, and rise—marvels sweet
for ever.

Who shall say that flowers
Dress not heaven's own bowers?
Who its love, without us, can fancy—or sweet
floor?

Who shall even dare
To say we sprang not there—
And came not down, that Love might bring
one piece of heaven the more?

O! pray believe that angels
From those blue dominions
Brought us in their white laps down, 'twixt
their golden pinions.

Leigh Hunt—Born 1784, Died 1859.

1401.—THE NUN.

I.

If you become a nun, dear,
A friar I will be;

In any cell you run, dear,
Pray look behind for me.
The roses all turn pale, too;
The doves all take the veil, too;
The blind will see the show:
What! you become a nun, my dear?
I'll not believe it, no!

II.

If you become a nun, dear,
The bishop Love will be;
The Cupids every one, dear,
Will chant, "We trust in thee!"
The incense will go sighing,
The candles fall a dying,
The water turn to wine.
What! you go take the vows, my dear?
You may—but they'll be mine.

Leigh Hunt.—Born 1784, Died 1859.

1402.—ABOU BEN ADHEM.

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich and like a hly in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold,
And to the Presence in the room he said,
"What writest thou?"—The vision raised its
head,
And, with a look made of all sweet accord,
Answer'd—"The names of those who love
the Lord."
"And is mine one?" said Abou; "Nay, not
so,"
Replied the angel.—Abou spoke more low,
But cheerly still; and said, "I pray thee,
then,
Write me as one that loves his fellow-men."

The angel wrote, and vanish'd. The next
night
It came again, with a great wakening light,
And show'd the names whom love of God had
bless'd—
And, lo! Ben Adhem's name led all the rest!

Leigh Hunt.—Born 1784, Died 1859.

1403.—JAFFAR.

Jaffar, the Barmecide, the good Vizier,
The poor man's hope, the friend without a
peer.

Jaffar was dead, slain by a doom unjust;
And guilty Haroun, sullen with mistrust
Of what the good, and o'en the bad might say,
Ordain'd that no man living from that day
Should dare to speak his name on pain of
death.

All Araby and Persia held their breath.

All but the brave Mondeer.—He, proud to show

How far for love a grateful soul could go,
And facing death for very scorn and grief
(For his great heart wanted a great relief),
Stood forth in Bagdad, daily in the square
Where once had stood a happy house, and there

Harangued the tremblers at the scymitar
On all they owed to the divine Jaffar.

"Bring me this man," the calph cried: the, man

Was brought, was gazed upon. The mutes began

To bind his arms. "Welcome, brave cords!" cried he;

"From bonds far worse Jaffar deliver'd me,
From wants, from shames, from loveless household fears;

Made a man's eyes friends with delicious tears,

Restor'd me, loved me, put me on a par
With his great self. How can I pay Jaffar?"

Haroun, who felt that on a soul like this
The mightiest vengeance could but fall amiss,
Now deign'd to smile, as one great lord of fate

Might smile upon another half as great.
He said, "Let worth grow frenzied if it will;
The calph's judgment shall be master still
Go, and since gifts so move thee, take this gem,

The richest in the Tartar's diadem,
And hold the giver as thou deemest fit."

"Gifts!" cried the friend. He took, and holding it

High toward the heavens, as though to meet his star,

Exclaim'd, "Thus, too, I owe to thee, Jaffar."

Leigh Hunt.—Born 1784, Died 1859.

1404.—MAHMOUD.

There came a man, making his hasty moan
Before the Sultan Mahmoud on his throne,
And crying out—"My sorrow is my right,
And I will see the Sultan, and to-night."

"Sorrow," said Mahmoud, "is a reverend thing

I recognise its right as king with king;
Speak on." "A fiend has got into my house,"

Exclaim'd the staring man, "and tortures us—
One of thine officers;—he comes, the abhor'd,

And takes possession of my house, my board,
My bed:—I have two daughters and a wife,
And the wild villain comes and makes me mad with life."

"Is he there now?" said Mahmoud. "No, he left

The house when I did, of my wits bereft;
And laugh'd me down the street because I vow'd

I'd bring the prince himself to lay him in his shroud.

I'm mad with want, I'm mad with misery,
And Oh, thou Sultan Mahmoud, God cries out for thee!"

The Sultan comforted the man and said,

"Go home, and I will send thee wine and bread

(For he was poor), and other comforts. Go;
And should the wretch return let Sultan Mahmoud know."

In two days' time, with haggard eyes and beard,

And shaken voice, the suitor re-appeared,
And said, "He's come."—Mahmoud said not a word,

But rose and took four slaves each with a sword,

And went with the vexed man. They reach the place,

And hear a voice and see a female face,
That to the window flutter'd in affright.

"Go in," said Mahmoud, "and put out the light,

But tell the females first to leave the room;
And when the drunkard follows them, we come."

The man went in. There was a cry, and hark!

A table falls, the window is struck dark;
Forth rush the breathless women, and behind
With curses comes the fiend in desperate mind.

In vain the sabres soon cut short the strife,
And chop the smoking wretch, and drink his bloody life

"Now light the light," the Sultan cried aloud.
'Twas done; he took it in his hand and bow'd

Over the corpse, and look'd upon the face,
Then turn'd and knelt beside it in the place,

And said a prayer, and from his lips there crept

Some gentle words of pleasure, and he wept.

In reverent silence the spectators wait,
Then bring him at his call both wine and meat;

And when he had refresh'd his noble heart,
He bade his host be blest, and rose up to depart.

The man amaz'd, all mildness now and tears,
Fell at the Sultan's feet with many prayers,
And begg'd him to vouchsafe to tell his slave,
The reason first of that command he gave
About the light then when he saw the face,
Why he knelt down; and lastly, how it was
That fare so poor as his detain'd him in the place.

The Sultan said, with much humanity,
 "Since first I heard thee come, and heard thy
 cry,
 I could not rid me of a dread that one
 By whom such daring villainies were done,
 Must be some lord of mine, perhaps a lawless
 son.

Whoe'er he was, I knew my task, but fear'd
 A father's heart, in case the worst appear'd.
 For this I had the light put out. But when
 I saw the face and found a stranger slain,
 I knelt and thank'd the sovereign arbiter,
 Whose work I had perform'd through pain
 and fear

And then I rose and was refresh'd with food,
 The first time since thou cam'st and marr'd'st
 my solitude"

Lough Hunt—Born 1784, Died 1859.

1405.—TO THE GLOWWORM.

Tasteful illumination of the night,
 Bright scatter'd, twinkling star of spangled
 earth!

Hail to the nameless colour'd dark and light,
 The witching nurse of thy illumined birth.
 In thy still hour how dearly I delight
 To rest my weary bones, from labour free;
 In lone spots, out of hearing, out of sight,
 To sigh day's smother'd pains, and pause on
 thee,

Bedecked dangling brier and ivied tree,
 Or diamonds tapping on the grassy spear,
 Thy pale-faced glimmering light I love to see,
 Gilding and glistering in the dowdrop near—
 O still-hour's mate! my aching heart sobs
 free,

While tiny bends low head with many an
 added tear

John Clare.—Born 1793, Died 1864.

1406 —FROM "THE FATE OF AMY."

The flowers the sultry summer kills
 Spring's milder suns restore,
 But innocence, that fickle charm,
 Blooms once, and blooms no more

The swains who loved no more admire,
 Their hearts no beauty warms,
 And maidens triumph in her fall
 That envied once her charms.

Lost was that sweet simplicity;
 Her eyes bright lustre fled,
 And o'er her cheeks, where roses bloom'd,
 A sickly paleness spread.

So fades the flower before its time,
 Where cankerworms assail,
 So droops the bud upon its stem
 Beneath its sickly gale.

John Clare.—Born 1793, Died 1864.

1407.—WHAT IS LIFE?

And what is Life? An hour-glass on the run,
 A mist retreating from the morning sun,
 A busy, bustling, still-repeated dream
 Its length? A minute's pause, a moment's
 thought.

And Happiness? A bubble on the stream,
 That in the act of seizing shrinks to nought.

And what is Hope? The puffing gale of
 morn,

That robs each flowret of its gem—and
 dies;

A cobweb, hiding disappointment's thorn,
 Which stings more keenly through the thin
 disguise.

And what is Death? Is still the cause un-
 found?

That dark mysterious name of horrid sound?
 A long and lingering sleep the weary crave.
 And Peace? Where can its happiness
 abound?

No where at all, save heaven and the grave.

Then what is Life? When stripp'd of its
 disguise,

A thing to be desired it cannot be;
 Since everything that meets our foolish eyes
 Gives proof sufficient of its vanity.

'Tis but a trial all must undergo,
 To teach unthankful mortal how to prize
 That happiness vain man's doomed to know,
 Until he's call'd to claim it in the skies.

John Clare.—Born 1793, Died 1864.

1408.—SUMMER MORNING.

'Tis sweet to meet the morning breeze,
 Or list the giggling of the brook;
 Or, stretch'd beneath the shade of trees,
 Peruse and pause on nature's book.

When nature every sweet prepares
 To entertain our wish'd delay—
 The images which morning wears,
 The waking charms of early day!

Now let me tread the meadow paths,
 Where glittering dew the ground illumines,
 As sprinkled o'er the withering swaths
 Their moisture shrinks in sweet perfumes.

And hear the beetle sound his horn,
 And hear the skylark whistling nigh,
 Sprung from his bed of tufted corn,
 A hailing minstrel in the sky.

First sunbeam, calling night away
 To see how sweet thy summons seems;
 Split by the willow's wavy gray,
 And sweetly dancing on the streams.

How fine the spider's web is spun,
Unnoticed to vulgar eyes,
Its silk thread glittering in the sun
Art's bungling vanity defies.

Roaming while the dewy fields
'Neath their morning burthen lean,
While its crop my searches shields,
Sweet I scent the blossom'd beam.

Making oft remarking stops;
Watching tiny nameless things
Clumb the grass's spiry tops
Ere they try their gauzy wings.

So emerging into light,
From the ignorant and vain
Fearful genius takes her flight,
Skimming o'er the lowly plain.

John Clare—Born 1793, Died 1864.

1409—THE PRIMROSE.

A SONNET.

Welcome, pale primrose! starting up between
Dead matted leaves of ash and oak that
strew

The every lawn, the wood, and spinney
through,

'Mid creeping moss and ivy's darker green,
How much thy presence beautifies the
ground!

How sweet thy modest unaffected pride
Glow on the sunny bank and wood's warm
side!

And where thy fairy flowers in groups are
found,

The schoolboy roams enchantedly along,
Plucking the fairest with a rude delight.
While the meek shepherd stops his simple
song,

To gaze a moment on the pleasing sight;
O'erjoy'd to see the flowers that truly bring
The welcome news of sweet returning spring.

John Clare.—Born 1793, Died 1864.

1410.—THE THRUSH'S NEST.

A SONNET.

Within a thick and spreading hawthorn bush
That overhung a molehill large and round,
I heard from morn to morn a merry thrush
Sing hymns of rapture, while I drank the
sound

With joy—and oft an unintruding guest,
I watch'd her secret toils from day to day;
How true she warp'd the moss to form her
nest,
And modell'd it within with wood and
clay.

And by and by, like heath-bells gilt with dew,
There lay her shining eggs as bright as
flowers,
Ink-spotted over, shells of green and blue:
And there I witness'd, in the summer
hours,
A brood of nature's minstrels chirp and fly,
Glad as the sunshine and the laughing sky.

John Clare—Born 1793, Died 1864.

1411—FIRST-LOVE'S RECOLLECTIONS.

First-love will with the heart remain
When its hopes are all gone by;
As frail rose-blossoms still retain
Their fragrance when they die
And joy's first dreams will haunt the mind
With the shades 'mid which they sprung,
As summer leaves the stems behind
On which spring's blossoms hung.

Mary, I dare not call thee dear,
I've lost that right so long,
Yet once again I vex thine ear
With memory's idle song
I felt a pride to name thy name,
But now that pride hath flown.
And burning blushes speak my shame,
That thus I love thee on.

How loth to part, how fond to meet,
Had we two used to be;
At sunset, with what eager foot
I hasten'd unto thee!
Scarce nine days pass'd us ere we met
In spring, nay, wintry weather;
Now nine years' suns have risen and set,
Nor found us once together.

Thy face was so familiar grown,
Thyself so often nigh,
A moment's memory when alone,
Would bring thee in mine eye;
But now my very dreams forgot
That witching look to trace;
Though there thy beauty lingers yet,
It wears a stranger's face.

When last that gentle cheek I prest,
And heard thee feign adieu,
I little thought that seeming jest
Would prove a word so true!
A fate like this hath oft befell
Even loftier hopes than ours;
Spring bids full many buds to swell,
That ne'er can grow to flowers.

John Clare.—Born 1793, Died 1864.

1412.—DAWNINGS OF GENIUS.

In those low paths which poverty surrounds,
The rough rude ploughman, off his fallow
grounds

(That necessary tool of wealth and pride),
While moul'd and sweating, by some pasture's
side,

Will often stoop, inquisitive to trace
The opening beauties of a daisy's face;
Oft will he witness, with admiring eyes,
The brook's sweet dimples o'er the pebbles
rise,

And often bent, as o'er some magic spell,
He'll pause and pick his shap'd stone and
sholl

Raptures the while his inward powers inflame,
And joys delight him which he cannot name,
Ideas picture pleasing views to mind,
For which his language can no utterance
find,

Increasing beauties, freshening on his sight,
Unfold new charms, and witness more de-
light,

So while the present please, the past decay,
And in each other, losing, melt away.
Thus pausing wild on all he saunters by,
He feels enraptured, though he knows not
why;

And hums and mutters o'er his joys in vain,
And dwells on something which he can't
explain

The bursts of thought with which his soul's
perplex'd

Are bled one moment, and are gone the
next,

Yet still the heart will kindling sparks re-
tain,

And thoughts will rise, and Fancy strive
again.

So have I mark'd the dying ember's light,
When on the hearth it faunted from my
sight,

With glimmering glow oft reddened up again,
And sparks crack brightening into life in
vain,

Still lingering out its kindling hope to rise,
Till faint, and fainting, the last twinkling dies.

Dim burns the soul, and throbs the flutter-
ing heart,

Its painful pleasing feelings to impart;
Till by successful sallies wearied quite,
The memory fails, and Fancy takes her
flight

The wick, confined within its socket, dies,
Borne down and smother'd in a thousand
sighs.

John Clare.—Born 1793, Died 1864.

1413.—SCENES AND MUSINGS OF THE PEASANT POET.

Each opening season, and each opening
scene,

On his wild view still team'd with fresh
delight,

E'en winter's storms to him have welcome
been,

That brought him comfort in its long dark
night,

As joyful listening, while the fire burnt
bright,

Some neighbouring labourer's superstitious
tale,

How "Jack-a-lantern," with his wisp
alight,

To drown a 'nighted traveller once did fail,
He knowing well the brook that whumper'd
down the vale.

And tales of fairy-land he loved to hear,
Those mites of human forms, like skimming
bees,

That fly and flit about but everywhere,
The mystic tribes of night's unnerving
breeze,

That through a lock-hole even creep with
ease.

The frocks and stories of this elfin crew,
Ah! Lubin gloried in such things as these;

How they rewarded industry he knew,
And how the restless slut was pinch'd black
and blue.

How ancient dames a fairy's anger fear'd,
From gossip's stories Lubin often heard;

How they on every night the hearthstone
clew'd,

And, 'gainst their visits, all things neat
prepared,

As fays nought more than cleanliness re-
gard;

When in the morn they never fail'd to
share

Or gold or silver as their meet reward,
Dropt in the water superstition's care,

To make the charm succeed, had cautious
placed there.

And thousands such the village keeps
alive;

Beings that people superstitious earth,
That e'er in rural manners will survive,

As long as wild rusticity has birth
To spread their wonders round the cottage-
hearth

On Lubin's mind these deeply were im-
press'd,

Oft fear forbade to share his neighbour's
mirth

And long each tale, by fancy newly dress'd,
Brought fumes in his dreams, and broke his
infant rest.

He had his dreads and fears, and scarce
could pass

A churchyard's dreary mounds at silent
night,

But footsteps trampled through the rustling
grass,

And ghosts 'hind grave-stones stood in
sheets of white,

Dread monsters fancy moulded on his
sight;

Soft would he step lest they his tread
should hear,
And creep and creep till past his wild
affright,
Then on wind's wings would rally, as it
were,
So swift the wild retreat of childhood's
fancied fear.

And when fear left him, on his corner-seat
Much would he chatter o'er each dreadful
tale;
Tell how he heard the sound of 'proaching
feet,
And warriors jingling in their coats of
mail,
And lumping knocks as one would thump a
flail;
Of spirits conjured in the charnel floor;
And many a mournful shriek and hapless
wail,
Where maids, self-murder'd, their false
loves deplore;
And from that time would vow to tramp on
nights no more

O! who can speak his joys when spring's
young morn,
From wood and pasture, open'd on his
view!
When tender green buds blush upon the
thorn,
And the first primrose dips its leaves in
dew.
Each varied charm how joy'd would he
pursue,
Tempted to trace their beauties through
the day;
Grey-girdled eve and morn of rosy hue
Have both beheld him on his lonely way,
Far, far remote from boys, and their un-
pleasing play.

Sequester'd nature was his heart's delight;
Him would she lead through wood and
lonely plain,
Searching the poety from the rushy diko;
And while the thrush sang her long-silenced
strain,
He thought it sweet, and mock'd it o'er
again;
And while he pluck'd the primrose in its
pride,
He ponder'd o'er its bloom 'tween joy and
pain;
And a rude sonnet in its praise he tried,
Where nature's simple way the aid of art
supplied.

The freshen'd landscapes round his routes
unfur'd,
The fine-tunged clouds above, the woods
below,
Each met his eye a new-revealing world,
Delighting more as more he learn'd to
know;
Each journey sweeter, musing to and fro

Surrounded thus, not Paradise more sweet,
Enthusiasm made his soul to glow,
His heart with wild sensations used to
beat;
As nature seemly sang, his mutterings would
repeat.

Upon a molehill oft he dropt him down,
To take a prospect of the circling scene,
Marking how much the cottago roof's
thatch brown
Did add its beauty to the budding green
Of sheltering trees it humbly peep'd be-
tween;
The stone-rock'd waggon with its rumbling
sound;
The windmill's sweeping sails at distance
seen;
And every form that crowds the circling
round,
Where the sky, stooping, seems to kiss the
meeting ground.

And dear to him the rural sports of May,
When each cot-threshold mounts its hailing
bough,
And ruddy milkmaids weave their garlands
gay,
Upon the green to crown the earliest cow;
When mirth and pleasure wear a joyful
brow,
And join the tumult with unbounded glee,
The humble tenants of the pail and plough.
He loved "old sports," by them revived, to
see,
But never cared to join in their rude revelry.

O'er brook-banks stretching, on the pasture-
sward
He gazed, far distant from the jocund
crew;
'Twas but their feats that claim'd a slight
regard;
'Twas his—his pastimes lonely to pursue—
Wild blossoms creeping in the grass to
view,
Scarce peeping up the tiny bent as high,
Betinged with glossy yellow, red or blue,
Unnamed, unnoticed but by Lulun's eye,
That like low genius sprang, to bloom their
day and die.

O! who can tell the sweets of May-day's
morn,
To waken rapture in a feeling mind;
When the gilt east unrolls her dappled
dawn,
And the gay woodlark has its nest re-
sign'd,
As slow the sun creeps up the hill behind;
Morn reddening round, and daylight's spot-
less hue,
As seemingly with rose and lily lined;
While all the prospect round beams fair to
view,
Like a sweet opening flower with its unsullied
dew.

Ah! often brushing through the dripping
grass,
Has he been seen to catch this early
charm,
Listening the "love-song" of the healthy
lass
Passing with milk-pail on her well-turn'd
arm;
Or meeting objects from the rousing
farm—
The jingling plough-teams driving down the
steep,
Waggon and cart, and shepherd-dogs'
alarm,
Raising the bleatings of unfolding sheep,
As o'er the mountain top the red sun 'gins to
peep.

Nor could the day's decline escape his
gaze,
He loved the closing as the rising day,
And oft would stand to catch the setting
rays,
Whose last beams stole not unperceived
away,
When, hesitating like a stag at bay,
The bright unwearied sun seem'd loath to
drop,
Till chaos' night-hounds hurried him away,
And drove him headlong from the mountain
top,
And shut the lovely scene, and bade all nature
stop.

With contemplation's stores his mind to
fill,
(O doubly happy would he roam as then,
When the blue eve crept deeper round the
hill,
While the coy rabbit ventured from his
den,
And weary labour sought his rest again;
Lone wanderings led him haply by the
stream,
Where unperceived he 'joy'd his hours at
will,
Musing the cuckoo twittering o'er its
dream,
Or watching o'er the brook the moonlight's
dancing beam

And here the rural muse might aptly say,
As sober evening sweetly stole along,
How she has chased black ignorance away,
And warm'd his artless soul with feelings
strong,
To teach his reed to warble forth a song,
And how it echoed on the even-gale,
All by the brook the pasture-flowers
among
But ah! such trifles are of no avail—
There's few to notice him, or hear his simple
tale.

O Poverty! thy frowns were early dealt
O'er him who mourn'd thee, not by fancy
led

To whine and wail o'er woes he never felt,
Staining his rhymes with tears he never
shed,
And heaving sighs a mook song only bred:
Alas! he knew too much of every pain
That shower'd full thick on his unshelter'd
head,
And as his tears and sighs did erst com-
plain,
His numbers took it up, and wept it o'er
again.

John Clare — Born 1793, Died 1864.

1414.—THE THEATRE—BY THE REV. G. C. [CRABBE]

'Tis sweet to view, from half-past five to six,
Our long wax candles, with short cotton
wicks,
Touch'd by the lamplighter's Promethean art,
Start into light, and make the lighter start:
To see red Phœbus through the gallery pane
Tinge with his beam the beams of Drury
Lane,
While gradual parties fill our widen'd pit,
And gape, and gaze, and wonder, ere they
sit.

What various swains our motley walls con-
tain!
Fashion from Moorfields, honour from Chick
Lane,
Bankers from Paper Buildings here resort,
Bankrupts from Golden Square and Riches
Court,
From the Haymarket canting rogues in grain,
Gulls from the Poultry, swots from Water
Lane;
The lotery cormorant, the auction shark,
The full-price master, and the half-price
clerk;
Boys who long linger at the gallery door,
With pence twice five, they want but two-
pence more,
Till some Samaritan the twopence spares,
And sends them jumping up the gallery
stairs.

Critics we boast who ne'er their malice baulk
But talk their minds, we wish they'd min
their talk,
Big worded bullies, who by quarrels live,
Who give the lie, and tell the lie they gave;
Jews from St Mary Axe, for jobs so wary,
That for old clothes they'd even axe St.
Mary,
And bucks with pockets empty as their pate,
Lax in their gaiters, laxer in their gait;
Who oft, when we our house look up, carouse
With tuppings tapstaves in a lock-up house.

Yet here, as elsewhere, chance can joy
bestow,
Where scowling fortune seem'd to threaten
woe

John Richard William Alexander Dwyer
Was footman to Justice Stables, Esquire;

But when John Dwyer listed in the Blues,
Emanuel Jennings polish'd Stubbs's shoes.
Emanuel Jennings brought his youngest boy
Up as a corn outter—a safe employ,
In Holywell Street, St. Pancras, he was bred
(At number twenty-seven, it is said),
Facing the pump, and near the Granby's
Head.

He would have bound him to some shop in
town,
But with a premium he could not come
down.

Pat was the urchin's name, a red-hair'd
youth,
Fonder of purl and skittle-grounds than
truth

Silence, ye gods! to keep your tongues in
awe,

The muse shall tell an accident she saw.

Pat Jennings in the upper gallery sat,
But, leaning forward, Jennings lost his hat;
Down from the gallery the beaver flew,
And spurn'd the one, to settle in the two.
How shall he act? Pay at the gallery door
Two shillings for what cost when new but
four?

Or till half price, to save his shilling, wait,
And gain his hat again at half-past eight?
Now, while his fears anticipate a thief,
John Mullins whispers, "Take my handker-
chief"

"Thank you," cries Pat, "but one won't
make a line"

"Take mine," cried Wilson. "And," cried
Stokes, "take mine"

A motley cable soon Pat Jennings ties,
Where Spitalfields with real India vies
Like Iris' bow, down darts the painted hue,
Starr'd, striped, and spotted, yellow, red, and
blue,

Old calico, torn silk, and muslin new.
George Green below, with palpitating hand,
Loops the last 'kerchief to the beaver's band,
Upscars the prize, the youth, with joy un-
feign'd,

Regain'd the felt, and felt what he regain'd,
While to the applauding galleries grateful
Pat

Made a low bow, and touch'd the ransom'd
hat. * *

James and Horace Smith—About 1812.

1415.—THE BABY'S DEBUT.—BY W. W.
[WORDSWORTH.]

My brother Jack was nine in May,
And I was eight on New Year's Day,
So in Kate Wilson's shop
Papa (he's my papa and Jack's)
Bought me, last week, a doll of wax,
And brother Jack a top.

Jack's in the pouts, and this it is,
He thinks mine came to more than his,
So to my drawer he goes,
Takes out the doll, and, oh my stars!
He pokes her head between the bars,
And melts off half her nose!

Quite cross, a bit of string I beg,
And tie it to his peg-top's peg,
And bang, with might and main,
Its head against the parlour door:
Off flies the head, and hits the floor,
And breaks a window-pane.

This made him cry with rage and spite;
Well, let him cry, it serves him right.

A pretty thing, forsooth!
If he's to melt, all scalding hot,
Half my doll's nose, and I am not
To draw his peg-top's tooth!

Aunt Hannah heard the window break,
And cried, "O naughty Nancy Lake,
Thus to distress your aunt:
No Drury Lane for you to-day!"
And while papa said, "Pooh, she may!"
Mamma said, "No, she shan't!"

Well, after many a sad reproof,
They got into a hackney coach,
And trotted down the street.
I saw them go one horse was blind,
The tails of both hung down behind;
Their shoes were on their feet.

The chaise in which poor brother Bill
Used to be drawn to Fentonville,
Stood in the lumber room
I wiped the dust from off the top,
While Molly mopp'd it with a mop,
And brush'd it with a broom.

My uncle's porter, Samuel Hughes,
Came in at six to black the shoes
(I always talk to Sam).
So what does he, but takes and drags
Me in the chaise along the flags,
And leaves me where I am

My father's walls are made of brick,
But not so tall, and not so thick
As those, and, goodbye me!
My father's beams are made of wood,
But never, never half so good
As those that now I see.

What a large floor! 'tis like a town!
The carpet, when they lay it down,
Won't hide it, I'll be bound:
And there's a row of lamps; my eye!
How they do blaze! I wonder why
They keep them on the ground.

At first I caught hold of the wing,
And kept away; but Mr. Thing-
Umboh, the prompter man,
Gave with his hand my chaise a shove,
And said, "Go on, my pretty love;
Speak to 'em, little Nan.

You've only got to cutsey, whisper,
 or, hold you chin up! laugh and hsp,
 And then you're sure to take:
 I've known the day when brats not quite
 Thirteen got fifty pounds a night,
 Then why not Nancy Lake?"

But while I'm speaking, where's papa?
 And where's my aunt? and where's mamma?
 Where's Jack? Oh, there they sit!
 They smile, they nod, I'll go my ways,
 And order round poor Billy's chaise,
 To join them in the pit.

And now, good gentlefolks, I go
 To join mamma, and see the show;
 So, bidding you adieu,
 I courtsey, like a pretty miss,
 And if you'll blow to me a kiss,
 I'll blow a kiss to you.

James and Horace Smith.—About 1812.

1416.—A TALE OF DRURY LANE.—BY
 W. S. [SCOTT]

* * * * *
 As chaos which, by heavenly doom,
 Had slept in everlasting gloom,
 Started with terror and surprise,
 When light first flash'd upon her eyes:
 So London's sons in nightcap woke,
 In budgown woke her dames,
 For shouts were heard 'mid fire and smoke,
 And twice ten hundred voices spoke,
 "The playhouse is in flames!"
 And lo! where Catherine Street extends,
 A fiery tale its lustre lends
 To every window-pane.
 Blushes each spout in Martlet Court,
 And Barbican, moth-eaten fort,
 And Covent Garden kennels sport,
 A bright ensanguined drain;
 Meurs's new browhouse shows the light,
 Bowland Hill's chapel, and the height
 Where patent shot they sell:
 The Tennis Court, so fair and tall,
 Partakes the ray, with Surgeons' Hall,
 The Ticket Porters' house of call,
 Old Bedlam, close by London Wall,
 Wright's shrimp and oyster shop withal,
 And Richardson's hotel.

Nor these alone, but far and wide,
 Across the Thames's gleaming tide,
 To distant fields the blaze was borne;
 And daisy white and hoary thorn,
 In borrow'd lustre seem'd to sham
 The rose or red sweet Wilham.
 To those who on the hills around
 Beheld the flames from Drury's mound,
 As from a lofty altar rise,
 It seem'd that nations did conspire,
 To offer to the god of fire
 Some vast stupendous sacrifice!

The summon'd firemen woke at call,
 And hied them to their stations all
 Starting from short and broken snooze,
 Each sought his ponderous hobnailed shoes;
 But first his worsted hose he plod,
 Plush breeches next in crimson dyed,
 His nether bulk embraced;
 Then jacket thick of red or blue,
 Whose massy shoulder gave to view
 The badge of each respective crew,
 In tin or copper traced.
 The engines thunder'd through the street,
 Fire-hook, pipe, bucket, all complete,
 And torches glared, and clattering feet
 Along the pavement paced. * *

E'en Higginbottom now was posed,
 For sadder scene was ne'er disclosed;
 Without, within, in hideous show,
 Devouring flames roasting glow,
 And blazing rafters downward go,
 And never halloo "Heads below!"
 Nor notice give at all.
 The firemen, terrified, are slow
 To bid the pumping torrent flow,
 For fear the roof should fall.
 Back, Robins, back! Crump, stand aloof!
 "Whitford, keep near the walls!"
 Huggins, regard your own behoof,
 For, lo! the blazing rocking roof
 Down, down in thunder falls!

An awful pause succeeds the stroke,
 And o'er the ruins volumed smoke,
 Rolling around its pitchy shroud,
 Conceal'd them from the astonished crowd.
 At length the mist awhile was clear'd,
 When lo! amid the wreck uprear'd,
 Gradual a moving head appear'd,
 And Eagle fireman knew
 'Twas Joseph Muggins, name revered,
 The foreman of their crew.
 Loud shouted all in signs of woo,
 "A Muggins to the rescue, ho!"
 And pour'd the hissing tide:
 Meanwhile the Muggins fought again,
 And strove and struggled all in vain,
 For rallying but to fall again.
 He totter'd, sunk, and died!
 Did none attempt, before he fell,
 To succour one they loved so well?
 Yes, Higginbottom did aspire
 (His fireman's soul was all on fire)
 His brother chief to save,
 But ah! his reckless generous ire
 Serv'd but to share his grave!
 'Mid blazing beams and scalding streams,
 Through fire and smoke he dauntless broke,
 Where Muggins broke before.
 But sulphury stench and boiling drench
 Destroying sight, o'erwhelm'd him quite;
 He sunk to rise no more
 Still o'er his head, while Fate he braved,
 His whizzing water-pipe he waved;
 "Whitford and Mitford ply your pumps;
 You, Clutterbuck, come, stir your stumps;
 66 *

Why are you in such doleful dumps ?
 A fireman, and afraid of bumps !
 What are they fear'd on ? fools—'od rot
 'em !"
 Wore the last words of Higginbottom. * *
James and Horace Smith.—About 1812.

1417—THE UPAS IN MARYBONE LANE.

A tree grew in Java, whose pestilent rind
 A venom distill'd of the deadliest kind,
 The Dutch sent their felons its juices to
 draw,
 And who return'd safe, pleaded pardon by
 law.

Face-muffled, the culprits crept into the vale,
 Advancing from windward to 'scape the death-
 gale,
 How few the reward of their victory earn'd !
 For ninety-nine perish'd for one who re-
 turn'd.

Britannia this Upas-tree bought of Mynheer,
 Removed it through Holland, and planted it
 here ;
 'Tis now a stock-plant of the genus wolf's-
 bane,
 And one of them blossoms in Marybone Lane

The house that surrounds it stands first in the
 row,
 Two doors at right angles swing open below ;
 And the children of misery daily steal in,
 And the poison they draw they denominate
 Gun.

There enter the prude, and the reprobate
 boy,
 The mother of grief, and the daughter of joy,
 The serving-maid sly, and the serving-man
 stout,
 They quickly steal in, and they slowly reel
 out.

Surcharged with the venom, some walk forth
 erect,
 Apparently baffling its deadly effect,
 But, sooner or later, the reckoning arrives,
 And ninety-nine perish for one who survives

They cautious advance with slouch'd bonnet
 and hat,
 They enter at this door, they go out at that ;
 Some bear off their burden with riotous glee,
 But most sink in sleep at the foot of the tree.

Tax, Chancellor Van, the Batavian to thwart,
 This compound of crime at a sovereign a
 quart ;
 Let gun fetch per bottle the price of cham-
 pagne,
 And hew down the Upas in Marybone Lane.

James Smith.—Born 1775, Died 1839.

1418.—ADDRESS TO THE MUMMY IN
BELZONTI'S EXHIBITION.

And thou hast walk'd about (how strange a
 story)

In Thebes' streets three thousand years
 ago,
 When the Memnonium was in all its glory,
 And time had not begun to overthrow
 Those temples, palaces, and piles stupendous,
 Of which the very ruins are tremendous !

Speak ! for thou long enough hast acted
 dummy,
 Thou hast a tongue, come, let us hear its
 tune,
 Thou'rt standing on thy legs above ground,
 mummy !
 Reviv'ing the glimpses of the moon.
 Not like thin ghosts or disembodied creatures,
 But with thy bones and flesh, and limbs and
 features

Tell us—for doubtless thou canst recollect—
 To whom should we assign the Sphinx's
 fame ?
 Was Cheops or Cephrenes architect
 Of either pyramid that bears his name ?
 Is Pompey's pillar really a misnomer ?
 Had Thebes a hundred gates, as sung by
 Homer ?

Perhaps thou wert a mason, and forbidden
 By oath to tell the secrets of thy trade—
 Then say, what secret melody was hidden
 In Memnon's statue, which at sunrise
 play'd ?
 Perhaps thou wert a priest—if so, my
 struggles
 Are vain, for priestcraft never owns its
 juggles.

Perchance that very hand, now pinion'd flat,
 Has hob-a-nobb'd with Pharaoh, glass to
 glass,
 Or dropp'd a halfpenny in Homer's hat,
 Or doff'd thine own to let Queen Ipho
 pass,
 Or held, by Solomon's own invitation,
 A torch at the great Temple's dedication.

I need not ask thee if that hand, when arm'd,
 Has any Roman soldier maul'd and
 knuckled,
 For thou wert dead, and buried, and em-
 balm'd,
 Ere Romulus and Remus had been suckled :
 Antiquity appears to have begun
 Long after thy primeval race was run.

Thou couldst develop, if that wither'd
 tongue
 Might tell us what those sightless orbs have
 seen,
 How the world look'd when it was fresh and
 young,
 And the great deluge still had left it green ;

Or was it then so old, that history's pages
Contain'd no record of its early ages?

Still silent, incommunicative elf!

Art sworn to secrecy? then keep thy vows,
But prithee tell us something of thyself,

Reveal the secrets of thy prison-house;
Since in the world of spirits thou hast slum-
ber'd,
What hast thou seen—what strange ad-
ventures number'd?

Since first thy form was in this box extended,
We have, above ground, seen some strange
mutations,

The Roman empire has begun and ended,
New worlds have risen—we have lost old
nations,
And countless kings have into dust been
humbled,
Whilst not a fragment of thy flesh has
crumbled.

Didst thou not hear the pother o'er thy head,
When the great Persian conqueror, Cam-
byses,
March'd armies o'er thy tomb with thundering
tread,

O'erthrow Obelisk, Orus, Apis, Isis,
And shook the pyramids with fear and
wonder,
When the gigantic Memnon fell asunder?

If the tomb's secrets may not be confess'd,
The nature of thy private life unfold—
A heart has throbb'd beneath that leathern
breast,

And tears adown that dusky cheek have
roll'd.

Have children clumb'd those knees, and kiss'd
that face?

What was thy name and station, age and
race?

Statue of flesh—immortal of the dead!

Imperishable type of evanescence!
Posthumous man, who quit'st thy narrow
bed,

And standest undecay'd within our pre-
sence,
Thou wilt hear nothing till the judgment
morning,
When the great trump shall thrill thee with
its warning

Why should this worthless tegument endure,
If its undying guest be lost for ever?

Oh, let us keep the soul embalm'd and pure
In living virtue, that, when both must
sever,

Although corruption may our frame consume,
The immortal spirit in the skies may bloom

Horace Smith.—Born 1779, Died 1849

1419—HYMN TO THE FLOWERS

Day-stars' that ope your eyes with morn to
twinkle

From rainbow galaxies of earth's creation,
And dew-drops on her lonely altars sprinkle
As a libation!

Ye matin worshippers' who bending lowly
Before the uprisen sun—God's lidless eye—
Throw from your chalices a sweet and holy
Incense on high!

Ye bright mosaics' that with storied beauty
The floor of Nature's temple tessellate,
What numerous emblems of instructive duty
Your forms create!

'Neath cloister'd boughs, each floral bell that
swingeth

And tells its perfume on the passing air,
Makes sabbath in the fields, and over ringeth
A call to prayer.

Not to the domes where crumbling arch and
column

Attest the feebleness of mortal hand,
But to that fane, most catholic and solemn,
Which God hath plann'd;

To that cathedral, boundless as our wonder,
Whose quenchless lamps the sun and moon
supply—

Its choir the winds and waves, its organ
thunder,
Its dome the sky.

There—as in solitude and shade I wander
Through the green aisles, or, stretch'd upon
the sod,

Awed by the silence, reverently ponder
The ways of God—

Your voiceless lips, O Flowers, are living
preachers,

Each cup a pulpit, and each leaf a book,
Supplying to my fancy numerous teachers
From loneliest nook.

Floral Apostles' that in lowly splendour

"Weep without woe, and blush without a
crime,"

O may I deeply learn, and ne'er surrender
Your lore sublime!

"Thou wert not, Solomon! in all thy glory,
Array'd," the lilies cry, "in robes like
ours;

How vain your grandeur! Ah, how transitory
Are human flowers!"

In the sweet-scented pictures, Heavenly
Artist!

With which thou paintest Nature's wide-
spread hall,

What a delightful lesson thou impartest
Of love to all

Not useless are ye, Flowers ' though made
for pleasure.

Blooming o'er field and wave, by day and
night,

From every source your sanction bids me
treasure

Harmless delight.

Ephemeral sages ' what instructors hoary
For such a world of thought could furnish
scope?

Each fading calyx a memento mori,
Yet fount of hope.

Posthumous glories ' angel-like collection '
Upraised from seed or bulb interred in
earth,

Ye are to me a type of resurrection,
And second birth

Were I, O God, in churchless lands remaining,
Far from all voice of teachers or divines,
My soul would find, in flowers of thy ordaining,
Priests, sermons, shrines '

Horace Smith — Born 1779, Died 1849.

1420.—ON THE DEATH OF GEORGE III.

WRITTEN UNDER WINDSOR TERRACE.

I saw him last on this terrace proud,
Walking in health and gladness,
Begirt with his court, and in all the crowd
Not a single look of sadness.

Bright was the sun, the leaves were green—
Blithely the birds were singing,
The cymbals replied to the tambourine,
And the bells were merrily ringing

I have stood with the crowd beside his bier,
When not a word was spoken—
When every eye was dim with a tear,
And the silence by sobs was broken

I have heard the earth on his coffin pour
To the muffled drums, deep rolling,
While the minute gun, with its solemn roar,
Drown'd the death-bells' tolling.

The time—since he walk'd in his glory thus,
To the grave till I saw him carried—
Was an age of the mightiest change to us,
But to him a night unvaried

A daughter beloved, a queen, a son,
And a son's sole child, have perish'd,
And sad was each heart, save only the one
By which they were fondest cherish'd;

For his eyes were seal'd and his mind was
dark,

And he sat in his age's lateness—
Like a vision throned, as a solemn mark
Of the frailty of human greatness;

His silver board, o'er a bosom spread
Unvex'd by life's commotion,
Like a yearly lengthening snow-drift shed
On the calm of a frozen ocean.

Still o'er him Oblivion's waters lay,
Though the stream of life kept flowing;
When they spoke of our king, 'twas but to
say
The old man's strength was going.

At intervals thus the waves disgorge,
By weakness rent asunder,
A piece of the wreck of the Royal George,
To the people's pity and wonder

He is gone at length—he is laid in the dust,
Death's hand his slumbers breaking;
For the coffin'd sleep of the good and just
Is a sure and blissful waking.

His people's heart is his funeral urn;
And should sculptured stone be donied him,
There will his name be found, when in turn
We lay our heads beside him

Horace Smith.—Born 1779, Died 1849.

1421.—TO A SLEEPING CHILD.

Art thou a thing of mortal birth,
Whose happy home is on our earth?
Does human blood with life imbue
Those wandering veins of heavenly blue,
That stray along that forehead fair,
Lost 'mid a gleam of golden hair?
Oh! can that light and airy breath
Steal from a being doom'd to death;
Those features to the grave be sent
In sleep thus mutely eloquent;
Or, art thou, what thy form would seem,
A phantom of a blessed dream?

A human shape I feel thou art—
I feel it at my beating heart,
Those tremors both of soul and sense
Awoke by infant innocence!
Though dear the forms by Fancy wove,
We love them with a transient love;
Thoughts from the living world intrude
Even on her deepest solitude:
But, lovely child! thy magic stole
At once into my inmost soul,
With feelings as thy beauty fair,
And left no other vision there.

To me thy parents are unknown;
Glad would they be their child to own!
And well they must have loved before,
If since thy birth they loved not more.
Thou art a branch of noble stem,
And, seeing thee, I figure them
What many a childless one would give,
If thou in their still home wouldst live!
Though in thy face no family line
Might sweetly say, "This babe is mine!"

In time thou wouldst become the same
As their own child,—all but the name.

How happy must thy parents be
Who daily live in sight of thee !
Whose hearts no greater pleasure seek
Than see thee smile, and hear thee speak,
And feel all natural griefs beguiled
By thee, their fond, their duteous child
What joy must in their souls have stirr'd
When thy first broken words were heard—
Words, that, inspired by heaven, express'd
The transports dancing in thy breast !
And for thy smile !—thy lip, cheek, brow,
Even while I gaze, are kindling now.

I call'd thee duteous, am I wrong ?
No ! truth, I feel, is in my song
Duteous, thy heart's still beatings move
To God, to nature, and to love !
To God !—for thou, a harmless child,
Hast kept his temple undefiled .
To nature !—for thy tears and sighs
Obey alone her mystic tones .
To love !—for fiends of hate might see
Thou dwell'st in love, and love in thee.
What wonder then, though in thy dreams
Thy face with mystic meaning beams ?

Oh ! that my spirit's eye could see
Whence burst those gleams of ecstasy !
That light of dreaming soul appears
To play from thoughts above thy years ;
Thou smilest as if thy soul were soaring
To heaven, and heaven's God adoring.
And who can tell what visions high
May bloom an infant's sleeping eye ?
What brighter throne can brighten find
To reign on, than an infant's mind,
Ere sin destroy, or error dim,
The glory of the seraphim ?

But now thy changing smiles express
Intelligible happiness.
I feel my soul thy soul partake.
What grief ! if thou wouldst now awake !
With infants happy as thyself
I see thee bound, a playful elf ;
I see thou art a darling child,
Among thy playmates bold and wild,
They love thee well, thou art the queen
Of all their sports, in bower or green ;
And if thou livest to woman's height,
In thee will friendship, love, delight

And live thou surely must, thy life
Is far too spiritual for the strife
Of mortal pain, nor could disease
Find heart to prey on smiles like those.
Oh ! thou wilt be an angel bright—
To those thou lovest, a saving light—
The staff of age, the help sublime
Of erring youth, and stubborn prime ;
And when thou goest to heaven again,
Thy vanishing be like the strain
Of airy harp—so soft the tone
The ear scarce knows when it is gone !

Thine bless'd be whose stars design
His pure spirit to lean on thine,
And watchful share, for days and years,
Thy sorrows, joys, sighs, smiles, and tears !

For good and guiltless as thou art,
Some transient griefs will touch thy heart—
Griefs that along thy alter'd face
Will breathe a more subduing grace
Than even those looks of joy that he
On the soft cheek of infancy.
Though looks, God knows, are cradled there,
That guilt might cleanse, or soothe despair.

Oh ! vision fair ! that I could be
Again as young, as pure, as thee !
Vain wish ! the rainbow's radiant form
May view, but cannot brave, the storm ;
Years can bedim the gorgeous dyes
That paint the bird of Paradise,
And years, so Fate hath order'd, roll
Clouds o'er the summer of the soul
Yet, sometimes, sudden sighs of grace,
Such as the gladness of thy face,
O sinless babe, by God are given
To charm the wanderer back to heaven.

No common impulse hath me led
To this green spot, thy quiet bed,
Where, by mere gladness overcome,
In sleep thou dreamest of thy home.
When to the lake I would have gone,
A wondrous beauty drew me on—
Such beauty as the spirit sees
In glittering fields and moveless trees,
After a warm and silent shower
Ere falls on earth the twilight hour.
What led me hither, all can say
Who, knowing God, his will obey.

Thy slumbers now cannot be long ;
Thy little dreams become too strong
For sleep—too like realities ;
Soon shall I see those hidden eyes.
Thou wakest, and starting from the ground,
In dear amazement look'st around,
Like one who, little given to roam,
Wonders to find herself from home !
But when a stranger meets thy view,
Glistens thine eye with wilder hue,
A moment's thought who I may be,
Blends with thy smiles of courtesy.

Fair was that face as break of dawn,
When o'er its beauty sleep was drawn,
Like a thin veil that half conceal'd
The light of soul, and half reveal'd.
While thy hush'd heart with visions wrought,
Each trembling eyelash moved with thought ;
And things we dream, but ne'er can speak,
Like clouds came floating o'er thy cheek—
Such summer-clouds as travel light,
When the soul's heaven how calm and bright—
Till thou awakest, then to thine eye
Thy whole heart leapt in ecstasy !
And lovely is that heart of thine,
Or sure those eyes could never shine
With such a wild, yet bashful glee,
Gay, half-o'ercome timidity !
Nature has breathed into thy face
A spirit of unconscious grace—
A spirit that lies never still,
And makes thee joyous 'gainst thy will :
As sometimes o'er a sleeping lake
Soft airs a gentle rippling make,

Till, ere we know, the strangers fly,
And water blends again with sky

O happy sprite ! didst thou but know
What pleasures through my being flow
From thy soft eyes ! a holier feeling
From their blue light could ne'er be stealing ;
But thou wouldst be more loth to part,
And give me more of that glad heart.
Oh ! gone thou art ! and bearest hence
The glory of thy innocence
But with deep joy I breathe the air
That kiss'd thy cheek, and fan'd thy hair,
And feel, though fate our lives must sever,
Yet shall thy image live for ever !

John Wilson.—Born 1788, Died 1854.

1422 —THE SABBATH-DAY.

When by God's inward light, a happy child,
I walk'd in joy, as in the open air,
It seem'd to my young thought the Sabbath
smiled
With glory and with love So still, so fair,
The heavens look'd ever on that hallow'd
morn,
That, without aid of memory, something
there
Had surely told me of its glad return.
How did my little heart at evening burn,
When, fondly seated on my father's knee,
Taught by the lip of love, I breathed the
prayer,
Warm from the fount of infant piety !
Much is my spirit changed, for years have
brought
Intenser feeling and expanded thought ;
—Yet, must I envy every child I see !

John Wilson —Born 1788, Died 1854

1423.—LINES WRITTEN IN A LONELY BURIAL-GROUND IN THE HIGH- LANDS.

How mournfully this burial-ground
Sleeps 'mid old Ocean's solemn sound,
Who rolls his bright and sunny waves
All round these deaf and silent graves !
The cold wan light that glimmers here,
The sickly wild flowers may not cheer ;
If here, with solitary hum,
The wandering mountain-boe doth come,
'Mid the pale blossoms short his stay,
To brighter leaves he booms away
The sea-bird, with a wailing sound,
Alighteth softly on a mound,
And, like an image, sitting there
For hours amid the doleful air,
Seemeth to tell of some dim union,
Some wild and mystical communion,
Connecting with his parent sea
This lonesome stoneless cemetery.

This may not be the burial-place
Of some extangush'd kingly race,
Whose name on earth no longer known,
Hath moulder'd with the mouldering stone
That nearest grave, yet brown with mould,
Seems but one summer-twilight old ;
Both late and frequent hath the hue
Been on its mournful visit here,
And yon green spot of sunny rest
Is waiting for its destined guest.

I see no little knik—no bell
On Sabbath tankloth through this dell
How beautiful those graves and fair,
That, lying round the house of prayer,
Sleep in the shadow of its grace !
But death hath chosen this roofed place
For his own undivided reign !
And nothing tells that o'er again
The sleepers will forsake their bed—
Now, and for everlasting dead,
For Hope with Memory seems fled !

Wild-screaming bud ! unto the sea
Winging thy flight reluctantly,
Slow floating o'er these grassy tombs
So ghost-like, with thy snow-white plumes,
At once from thy wild shriek I know
What means this place so steep'd in woe !
Here, they who perish'd on the deep
Enjoy at last unrocking sleep ;
For ocean, from his wrathful breast,
Flung them into this haven of rest,
Where shroudless, coffinless, they lie—
'Tis the shipwreck'd seaman's cemetery.

Here seamen old, with grizzled locks,
Shipwreck'd before on desert rocks,
And by some wandering vessel taken
From sorrows that seem'd (old-forsaken,
Home-bound, here have met the blast
That wreck'd them on death's shore at last !
Old friendless men, who had no tears
To shed, nor any place for fears
In hearts by misery fortified,
And, without terror, sternly died.
Here many a creature moving bright
And glorious in full manhood's might,
Who dared with an untroubled eye
The tempest brooding in the sky,
And lov'd to hear that music rave,
And danced above the mountain-wave,
Hath quaked on this terrific strand,
All flung like sea-weeds to the land ;
A whole crew lying side by side,
Death-dash'd at once in all their pride.
And here the bright-hair'd fair-faced boy,
Who took with him all earthly joy,
From one who weeps both night and day
For her sweet son borne far away,
Escaped at last the cruel deep,
In all his beauty lies asleep ;
While she would yield all hopes of grace
For one kiss of his pale cold face !
Oh ! I could wail in lonely fear,
For many a woeful ghost sits here,

All weeping with their fixed eyes !
And what a dismal sound of sighs
Is mingling with the gentle roar
Of small waves breaking on the shore,
While ocean seems to sport and play
In mockery of its wretched prey !

And lo ! a white-wing'd vessel sails
In strutting, gathering all the gales
Fast freshening from yon isle of pines
That o'er the clear sea waves and shines.
I turn me to the ghostly crowd,
All smear'd with dust, without a shroud,
And silent every blue swollen lip !
Then gazing on the sunny ship,
And listening to the glad some cheers
Of all her thoughtless mariners,
I seem to hear in every breath
The hollow under-tones of death,
Who, all unheard by those who sing,
Keeps tune with low wild murmuring,
And points with his lean bony hand
To the pale ghosts sitting on this strand,
Then dives beneath the rushing prow,
Till on some moonless night of woe
He drives her shivering from the steep,
Down—a thousand fathoms deep.

John Wilson.—Born 1788, Died 1854

1424.—THE MIDNIGHT OCEAN.

It is the midnight hour—the beautiful
sea,
Calm as the cloudless heaven, the heaven
disclosed,
While many a sparkling star, in quiet glee,
Far down within the watery sky reposes.
As if the Ocean's heart were stirr'd
With inward life, a sound is heard,
Like that of dreamer murmuring in his sleep ;
'Tis partly the billow, and partly the air,
That lies like a garment floating fair
Above the happy deep
The sea, I ween, cannot be fann'd
By evening freshness from the land,
For the land it is far away,
But God hath will'd that the sky-born breeze
In the centre of the loneliest seas
Should ever sport and play
The mighty Moon she sits above,
Encircled with a zone of love,
A zone of dim and tender light
That makes her wakeful eye more bright :
She seems to shine with a sunny ray,
And the night looks like a mellow'd day !
The gracious Mistress of the Main
Hath now an undisturbed reign,
And from her silent throne looks down,
As upon children of her own,
On the waves that lend their gentle breast
In gladness for her couch of rest !

John Wilson.—Born 1788, Died 1854.

1425.—THE EVENING CLOUD

A cloud lay cradled near the setting sun,
A gleam of crimson tinged its braided snow.
Long had I watch'd the glory moving on
O'er the still radiance of the lake below
Tranquil its spirit seem'd, and floated slow !
Even in its very motion there was rest :
While every breath of eve that chanced to
blow
Wafted the traveller to the beautiful West.
Emblem, methought, of the departed soul !
To whose white robe the gleam of bliss is
given,
And by the breath of mercy made to roll
Right onwards to the golden gates of Heaven,
Where, to the eye of faith, its peaceful lies,
And tells to man his glorious destiny.

John Wilson.—Born 1788, Died 1854.

1426.—PLAGUE SCENES.

Together will ye walk through long, long
streets,
All standing silent as a midnight church
You will hear nothing but the brown red
grass
Rustling beneath your feet, the very beating
Of your own hearts will awe you, the small
voice
Of that vain bauble, idly counting time,
Will speak a solemn language in the desert
Look up to heaven, and there the sultry
clouds,
Still threatening thunder, lour with grim
delight,
As if the Spirit of the Plague dwelt there,
Darkening the city with the shadows of death.
Know ye that hideous hubbub ? Hark, far off
A tumult like an echo ! On it comes,
Weeping and wailing, shrieks and groaning
prayer,
And, louder than all, outrageous blasphemy.
The passing storm hath left the silent streets.
But are these houses near you tenantless ?
Over your heads, from a window, suddenly
A ghastly face is thrust, and yells of death
With voice not human Who is he that dies,
As if a demon dogg'd him on his path ?
With ragged hair, white face, and bloodshot
eyes,
Raving, he rushes past you ; till he falls,
As if struck by lightning, down upon the
stones,
Or, in blind madness, dash'd against the wall,
Sinks backward into stillness. Stand aloof,
And let the Pest's triumphant chariot
Have open way advancing to the tomb.
See how he mocks the pomp and pageantry
Of earthly kings ! a miserable cart,
Heap'd up with human bodies ; dragg'd along
By pale steeds, skeleton-anatomies !
And onwards urged by a wan meagre wretch,

Doom'd never to return from the foul pit,
 Whither, with oaths, he drives his load of
 horror
 Would you look in? Gray hairs and golden
 tresses,
 Wan shrivell'd cheeks that have not smiled
 for years,
 And many a rosy visage smiling still;
 Bodies in the noisome weeds of boggary
 wrapt,
 With age decrepit, and wasted to the bone;
 And youthful frames, august and beautiful,
 In spite of mortal pangs,—there lie they all,
 Embraced in ghastliness! But look not long,
 For haply, 'mid the faces glimmering there,
 The well-known cheek of some beloved friend
 Will meet thy gaze, or some small snow-white
 hand,
 Bright with the ring that holds her lover's
 hair.
 Let me sit down beside you I am faint
 Talking of horrors that I look'd upon
 At last without a shudder.

John Wilson.—Born 1788, Died 1854.

1427 —ADDRESS TO A WILD DEER.

Magnificent creature! so stately and bright!
 In the pride of thy spirit pursuing thy
 flight;
 For what hath the child of the desert to
 dread,
 Wafting up his own mountains that far beam-
 ing head,
 Or borne like a whirlwind down on the vale?
 Hail! king of the wild and the beautiful!—
 hail!
 Hail! idol divine!—whom nature hath borne
 O'er a hundred hill-tops since the mists of the
 morn,
 Whom the pilgrim lone wandering on moun-
 tain and moor,
 As the vision glides by him, may blameless
 adore:
 For the joy of the happy, the strength of the
 free,
 Are spread in a garment of glory o'er thee.
 Up! up to yon cliff! like a king to his
 throne!
 O'er the black silent forest piled lofty and
 lone—
 A throne which the eagle is glad to resign
 Unto footsteps so fleet and so fearless as
 thine.
 There the bright heather springs up in love of
 thy breast,
 Lo! the clouds in the depths of the sky are at
 rest;
 And the race of the wild winds is o'er on the
 hill!
 In the hush of the mountains, ye antlers lie
 still!—

Though your branches now toss in the storm
 of delight,
 Like the arms of the pine on yon shelterless
 height,
 One moment—thou bright apparition—
 delay!
 Then melt o'er the crags, like the sun from
 the day.

His voyage is o'er—as if struck by a spell,
 He motionless stands in the hush of the
 dell,
 There softly and slowly sinks down on his
 breast,
 In the midst of his pastime enamour'd of
 rest
 A stream in a clear pool that endeth its
 race—
 A dancing ray chain'd to one sunshiny
 place—
 A cloud by the winds to calm solitude
 driven—
 A hurricane dead in the silence of heaven

Fit couch of repose for a pilgrim like thee:
 Magnificent prison enclosing the free,
 With rock-wall encircled—with precipice
 crown'd—
 Which, awoke by the sun, thou canst clear at
 a bound.
 'Mid the fern and the heather kind nature
 doth keep
 One bright spot of green for her favourite's
 sleep,
 And close to that covert, as clear to the skies
 When their blue depths are cloudless, a little
 lake lies,
 Where the creature at rest can his image
 behold,
 Looking up through the radiance as bright and
 as bold.

Yes fierce looks thy nature, o'en hush'd in
 repose—
 In the depths of thy desert regariless of form,
 Thy bold antlers call on the hunter afar,
 With a haughty defiance to come to the war.
 No outrage is war to a creature like thee;
 The lughorn fills thy wild spirit with gloe,
 As thou bearest thy neck on the wings of the
 wind,
 And the laggardly gaze-bound is toiling be-
 hind.
 In the beams of thy forehead, that glitter
 with death,
 In feet that draw power from the touch of the
 heath—
 In the wide raging torrent that lends thee its
 roar—
 In the cliff that once trod, must be trod no
 more—
 Thy trust—'mid the dangers that threaten
 thy reign—
 —But what if the slag on the mountain be
 slain?

On the brink of the rock—lo! he standeth at bay,
 Like a victor that falls at the close of the day—
 While the hunter and hound in their terror retreat
 From the death that is spurn'd from his furious feet;
 And his last cry of anger comes back from the skies,
 As nature's fierce son in the wilderness dies
John Wilson—Born 1788, Died 1854.

1428.—MARY.

Three days before my Mary's death,
 We walk'd by Grassmere shore;
 "Sweet Lake!" she said, with faltering breath,
 "I ne'er shall see thee more!"

Then turning round her languid head,
 She look'd me in the face,
 And whisper'd, "When thy friend is dead,
 Remember this lone place"

Vainly I struggled at a smile,
 That did my fears betray,
 It seem'd that on our darling's sole
 Forboding darkness lay

My Mary's words were words of truth,
 None now behold the Maid,
 Amid the tears of age and youth,
 She in her grave was laid.

Long days, long nights, I ween, were past
 Ere ceased her funeral knell,
 But to the spot I went at last
 Where she had breathed "farewell!"

Methought, I saw the phantom stand
 Beside the peaceful wave;
 I felt the pressure of her hand—
 Then look'd towards her grave.

Fair, fair beneath the evening sky
 The quiet churchyard lay
 The tall pine-grove most solemnly
 Hung mute above her clay.

Dearly she loved their arching spread,
 Their music wild and sweet,
 And, as she wish'd on her deathbed,
 Was buried at their feet

Around her grave a beauteous fence
 Of wild-flowers shed their breath,
 Smiling like infant innocence
 Within the gloom of death.

Such flowers from bank of mountain brook
 At eve we used to bring,
 When every little mossy nook
 Betray'd returning Spring.

Oft had I fix'd the simple wreath
 Upon her virgin breast;
 But now such flowers as form'd it, breathe
 Around her bed of rest

Yet all within my silent soul,
 As the hush'd air, was calm,
 The natural tears that slowly stole,
 Assuaged my grief like balm

The air that seem'd so thick and dull
 For months unto my eye;
 Ah me! how bright and beautiful
 It floated on the sky!

A trance of high and solemn bliss
 From purest ether came,
 'Mid such a heavenly scene as this,
 Death is an empty name!

The memory of the past return'd
 Like music to my heart,—
 It seem'd that ceaselessly I mourn'd,
 When we were told to part.

"God's mercy," to myself I said,
 "To both our souls is given—
 To me, sojourning on earth's shade;
 To her—a Saint in heaven!"

John Wilson—Born 1788, Died 1854.

1429.—THE WIDOWED MOTHER.

Beside her babe, who sweetly slept,
 A widow'd mother sat and wept
 O'er years of love gone by;
 And as the sobb thick-gathering came,
 She murmur'd her dead husband's name
 'Mid that sad lullaby.

Well might that lullaby be sad,
 For not one single friend she had
 On this cold-hearted earth;
 The sea will not give back its prey—
 And they were wrapt in foreign clay
 Who gave the orphan birth.

Steadfastly as a star doth look
 Upon a little murmuring brook,
 She gazed upon the bosom
 And fair brow of her sleeping son—
 "O merciful Heaven! when I am gone
 There is this earthly blossom!"

While thus she sat—a sunbeam broke
 Into the room; the babe awoke,
 And from its cradle smiled!
 Ah me! what kindling smiles met there!
 I know not whether was more fair,
 The mother or her child!

With joy fresh-sprung from short alarms,
 The smiler stretch'd his rosy arms,
 And to her bosom leapt—
 All tears at once were swept away,
 And said a face as bright as day,—
 "Forgive me that I wept!"

Sufferings there are from nature sprung,
 Ear hath not heard, nor poet's tongue
 May venture to declare,
 But thus as Holy Writ is sure,
 "The griefs she bids us here endure
 She can herself repair!"

John Wilson — Born 1788, Died 1854.

1430—THUS STOOD HIS MIND.

Thus stood his mind, when round him came
 a cloud.

Slowly and heavily it came, a cloud
 Of ills we mention not, enough to say,
 'Twas cold, and dead, impenetrable gloom
 He saw its dark approach, and saw his hopes,
 One after one, put out, as nearer still
 It drew his soul, but fainted not at first,
 Fainted not soon He knew the lot of man
 Was trouble, and prepared to bear the worst;
 Endure whate'er should come, without a sigh
 Endure, and drink, even to the very dregs,
 The bitterest cup that Time could measure
 out,

And, having done, look up, and ask for more
 He call'd Philosophy, and with his heart
 Reason'd. He call'd Religion, too, but call'd
 Reluctantly, and therefore was not heard
 Ashamed to be o'ermatch'd by earthly woes,
 He sought, and sought with eye that dimm'd
 apace,

To find some avenue to light, some place
 On which to rest a hope, but sought in vain,
 Darker and darker still the darkness grew.
 At length he sank, and Disappointment
 stood

His only comforter, and mournfully
 Told all was pass'd. His interest in life,
 In being, ceased, and now he seem'd to feel,
 And shudder'd as he felt, his powers of mind
 Decaying in the spring-time of his day
 The vigorous weak became, the clear,
 obscure,

Memory gave up her charge, decision reel'd;
 And from her flight Fancy return'd, return'd
 Because she found no nourishment abroad.

The blue heavens wither'd, and the moon
 and sun,

And all the stars, and the green earth, and
 morn

And evening wither'd, and the eyes, and
 smiles,

And faces of all men and women, wither'd,
 Wither'd to him; and all the universe,
 Like something which had been, appear'd, but
 now

Was dead, and mouldering fast away. He
 tried

No more to hope, wish'd to forget his vow,
 Wish'd to forget his harp; then ceased to
 wish.

That was his last; enjoyment now was done.
 He had no hope, no wish, and scarce a fear.

Of being sensible, and sensible
 Of loss, he as some atom seem'd, which God
 Had made superfluous, and needed not
 To build creation with, but back again
 To nothing threw, and left it in the void,
 With everlasting sense that once it was

Oh! who can tell what days, what nights
 he spent,

Of tideless, waveless, sunless, shoreless woe!
 And who can tell how many, glorious once,
 To others and themselves of promise full,
 Conducted to this pass of human thought,
 This wilderness of intellectual death,
 Wasted, and pined, and vanish'd from the
 earth,

Leaving no vestige of memorial there!

Robert Pollok — Born 1799, Died 1827.

1431—HELL

Equipp'd and bent for heaven, I left yon
 world,

My native seat, which scarce your eye can
 reach,

Rolling around her central sun, far out
 On utmost verge of light: but first to see
 What lay beyond the visible creation,
 Strong curiosity my flight impell'd
 Long was my way, and strange. I pass'd the
 bounds

Which God doth set to light, and life, and
 love,

Where darkness meets with day—where order
 meets

Disorder, dreadful, waste, and wild, and
 down

The dark, eternal, uncreated night
 Ventur'd alone. Long, long on rapid wing
 I sail'd through empty, nameless regions vast,
 Where utter Nothing dwells, uniform'd and
 void.

There neither eye, nor ear, nor any sense
 Of being most acute, finds object; there
 For aught external still you search in vain.
 Try touch, or sight, or smell; try what you
 will,

You strangely find nought but yourself alone.
 But why should I in words attempt to tell

What that is like, which is and yet is not?
 Thus past, my path descending, led me still
 O'er unclaim'd continents of desert gloom
 Immense, where gravitation, shifting, turns
 The other way; and to some crowd, unknown,
 Infernal centre downwards weighs: and now,
 Far travell'd from the edge of darkness, far
 As from that glorious mount of God, to
 light's

Remotest limb, dire sights I saw, dire sounds
 I heard, and suddenly, before my eye
 A wall of fiery adamant sprung up,
 Wall, mountainous, tremendous, flaming high
 Above all flight of hope. I paused and
 look'd

And saw, where'er I look'd upon that mound,
Mad figures traced in fire, not motionless,
But imitating life. One I remark'd
Attentively, but how shall I describe
What nought resembles else my eye hath
seen?

Of worm or serpent kind it something look'd,
But monstrous, with a thousand snaky heads,
Eyes each with double orbs of glaring wrath;
And with as many tales, that twisted out
In horrid revolution, tipped with stings,
And all its mouths, that wide and darkly
gaped,

And breathed most poisonous breath, had each
a sting,

Fork'd, and long, and venomous, and sharp,
And in its writhings infinite, it grasp'd,
Malignantly, what seem'd a heart, swollen,
black,

And quivering with torture most intense;
And still the heart, with anguish throbbing
high,

Made effort to escape, but could not; for,
Howe'er it turn'd—and oft it vainly turn'd—
Those complicated foldings held it fast
And still the monstrous beast, with stung of
head

Or tail transpierced it, bleeding evermore
What thus could image, much I search'd to
know,

And while I stood and gazed, and wonder'd
long,

A voice, from whence I knew not, for no one
I saw, distinctly whisper'd in my ear
These words "This is the worm that never
dies"

Fast by the side of this unsightly thing
Another was portray'd, more hideous still,
Who sees it once, shall wish to see't no more.
For ever undecombed let it remain!
(Only this much I may or can unfold.
Far out it thrust a dart, that might have
made

The knees of terror quake, and on it hung,
Within the triple bars, a being, pierced
Through soul and body both. Of heavenly
make

Original the being seem'd, but fallen,
And worn and wasted with enormous woe.
And still around the everlasting lance
It writhed convulsed, and utter'd mimic
groans,

And tried and wish'd, and ever tried and
wish'd

To die—but could not die. Oh! horrid sight!
I trembling gazed, and listen'd, and heard
this voice

Approach my ear "This is eternal death"

Nor these alone upon that burning wall,
In horrible emblazony, were hewn'd
All shapes, all forms, all modes of wretched-
ness,

And agony, and grief, and desperate woe.

And prominent in characters of fire,
Where'er the eye could light, these words you
read:

"Who comes this way behold, and fear to
sin!"

Amazed I stood, and thought such imagery
Foretolden'd within a dangerous abode
But yet to see the worst, a wish arose.
For Virtue, by the holy seal of God
Accredited and stamp'd, immortal all,
And all invulnerable, fears no hurt
As easy as my wish, as rapidly,
I through the horrid rampart pass'd, un-
scathed

And unopposed, and poised on steady wing,
I hovering gazed. Eternal Justice! Sons
Of God! tell me, if you can tell, what then
I saw—what then I heard! Wide was the
place,

And deep as wide, and ruinous as deep.
Beneath, I saw a lake of burning fire,
With tempest torn'd perpetually, and still
The waves of fiery darkness' gainst the rocks
Of dark damnation broke, and music made
Of melancholy sort, and overhead
And all around, wind warr'd with wind, storm
howl'd

To storm, and lightning, fork'd-lightning
cross'd,

And thunder answer'd thunder,—muttering
sounds

Of sullen wrath, and far as sight could pierce,
Or down descend in caves of hopeless depth,
Through all that dungeon of unending fire,
I saw most miserable beings walk,
Burning continually, yet unconsumed,
For ever wailing, yet enduring still,
Dying perpetually, yet never dead.
Some wander'd lonely in the desert flames,
And some, in fell encounter, fiercely met,
With curses loud and blasphemous, that
made

The cheek of darkness pale; and as they
fought

And cursed, and gnash'd their teeth, and
wish'd to die,

Their hollow eyes did utter streams of woe.
And there were groans that ended not, and
sighs

That always sigh'd, and tears that ever wept,
And ever fell, but not in Mercy's sight
And Sorrow, and Repentance, and Despair
Among them walk'd; and to their thirst
lips

Presented frequent cups of burning gall.
And as I listen'd, I heard these beings curse
Almighty God, and curse the Lamb, and
curse

The earth, the resurrection morn, and seek,
And ever vainly seek, for utter death!
And to their everlasting anguish still,
The thunders from above responding spoke
These words, which, through the caverns of
perdition

Forlornly echoing, fell on every ear.

"Ye knew your duty, but ye did it not"

And back again recoil'd a deeper groan:
A deeper groan! oh, what a groan was that!
I waited not, but swift on speediest wing,

With unaccustom'd thoughts conversing, back
Retraced my venturous path from dark to
light.

Robert Pollok.—Born 1799, Died 1827.

1432.—A SCENE OF EARLY LOVE.

It was an eve of autumn's holiest mood;
The corn-fields, bathed in Cynthia's silver
light,
Stood ready for the reaper's gathering hand,
And all the winds slept soundly. Nature
seem'd,

In silent contemplation, to adore
Its Maker Now and then, the aged leaf
Fell from its fellows, rustling to the ground,
And, as it fell, bade man think on his end
On vale and lake, on wood and mountain
high,

With pensive wing outspread, sat heavenly
Thought

Conversing with itself. Vesper look'd forth
From out her western hermitage, and smiled,
And up the east, unclouded, rode the moon,
With all her stars, gazing on earth intense,
As if she saw some wonder walking there

Such was the night, so lovely, still, serene,
When, by a hermit thorn that on the hill
Had seen a hundred flowery ages pass,
A damsel kneel'd, to offer up her prayer—
Her prayer nightly offer'd, nightly heard
This ancient thorn had been the meeting-
place

Of love, before his country's voice had call'd
The ardent youth to fields of honour, far
Beyond the wave; and hither now repair'd,
Nightly, the maid, by God's all-seeing eye
Seen only, while she sought this boon alone—
Her lover's safety and his quick return.

In holy humble attitude she kneel'd,
And to her bosom, fair as moonbeam, press'd
One hand, the other lifted up to heaven
Her eye, upturn'd, bright as the star of
morn,

As violet meek, excessive ardour stream'd,
Wafting away her earnest heart to God
Her voice, scarce utter'd, soft as zephyr sighs
On morning lily's cheek, though soft and low,
Yet heard in heaven, heard at the mercy-seat.
A tear-drop wander'd on her lovely face;
It was a tear of faith and holy fear,
Pure as the drops that hang at dawning time,
On yonder willows, by the stream of life.
On her the moon look'd steadfastly, the stars,
That circle nightly round the eternal throne,
Glanced down, well pleased, and everlasting
love

Gave gracious audience to her prayers sincere

O had her lover seen her thus alone,
Thus holy, wrestling thus, and all for him!
Nor did he not; for oftentimes Providence,
With unexpected joy, the fervent prayer
Of faith surprised. Return'd from long delay

With glory crown'd of righteous actions won'
The sacred thorn, to memory dear, first
sought

The youth, and found it at the happy hour,
Just when the damsel kneel'd herself to pray.
Wrapp'd in devotion, plodding with her (rod,
She saw him not, heard not his foot approach.
All holy images seem'd too impure
To emblem her he saw A seraph kneel'd,
Beseeching for his ward, before the throne,
Seem'd fittest, pleased him best Sweet was
the thought!

But sweeter still the kind remembrance came,
That she was flesh and blood, form'd for him-
self,

The plighted partner of his future life
And as they met, embraced, and sat, em-
bower'd

In woody chambers of the starry night,
Spirits of love about them minister'd,
And God, approving, bless'd the holy joy!

Robert Pollok.—Born 1799, Died 1827.

1433.—THE DEATH OF THE YOUNG MOTHER.

Our sighs were numerous, and profuse our
tears,

For she we lost was lovely, and we loved
Her much Fresh in her memory, as fresh
As yesterday, is yet the day she died
It was an April day, and blithely all
The youth of nature leap'd beneath the sun,
And promised glorious manhood, and our
hearts

Were glad, and round them danced the light-
some blood,

In healthy merriment, when tidings came
A child was born, and tidings came again,
That she who gave it birth was sick to death:
So swift trode sorrow on the heels of joy!

We gather'd round her bed, and bent our
knees

In fervent supplication to the Throne
Of Mercy, and perfumed our prayers with
sighs

Sincere, and penitential tears, and looks
Of self-abatement, but we sought to stay
An angel on the earth, a spirit ripe
For heaven; and Mercy, in her love, refused:
Most merciful, as oft, when seeming least!
Most gracious, when she seem'd the most to
frown!

The room I well remember and the bed
On which she lay, and all the faces, too,
That crowded dark and mournfully around.
Her father there and mother, bending stood;
And down their aged cheeks fell many drops
Of bitterness. Her husband, too, was there,
And brothers, and they wept; her sisters, too,
Did weep, and sorrow comfortless; and I,
Too, wept, though not to weeping given; and
all

Within the house was dolorous and sad.
 'Tis I remember well ; but better still
 I do remember, and will ne'er forget,
 The dying eye ! That eye alone was bright,
 And brighter grow as nearer death approach'd :
 As I have seen the gentle little flower
 Look fairest in the silver beam which fell
 Reflected from the thunder-cloud that soon
 Came down, and o'er the desert scatter'd far
 And wide its loveliness She made a sign
 To bring her babe, 'twas brought, and by her
 placed ;

She look'd upon its face, that neither smiled,
 Nor wept, nor know who gazed upon't, and
 lead

Her hand upon its little breast, and sought
 For it, with look that seem'd to penetrate
 The heavens, unutterable blessings, such
 As God to dying parents only granted,
 For infants left behind them in the world.
 " God keep my child ! " we heard her say, and
 heard

No more. The Angel of the Covenant
 Was come, and, faithful to his promise, stood
 Prepared to walk with her through death's
 dark vale

And now her eyes grew bright, and brighter
 still,

Too bright for ours to look upon, suffused
 With many tears, and closed without a cloud
 They set as sets the morning star, which goes
 Not down behind the darkon'd west, nor hides
 Obscured among the tempest of the sky,
 But melts away into the light of heaven.

Robert Pollok.—Born 1799, Died 1827.

1434.—FRIENDSHIP.

Not unremember'd is the hour when friends
 Met Friends, but few on earth, and there-
 fore dear,

Sought oft, and sought almost as oft in vain ;
 Yet always sought, so native to the heart,
 So much desired and coveted by all.

Nor wonder those—thou wonderest not, nor
 need'st.

Much beautiful, and excellent, and fair,
 Than face of faithful friend, fairest when
 seen

In darkest day ; and many sounds were sweet,
 Most ravishing and pleasant to the ear ;
 But sweeter none than voice of faithful friend,
 Sweet always, sweetest heard in loudest
 storm.

Some I remember, and will ne'er forget ;
 My early friends, friends of my civil day ;
 Friends in my mirth, friends in my misery
 too ;

Friends given by God in mercy and in love ;
 My counsellors, my comforters, and guides ;
 My joy in grief, my second bliss in joy,
 Companions of my young desires, in doubt,
 My oracles, my wings in high pursuit.
 O, I remember, and will ne'er forget

Our meeting spots, our chosen sacred hours,
 Our burning words that utter'd all the soul,
 Our faces beaming with unearthly love ;
 Sorrow with sorrow sighing, hope with hope
 Exulting, heart embracing, heart entire.
 As birds of social feather helping each
 His fellow's flight, we soar'd into the skies,
 And cast the clouds beneath our feet, and
 earth,

With all her tardy leaden-footed cares,
 And talk'd the speech, and ate the food of
 heaven !

Those I remember, these selectest men,
 And would their names record, but what
 avails

My mention of their names ? Before the
 throne

They stand illustrious 'mong the loudest harps,
 And will receive thee glad, my friend and
 theirs—

For all are friends in heaven, all faithful
 friends ;

And many friendships in the days of time
 Begun, are lasting here, and growing still ;
 So grows ours evermore, both theirs and mine.
 Nor is the hour of lonely walk forgot

In the wide desert, where the view was large.
 Pleasant were many scenes, but most to me
 The solitude of vast extent, untouch'd

By hand of heart, where nature sow'd herself,
 And reap'd her crops, whose garments were
 the clouds,

Whose minstrels brooks ; whose lamps the
 moon and stars,

Whose organ-choir the voice of many waters,
 Whose banquets morning dews ; whose heroes
 storms ;

Whose warriors mighty winds ; whose lovers
 flowers,

Whose orators the thunderbolts of God ;
 Whose palaces the everlasting hills,
 Whose ceiling heaven's unfathomable blue ;
 And from whose rocky turrets battled high
 Prospect immense spread out on all sides
 round,

Lost now beneath the welkin and the main,
 Now wall'd with hills that slept above the
 storm.

Most fit was such a place for musing men,
 Happiest sometimes when musing without
 aim

It was, indeed, a wondrous sort of bliss
 The lonely bard enjoy'd when forth he walk'd,
 Unpurposed, stood, and knew not why ; sat
 down,

And knew not where, arose, and knew not
 when ;

Had eyes, and saw not, ears, and nothing
 heard,

And sought—sought neither heaven nor earth
 —sought nought,

Nor meant to think, but ran meantime through
 vast

Of visionary things, fairer than aught
 That was ; and saw the distant tops of
 thoughts,

Which men of common stature never saw,
 Greater than aught that largest worlds could
 hold,
 Or give idea of, to those who read
 He enter'd into Nature's holy place,
 Her inner chamber, and behold her face
 Unveiled; and heard unutterable things,
 And incommunicable visions saw,
 Things then unutterable, and visions then
 Of incommunicable glory bright,
 But by the lips of after-ages form'd
 To words, or by their pencil pictured forth,
 Who, entering farther in, behold again,
 And heard unspeakable and marvellous things,
 Which other ages in their turn reveal'd,
 And left to others greater wonders still

Robert Pollok.—Born 1799, Died 1827.

1435.—HAPPINESS.

Whether in crowds or solitudes, in streets
 Or shady groves, dwelt Happiness, it seems
 In vain to ask, her nature makes it vain,
 Though poets much, and hermits, talk'd and
 sung
 Of brooks and crystal founts, and weeping
 dews,
 And myrtle bowers, and solitary vales,
 And with the nymph made assignations there,
 And woo'd her with the love-sick oaten reed,
 And sages too, although less positive,
 Advised their sons to court her in the shade.
 Delirious babble all! Was happiness,
 Was self-approving, God approving joy,
 In drops of dew, however pure? in gales,
 However sweet? in walls, however clear?
 Or groves, however thick with verdant shade?
 True, these were of themselves exceeding
 fair,
 How fair at morn and even! worthy the walk
 Of loftest mind, and gave, when all within
 Was right, a feast of overflowing bliss,
 But were the occasion, not the cause of joy
 They waked the native fountains of the soul
 Which slept before, and stirr'd the holy
 tides
 Of feeling up, giving the heart to drink
 From its own treasures draughts of perfect
 sweet
 The Christian faith, which better knew the
 heart
 Of man, him thither sent for peace, and thus
 Declared. Who finds it, let him find it there;
 Who finds it not, for ever let him seek
 In vain; 'tis God's most holy, changeless will
 True Happiness had no localities,
 No tones provincial, no peculiar garb
 Where Duty went, she went, with Justice
 went,
 And went with Meekness, Charity, and Love.
 Where'er a tear was dried, a wounded heart
 Bound up, a bruised spirit with the dew
 Of sympathy anointed, or a pang

Of honest suffering soothed, or injury
 Repeated oft, as oft by love forgiven,
 Where'er an evil passion was subdued,
 Or Virtue's feeble embers fann'd, where'er
 A sin was heartily abjured and left;
 Where'er a pious act was done, or breathed
 A pious prayer, or wish'd a pious wish;
 There was a high and holy place, a spot
 Of sacred light, a most religious fame,
 Where Happiness, descending, sat and smiled.
 But there apart, in sacred memory lives
 The morn of life, first morn of endless days,
 Most joyful morn! Nor yet for nought the
 joy

A being of eternal date commenced,
 A young immortal then was born! And who
 Shall tell what strange variety of bliss
 Burst on the infant soul, when first it look'd
 Abroad on God's creation fair, and saw
 The glorious earth and glorious heaven, and
 face

Of man sublime, and saw all now, and felt
 All new! when thought awoke, thought never
 more
 To sleep! when first it saw, heard, reason'd,
 will'd,
 And triumph'd in the warmth of conscious
 life!

Nor happy only, but the cause of joy,
 Which those who never tasted always mourn'd.
 What tongue!—no tongue shall tell what
 bliss o'erflow'd
 The mother's tender heart while round her
 hung

The offspring of her love, and hush'd her name
 As living jewels dropp'd unstain'd from
 heaven,

That made her fairer far, and sweeter seem
 Than every ornament of courtlier hue!
 And who hath not been rivetted, as she
 pass'd

With all her playful band of little ones,
 Like Luna with her daughters of the sky,
 Walking in matron majesty and grace?
 All who had hearts here pleasure found: and
 oft

Have I, when tired with heavy task, for tasks
 Were heavy in the world below, relax'd
 My weary thoughts among their guileless
 sports,

And led them by their little hands a-field,
 And watch them run and crop the tempting
 flower—

Which oft, unask'd, they brought me, and
 bestow'd

With smiling face, that waited for a look
 Of praise—and answer'd curious questions,
 put

In much simplicity, but all to solve;
 And heard their observations strange and
 new;

And settled while their little quarrels, soon
 Ending in peace, and soon forgot in love.
 And still I look'd upon their loveliness,
 And sought through nature for similitudes
 Of perfect beauty, innocence, and bliss,

And fairest imagery around me throng'd,
 Dewdrops at day-spring on a seraph's locks,
 Roses that bathe about the woe of life,
 Young Loves, young Hopes, dancing on
 morning's cheek,
 Gems leaping in the coronet of Love!
 So beautiful, so full of life, they seem'd
 As made entire of beams of angels' eyes.
 Gay, guleless, sportive, lovely little things!
 Playing around the den of sorrow, clad
 In smiles, believing in their fairy hopes,
 And thinking man and woman true! all joy,
 Happy all day, and happy all the night!

Robert Pollok.—Born 1799, Died 1827.

1436.—THE HOMES OF ENGLAND.

The stately Homes of England,
 How beautiful they stand!
 Amidst their tall ancestral trees,
 O'er all the pleasant land.
 The deer across their greensward bound
 Through shade and sunny gleam,
 And the swan glides past them with the sound
 Of some rejoicing stream.

The merry Homes of England!
 Around their hearths by night,
 What gladsome looks of household love
 Meet in the ruddy light!
 There woman's voice flows forth in song,
 Or childhood's tale is told,
 Or lips move tunelessly along
 Some glorious page of old.

The blessed Homes of England!
 How softly on their bowers
 Is laid the holy quietness
 That breathes from Sabbath-hours!
 Solemn, yet sweet, the church-bell's chime
 Floats through their woods at morn;
 All other sounds, in that still time,
 Of breeze and leaf are born.

The cottage Homes of England!
 By thousands on her plains,
 They are smiling o'er the silvery brooks,
 And round the hamlet-fanes.
 Through glowing orchards forth they peep,
 Each from its nook of leaves,
 And fearless there the lowly sleep,
 As the bird beneath their eaves.

The free, fair Homes of England!
 Long, long, in hut and hall,
 May hearts of native proof be rear'd
 To guard each hallow'd wall!
 And groen for ever be the groves,
 And bright the flowery sod,
 Where first the child's glad spirit loves
 Its country and its God!

Mrs. Hemans.—Born 1793, Died 1835.

1437.—THE TREASURES OF THE DEEP.

What hidest thou in thy treasure-caves and
 cells,
 Thou hollow-sounding and mysterious main?
 Pale glistening pearls, and rainbow-colour'd
 shells,
 Bright things which gleam unreck'd of and
 in vain.
 Keep, keep thy riches, melancholy sea!
 We ask not such from thee.

Yet more, the depths have more! What
 wealth untold,
 Far down, and shining through their still-
 ness, lies!
 Thou hast the starry gems, the burning gold,
 Won from ten thousand royal Argosies.
 Sweep o'er thy spoils, thou wild and wrathful
 man!

Earth claims not these again!

Yet more, the depths have more! Thy waves
 have roll'd
 Above the cities of a world gone by!
 Sand hath fill'd up the palaces of old,
 Sea-wood o'ergrown the halls of revelry!
 Dash o'er them, Ocean! in thy scornful play,
 Man yields them to decay!

Yet more! the billows and the depths have
 more!
 High hearts and brave are gather'd to thy
 breast!
 They hear not now the booming waters roar—
 The battle-thunders will not break their
 rest.
 Keep thy red gold and gems, thou stormy
 grave!

Give back the true and brave!

Give back the lost and lovely! Those for
 whom
 The place was kept at board and hearth so
 long,
 The prayer went up through midnight's breath-
 less gloom,
 And the vain yearning woke 'midst festal
 song!
 Hold fast thy burned isles, thy towers o'er-
 thrown—

But all is not thine own!

To thee the love of woman hath gone down;
 Dark flow thy tides o'er manhood's noble
 lead,
 O'er youth's bright locks, and beauty's flowery
 crown!
 Yet must thou hear a voice—Restore the
 Dead!
 Earth shall reclaim her precious things from
 thee!—

Restore the Dead, thou Sea!

Mrs. Hemans.—Born 1793, Died 1835.

1438—THE VOICE OF SPRING.

I come, I come! ye have call'd me long,
I come o'er the mountains with light and
song,
Ye may trace my step o'er the wakening
earth,
By the winds which tell of the violet's birth,
By the primrose stars in the shadowy grass,
By the green leaves opening as I pass.

I have breathed on the South, and the chest-
nut-flowers
By thousands have burst from the forest-
bowers.
And the ancient graves, and the fallen fanes,
Are veil'd with wreaths on Italian plains.
But it is not for me, in my hour of bloom,
To speak of the ruin or the tomb!

I have pass'd o'er the hills of the stormy
North,
And the larch has hung all his tassels forth,
The fisher is out on the sunny sea,
And the reindeer bounds through the pasture
free,
And the pine has a fringe of softer green,
And the moss looks bright where my step has
been.

I have sent through the wood-paths a gentle
sigh,
And call'd out each voice of the deep-blue sky,
From the night bird's lay through the starry
time,
In the groves of the soft Hesperian chime,
To the swan's wild note by the Icelandic lakes,
When the dark fir-bough into verdure breaks.

From the streams and founts I have loosed
the chain,
They are sweeping on to the silvery main,
They are flashing down from the mountain-
brows,
They are flinging spray on the forest-boughs,
They are bursting fresh from their merry
caves,
And the earth resounds with the joy of waves.

Come forth, O ye children of gladness, come!
Where the violets he may now be your home.
Ye of the rose-cheek and dew-bright eye,
And the bounding footstep, to meet me fly,
With the lyre, and the wreath, and the joyous
lay,
Come forth to the sunshine, I may not stay.

Away from the dwellings of careworn men,
The waters are sparkling in wood and glen,
Away from the chamber and dusky hearth,
The young leaves are dancing in breezy mirth;
Their light stems thrill to the wild-wood
strains,
And Youth is abroad in my green domains.

The summer is hastening, on soft winds borne,
Ye may press the grape, ye may bind the
corn,

For me I depart to a brighter shore—
Ye are mark'd by care, ye are mine no more
I go where the loved who have left you dwell,
And the flowers are not Death's—fare ye well,
farewell!

Mrs. Hemans.—Born 1793, Died 1835.

1439.—THE GRAVES OF A HOUSEHOLD.

They grow in beauty, side by side,
They fill'd one home with glee;
Their graves are sever'd, far and wide,
By mount, and stream, and sea.

The same fond mother bent at night
O'er each fair sleeping brow;
She had each folded flower in sight—
Where are those dreamers now?

One, 'midst the forest of the west,
By a dark stream is laid—
The Indian knows his place of rest,
Far in the cedar shade.

The sea, the blue lone sea, hath one,
He lies where pearls he deep;
He was the loved of all, yet none
O'er his low bed may weep.

One sleeps where southern vines are dress'd
Above the noble slain
He wrapt his colours round his breast,
On a blood-red field of Spain.

And one—o'er her the myrtle showers
Its leaves, by soft winds fann'd,
She faded 'midst Italian flowers—
The last of that bright band.

And parted thus they rest, who play'd
Beneath the same green tree;
Whose voices mingled as they pray'd
Around one parent knee!

They that with smiles lit up the hall,
And cheer'd with song the hearth—
Alas! for love, if thou wert all,
And nought beyond, on earth!

Mrs. Hemans.—Born 1793, Died 1835.

1440.—MARGUERITE OF FRANCE.

The Moslem spears were gleaming
Round Damietta's towers,
Though a Christian banner from her wall
Waved free its lily-flowers.
Ay, proudly did the banner wave,
As queen of earth and air;
But faint hearts throb'd beneath its folds
In anguish and despair.

Deep, deep in Paynim dungeon
 Their kingly chieftain lay,
 And low on many an eastern field
 Their knighthood's best array.
 'Twas mournful when at feasts they met,
 The wine-cup round to send;
 For each that touch'd it silently
 Then miss'd a gallant friend!

And mournful was their vigil
 On the beleaguer'd wall,
 And dark their slumber, dark with dreams
 Of slow defeat and fall.
 Yet a few hearts of chivalry
 Rose high to breast the storm,
 And one—of all the loftiest there—
 Thrill'd in a woman's form

A woman meekly bonding
 O'er the slumber of her child,
 With her soft, sad eyes of weeping love,
 As the Virgin Mother's mild.
 Oh! roughly cradled was thy babe,
 'Midst the clash of spear and lance,
 And a strange, wild bower was thine, young
 queen!
 Fair Marguerite of France!

A dark and vaulted chamber,
 Like a scene for wizard-spell,
 Deep in the Saracenic gloom
 Of the warrior citadel,
 And there 'midst arms the couch was spread,
 And with banners curtain'd o'er,
 For the daughter of the minstrel-land
 The gay Provençal shore!

For the bright queen of St Louis,
 The star of court and hall!
 But the deep strength of the gentle heart
 Wakes to the tempest's call!
 Her lord was in the Paynim's hold,
 His soul with grief oppress'd,
 Yet calmly lay the desolate,
 With her young babe on her breast!

There were voices in the city,
 Voices of wrath and fear—
 "The walls grow weak, the strife is vain—
 We will not perish here!
 Yield! yield! and let the Crescent gleam
 O'er tower and bastion high!
 Our distant homes are beautiful—
 We stay not here to die!"

They bore those fearful tidings
 To the sad queen where she lay—
 They told a tale of wavering hearts,
 Of treason and dismay.
 The blood rush'd through her pearly cheek,
 The sparkle to her eye—
 "Now call me hither those recreant knights
 From the bands of Italy!"

Then through the vaulted chambers
 Stern iron footsteps rang,
 And heavily the sounding floor
 Gave back the sabre's clang.

They stood around her—steel-clad men,
 Molded for storm and fight,
 But they quail'd before the loftier soul
 In that pale aspect bright

Yes! as before the falcon shrinks
 The bird of meaner wing,
 So shrank they from the imperial glance
 Of her—that fragile thing!
 And her flute-like voice rose clear and high
 Through the din of arms around—
 Sweet, and yet stirring to the soul,
 As a silver clarion's sound.

"The honour of the Lily
 Is in your hands to keep,
 And the banner of the Cross, for Him
 Who died on Calvary's steep.
 And the city which for Christian prayer
 Hath heard the holy bell—
 And is it those your hearts would yield
 To the godless infidel?"

Then bring me here a breastplate
 And a helm, before ye fly,
 And I will guard my woman's form,
 And on the ramparts die!
 And the boy whom I have borne for woe,
 But never for disgrace,
 Shall go within mine arms to death
 Meet for his royal race

Look on him as he slumbers
 In the shadow of the lance!
 Then go, and with the Cross forsake
 The princely babe of France!
 But toll your homes ye left one heart
 To perish undefiled,
 A woman, and a queen, to guard
 Her honour and her child!"

Before her words they thrill'd, like leaves
 When winds are in the wood;
 And a deepening murmur told of men
 Roused to a loftier mood,
 And her babe awoke to flashing swords,
 Unsheathed in many a hand,
 As they gather'd round the helpless One,
 Again a noble band!

"We are thy warriors, lady!
 True to the Cross and thee,
 The spirit of thy kindling words
 On every sword shall be!
 Rest, with thy fair child on thy breast!
 Rest—we will guard thee well!
 St. Denis for the Lily-flower
 And the Christian citadel!"

Mrs. Hemans.—Born 1793, Died 1835.

1141.—BRING FLOWERS.

Bring flowers, young flowers, for the festal
 board,
 To wreath the cup ere the wine is pour'd!

Bring flowers! they are springing in wood and vale
 Their breath floats out on the southern gale,
 And the touch of the sunbeam hath waked the rose,
 To deck the hall where the bright wine flows
 Bring flowers to strew in the conqueror's path!
 He hath shaken thrones with his stormy wrath.
 He comes with the spoils of nations back,
 The vines he crush'd in his chariot's track,
 The turf looks red where he won the day.
 Bring flowers to die in the conqueror's way!

Bring flowers to the captive's lonely cell!
 They have tales of the joyous woods to tell—
 Of the free blue streams, and the glowing sky,
 And the bright world shut from his languid eye;
 They will bear him a thought of the sunny hours,
 And the dream of his youth. Bring him flowers, wild flowers!

Bring flowers, fresh flowers, for the bride to wear!
 They were born to blush in her shining hair
 She is leaving the home of her childhood's mirth,
 She hath bid farewell to her father's hearth,
 Her place is now by another's side.
 Bring flowers for the locks of the fair young bride!

Bring flowers, pale flowers, o'er the bier to shed,
 A crown for the brow of the early dead!
 For this through its leaves hath the white rose burst,
 For this in the woods was the violet nursed!
 Though they smile in vain for what once was ours,
 They are love's last gift. Bring ye flowers, pale flowers!

Bring flowers to the shrine where we kneel in prayer—
 They are nature's offering, their place is there!
 They speak of hope to the fainting heart,
 With a voice of promise they come and part,
 They sleep in dust through the wintry hours,
 They break forth in glory. Bring flowers, bright flowers!

Mrs. Hemans.—Born 1793, Died 1835.

1442.—CASABIANCA.

The boy stood on the burning deck,
 Whence all but he had fled;
 The flame that lit the battle's wreck
 Shone round him o'er the dead.

Yet beautiful and bright he stood,
 As born to rule the storm;
 A creature of heroic blood,
 A brave though childlike form.

The flames roll'd on—he would not go
 Without his father's word;
 That father, faint in death below,
 His voice no longer heard

He call'd aloud—"Say, father, say
 If yet my task is done!"
 He knew not that the chieftain lay
 Unconscious of his son.

"Speak, father!" once again he cried,
 "If I may yet be gone!"
 And but the booming shots replied,
 And fast the flames roll'd on.

Upon his brow he felt their breath,
 And in his waving hair,
 And look'd from that lone post of death
 In still yet brave despair.

And shouted but once more aloud,
 "My father, must I stay?"
 While o'er him fast, through sail and shroud,
 The wreathing fires made way.

They wrapp'd the ship in splendour wild,
 They caught the flag on high,
 And stream'd above the gallant child,
 Like banners in the sky.

There came a burst of thunder-sound—
 The boy!—oh, where was he?
 Ask of the winds, that far around
 With fragments strew'd the sea!—

With mast, and helm, and pennon fair,
 That well had borne their part;
 But the noblest thing that perish'd there
 Was that young faithful heart.

Mrs. Hemans.—Born 1793, Died 1835.

1443.—THE HOUR OF PRAYER.

Child, amidst the flowers at play,
 While the red light fades away;
 Mother, with thine earnest eye,
 Ever following silently;
 Father, by the broeze of eve
 Call'd thy harvest-work to leave—
 Pray ere yet the dark hours be,
 Lift the heart and bend the knee.

Traveller, in the stranger's land,
 Far from thine own household band;
 Mourner, haunted by the tone
 Of a voice from this world gone;
 Captive, in whose narrow cell
 Sunshine hath not leave to dwell;
 Sailor, on the darkening sea—
 Lift the heart and bend the knee.

Warrior that, from battle won,
Breathest now at set of sun;
Woman, o'er the lowly slain,
Weeping on his burial-place;
Ye that triumph, ye that sigh,
Kindred by one holy tie,
Heaven's first star alike ye see—
Lift the heart and bend the knee.

Mrs. Hemans.—Born 1793, Died 1835.

1444.—PASSING AWAY.

It is written on the rose,
In its glory's full array;
Read what those buds disclose—
"Passing away."

It is written on the skies
Of the soft blue summer day;
It is traced on sunset's dyes—
"Passing away."

It is written on the trees,
As their young leaves glistening play,
And on brighter things than these—
"Passing away."

It is written on the brow,
Where the spirit's ardent ray
Laves, burns, and triumphs now—
"Passing away."

It is written on the heart,
Alas! that there Decay
Should claim from Love a part—
"Passing away."

Friends! friends!—oh! shall we meet
In a land of purer day,
Where lovely things and sweet
Pass not away?

Shall we know each other's eyes,
And the thoughts that in them lay
When we mingled sympathies
"Passing away?"

Oh! if this may be so,
Speed, speed, thou closing day!
How blest from earth's vain show
To pass away!

Mrs. Hemans.—Born 1793, Died 1835.

1445.—THE BETTER LAND.

I hear thee speak of the better land,
Thou call'st its children a happy band;
Mother! oh, where is that radiant shore?
Shall we not seek it, and weep no more?
Is it where the flower of the orange blows,
And the fire-flies glance through the myrtle
boughs?

Not there, not there, my child.

Is it where the feathery palm-trees rise,
And the date grows ripe under sunny skies?
Or 'midst the green islands of glittering seas,
Where fragrant forests perfume the breeze,
And strange bright birds on their starry
wings

Bear the rich hues of all glorious things?
Not there, not there, my child.

Is it far away in some region old,
Where the rivers wander o'er sands of gold?
Where the burning rays of the ruby shine,
And the diamond lights up the secret mine,
And the pearl gleams forth from the coral
strand—

Is it there, sweet mother, that better land?
Not there, not there, my child.

Eye hath not seen it, my gentle boy,
Ear hath not heard its deep songs of joy;
Dreams cannot picture a world so fair,
Sorrow and death may not enter there;
Time doth not breathe on its fadeless bloom;
For beyond the clouds, and beyond the tomb,
It is there; it is there, my child.

Mrs. Hemans.—Born 1793, Died 1835.

1446.—A FATHER READING THE BIBLE.

'Twas early day, and sunlight stream'd
Soft through a quiet room,
That hush'd, but not forsaken, seem'd,
Still, but with nought of gloom.
For there, serene in happy age,
Whose hope is from above,
A Father communed with the page
Of Heaven's recorded love.

Pure fell the beam, and meekly bright,
On his gray holy hair,
And touch'd the page with tenderest light,
As if its shrine were there!
But oh! that patriarch's aspect shone
With something lovelier far—
A radiance all the spirit's own,
Caught not from sun or star.

Some word of life e'en then had met
His calm benignant eye,
Some ancient promise, breathing yet
Of Immortality!
Some martyr's prayer, wherein the glow
Of quenchless faith survives
While every feature said—"I know
That my Redeemer lives!"

And silent stood his children by,
Hushing their very breath,
Before the solemn sanctity
Of thoughts o'er-sweeping death.
Silent—yet did not each young breast
With love and reverence melt!

Oh ! blest be those fair girls, and blest
That home where God is felt !

Mrs. Hemans.—Born 1793, Died 1835

1447.—TO A FAMILY BIBLE.

What household thoughts around thee, as
their shrine,
Cling reverently ?—of anxious looks be-
guled,
My mother's eyes, upon thy page divine,
Each day were bent—her accents gravely
mild,
Breathed out thy love whilst I, a dreamy
child,
Wander'd on breeze-like fancies' oft away,
To some lone tuft of gleaming spring-flowers
wild,
Some fresh-discover'd nook for woodland
play,
Some secret nest yet would the solemn
Word
At times, with kindlings of young wonder
heard,
Fall on my waken'd spirit, there to be
A seed not lost,—for which, in darker
years,
O Book of Heaven ! I pour, with grateful
tears,
Heart blessings on the holy dead and thee !

Mrs. Hemans.—Born 1793, Died 1835.

1448.—THE CHILD'S FIRST GRIEF.

"Oh ! call my Brother back to me !
I cannot play alone,
The summer comes with flower and bee—
Where is my Brother gone ?
The butterfly is glancing bright
Across the sunbeam's track,
I care not now to chase its flight—
Oh ! call my Brother back !
The flowers run wild—the flowers we sow'd
Around our garden tree,
Our vine is drooping with its load—
Oh ! call him back to me !"
"He could not hear thy voice, fair child,
He may not come to thee,
The face that once like spring-time smiled
On earth no more thou'lt see.
A rose's brief bright life of joy,
Such unto him was given,
Go—thou must play alone, my boy !
Thy Brother is in heaven !"
"And has he left his birds and flowers,
And must I call in vain ?
And, through the long, long summer hours,
Will he not come again ?

And by the brook, and in the glade,
Are all our wanderings o'er ?
Oh ! while my Brother with me play'd,
Would I had loved him more."

Mrs. Hemans.—Born 1793, Died 1835.

1449.—WILLOW SONG.

Willow ! in thy breezy moan
I can hear a deeper tone,
Through thy leaves come whispering low
Faint sweet sounds of long ago—
Willow, sighing willow !
Many a mournful tale of old
Heart-sick Love to thee hath told,
Gathering from thy golden bough
Leaves to cool his burning brow—
Willow, sighing willow !
Many a swan-like song to thee
Hath been sung, thou gentle tree ;
Many a lute its last lament
Down thy moonlight stream hath sent—
Willow, sighing willow !
Therefore, wave and murmur on,
Sigh for sweet affections gone,
And for tuneful voices fled,
And for Love, whose heart hath bled,
Ever, willow, willow !

Mrs. Hemans.—Born 1793, Died 1835.

1450.—THE WANDERING WIND.

The Wind, the wandering Wind
Of the golden summer even—
Whence is the thrilling music
Of its tones amongst the leaves ?
Oh ! is it from the waters,
Or from the long, tall grass ?
Or is it from the hollow rocks
Through which its breathings pass ?
Or is it from the voices
Of all in one combined,
That it wins the tone of mastery ?
The Wind, the wandering Wind !
No, no ! the strange, sweet accents
That with it come and go,
They are not from the oaks,
Nor the fir-trees whispering low.
They are not of the waters,
Nor of the cavern'd hill ;
'Tis the human love within us
That gives them power to thrill :
They touch the links of memory
Around our spirits twined,
And we start, and weep, and tremble,
To the Wind, the wandering Wind !

Mrs. Hemans.—Born 1793, Died 1835.

1451.—THE LANDING OF THE PILGRIM
FATHERS IN NEW ENGLAND.

The breaking waves dash'd high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches toss'd,

And the heavy night hung dark,
The hills and waters o'er,
When a band of exiles moor'd their bark
On the wild New-England shore.

Not as the conqueror comes,
They, the true-hearted, came,
Not with the roll of the stirring drums,
And the trumpet that sings of fame;

Not as the flying come,
In silence and in fear —
They shook the depths of the desert gloom
With their hymns of lofty cheer

Amidst the storm they sang,
And the stars heard, and the sea,
And the sounding aisles of the dim woods
rang
To the anthem of the free'

The ocean eagle soar'd
From his nest by the white wave's foam,
And the rocking pines of the forest roar'd—
Thus was their welcome home'

There were men with hoary hair
Amidst that pilgrim band
Why had they come to wither there,
Away from their childhood's land?

There was woman's fearless eye,
Lit by her deep love's truth,
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?—
They sought a faith's pure shrine!

Ay, call it holy ground,
The soil where first they trod.
They have left unstain'd what there they
found—
Freedom to worship God.

Mrs. Hemans — Born 1793, Died 1835.

1452.—THE ADOPTED CHILD.

"Why wouldst thou leave me, O gentle
child?
Thy home on the mountain is bleak and wild—
A straw-roof'd cabin, with lowly wall,
Mine is a fair and pillar'd hall,
Where many an image of marble gleams,
And the sunshine of pictures for ever streams"

"Oh! green is the turf where my brothers
play,
Through the long bright hours of the sum-
mer's day,
They find the red cup-moss where they climb,
And they chase the bee o'er the scented
thyme,
And the rocks where the heath-flower blooms
they know
Lady, kind lady! O, let me go."

"Content thee, boy! in my bower to dwell;
Here are sweet sounds which thou lovest
well
Flutes on the air in the stilly noon,
Harps which the wandering breezes tune,
And the silvery wood-note of many a bird
Whose voice was ne'er in thy mountain
heard."

"Oh! my mother sings at the twilight's fall,
A song of the hills far more sweet than all;
She sings it under our own green tree
To the babe half slumbering on her knee,
I dreamt last night of that music low—
Lady, kind lady! O, let me go."

"Thy mother is gone from her cares to rest;
She hath taken the babe on her quiet breast,
Thou wouldst meet her footstep, my boy, no
more,
Nor hear her song at the cabin door.
Come thou with me to the vineyard's nigh,
And we'll pluck the grapes of the richest
dye."

"Is my mother gone from her home away?—
But I know that my brothers are there at
play—
I know they are gathering the fox-glove's
bell,
Or the long fern leaves by the sparkling wall;
Or they launch their boats where the bright
streams flow—
Lady, kind lady! O, let me go."

"Fair child, thy brothers are wanderers now;
They sport no more on the mountain's brow;
They have left the fern by the spring's green
side,
And the streams where the fairy barks were
tied.
Be thou at peace in thy brighter lot,
For the cabin home is a lonely spot."

"Are they gone, all gone from the sunny
hill?—
But the bird and the blue-fly rove o'er it
still,
And the red-deer bound in their gladness free,
And the heath is bent by the singing bee,
And the waters leap, and the fresh winds blow
w
Lady, kind lady! O, let me go."

Mrs. Hemans.—Born 1793, Died 1835.

1453.—POWER AND GENTLENESS, OR THE CATARACT AND THE STREAMLET.

Noble the mountain stream,
Bursting in grandeur from its vantage-ground,
Glory is in its gleam
Of brightness—thunder in its deafening
sound!

Mark, how its foamy spray,
Tinged by the sunbeams with reflected dyes,
Mimics the bow of day
Arching in majesty the vaulted skies,

Thence, in a summer-shower,
Steeping the rocks around—O! tell me where
Could majesty and power
Be clothed in forms more beautifully fair?

Yet lovelier, in my view,
The streamlet flowing silently serene;
Traced by the brighter hue,
And livelier growth it gives—itself unseen!

It flows through flowery meads,
Gladdening the herds which on its margin
browse;
Its quiet beauty feeds
The alders that o'er shade it with their boughs.

Gently it murmurs by
The village churchyard: its low, plaintive
tone,
A dirge-like melody,
For worth and beauty modest as its own.

More gaily now it sweeps
By the small school-house in the sun-shine
bright;
And o'er the pebbles leaps,
Like happy hearts by holiday made light.

May not its course express,
In characters which they who run may read,
The charms of gentleness,
Were but its still small voice allow'd to plead?

What are the trophies gain'd
By power, alone, with all its noise and strife,
To that meek wreath, unstain'd,
Won by the charities that gladden life?

Niagara's streams might fail,
And human happiness be undisturb'd:
But Egypt would turn pale,
Were her still Nile's o'erflowing bounty curb'd!

Bernard Barton.—Born 1784, Died 1849.

1454.—TO THE EVENING PRIMROSE.

Fair flower that shunn'st the glare of day,
Yet lov'st to open, meekly bold,
To evening's hues of sober gray,
The cup of paly gold;

Be thine the offering owing long
To thee, and to this pensive hour,
Of one brief tributary song,
Though transient as thy flower.

I love to watch, at silent eve,
Thy scatter'd blossoms' lonely light,
And have my inmost heart receive
The influence of that sight.

I love at such an hour to mark
Their beauty greet the night-breeze chill,
And shune, 'mid shadows gathering dark,
The garden's glory still.

For such, 'tis sweet to think the while,
When cares and griefs the breast invade,
Is friendship's animating smile
In sorrow's dark'ning shade.

Thus it bursts forth, like thy pale oup,
Glist'ning amid its dewy tears,
And bears the sinking spirit up
Amid its chilling fears.

But still more animating far,
If meek Religion's eye may trace,
Even in thy glimmering earth-born star,
The holier hope of Grace.

The hope, that as thy beauteous bloom
Expands to glad the close of day,
So through the shadows of the tomb
May break forth Mercy's ray.

Bernard Barton —Born 1784, Died 1849.

1455.—THERE BE THOSE.

There be those who sow beside
The waters that in silence glide,
Trusting no echo will declare
Whose footsteps ever wander'd there.

The noiseless footsteps pass away,
The stream flows on as yesterday;
Nor can it for a time be seen
A benefactor there had been.

Yet think not that the seed is dead
Which in the lonely place is spread;
It lives, it lives—the Spring is nigh,
And soon its life shall testify.

That silent stream, that desert ground,
No more unlovely shall be found;
But scatter'd flowers of simplest grace
Shall spread their beauty round the place.

And soon or late a time will come
When witnesses, that now are dumb,
With grateful eloquence shall tell
From whom the seed, there scatter'd, fell.

Bernard Barton.—Born 1784, Died 1849.

1456.—NOT OURS THE VOWS.

Not ours the vows of such as plight
 Their troth in sunny weather,
 While leaves are green, and skies are bright,
 To walk on flowers together

But we have loved as those who tread
 The thorny path of sorrow,
 With clouds above, and cause to dread
 Yet deeper gloom to-morrow.

That thorny path, those stormy skies,
 Have drawn our spirits nearer;
 And render'd us, by sorrow's ties,
 Each to the other dearer.

Love, born in hours of joy and mirth,
 With mirth and joy may perish,
 That to which darker hours gave birth
 Still more and more we cherish.

It looks beyond the clouds of time,
 And through death's shadowy portal;
 Made by adversity sublime,
 By faith and hope immortal.

Bernard Barton.—Born 1784, Died 1849.

1457.—STANZAS ON THE SEA. ✓

Oh! I shall not forget, until memory depart,
 When first I beheld it, the glow of my heart,
 The wonder, the awe, the delight that stole
 O'er me,

When its billowy boundlessness open'd before
 me.

As I stood on its margin, or roam'd on its
 strand,

I felt new ideas within me expand,
 Of glory and grandeur, unknown till that hour,
 And my spirit was mute in the presence of
 power!

In the surf-beaten sands that encircled it
 round,

In the billow's retreat, and the breaker's
 rebound,

In its white-drifted foam, and its dark-heaving
 green,

Each moment I gazed, some fresh beauty was
 seen.

And thus, while I wander'd on ocean's bleak
 shore,

And survey'd its vast surface, and heard its
 waves roar,

I seem'd wrapt in a dream of romantic delight,
 And haunted by majesty, glory, and might!

Bernard Barton.—Born 1784, Died 1849.

1458.—THE SOLITARY TOMB.

Not a leaf of the tree which stood near me
 was stirr'd,

Though a breath might have moved it so
 lightly;

Not a farewell note from a sweet singing bird
 Bade adieu to the sun setting brightly.

The sky was cloudless and calm, except
 In the west, where the sun was descending;
 And there the rich tints of the rainbow slept,
 As his beams with their beauty were
 blending.

And the evening star, with its ray so clear,
 So tremulous, soft, and tender,
 Had lit up its lamp, and shot down from its
 sphere
 Its dewy delightful splendour.

And I stood all alone on that gentle hill,
 With a landscape so lovely before me;
 And its spirit and tone, so serene and still,
 Seem'd silently gathering o'er me.

Far off was the Deben, whose briny flood
 By its winding banks was sweeping;
 And just at the foot of the hill where I stood
 The dead in their damp graves were sleeping.

How lonely and lovely their resting-place
 seem'd!

An enclosure which care could not enter;
 And how sweetly the gray lights of evening
 gleam'd

On the solitary tomb in its centre!

When at morn or at eve I have wander'd near,
 And in various lights have view'd it,
 With what differing forms, unto friendship
 dear,
 Has the magic of fancy endued it!

Sometimes it has seem'd like a lonely sail,
 A white spot on the emerald billow,
 Sometimes like a lamb, in a low grassy vale,
 Stretch'd in peace on its verdant pillow.

But no image of gloom, or of care, or strife,
 Has it ever given birth to one minute;
 For lamented in death, as beloved in life,
 Was he who now slumbers within it.

He was one who in youth on the stormy seas
 Was a far and a fearless ranger;
 Who, borne on the billow, and blown by the
 breeze,
 Counted lightly of death or of danger.

Yet in this rude school had his heart still
 kept
 All the freshness of gentle feeling;
 Nor in woman's warm eye has a tear ever
 slept
 More of softness and kindness revealing.

And here, when the bustle of youth was past,
 He lived, and he loved, and he died too;
 Oh! why was affection, which death could
 outlast,
 A more lengthen'd enjoyment denied to

But here he slumbers ' and many there are
Who love that lone tomb and revere it ;
And one far off who, like eve's dewy star,
Though at distance, in fancy dwells near it.

Bernard Barton.—Born 1784, Died 1840

1459.—BISHOP HUBERT.

'Tis the hour of even now,
When, with pensive, thoughtful brow,
Seeking truths as yet unknown,
Bishop Hubert walks alone
Fain would he, by earnest thought,
Nature's secret laws be taught,
Learn the destinies of man,
And Creation's wonders scan.
From these data he would trace
Hidden mysteries of grace,
Dive into a deeper theme,
Solve Redemption's glorious scheme.
So he flings aside to-day
Mitre's pomp and crozier's sway,
Seeks the desert's silent scene
And the marge of ocean green.
Far he has not roam'd before,
On that solitary shore,
He has found a little child,
By its seeming play beguiled
On the drifted, barren sand
It has scoop'd, with baby hand,
Small recess, in which might float
Sportive Fairy's tiny boat.
From a hollow shell, the while,
See 't is filling, with a smile,
Pool, as shallow as may be,
With the waters of the sea
Hear the smiling Bishop ask,
What can mean such infant task ?
Mark that infant's answer plain —
" 'Tis to hold yon mighty man ! "
" Foolish trifler," Hubert cries,
" Open, if thou canst, thine eyes
Can a shallow scoop'd by thee
Hope to hold yon boundless sea ?
Know'st thou not its space transcends
All thy fancy comprehends ?
Ope thy childish eyes, and know
Fathomless its depths below."
Soon that child, on ocean's brim,
Ope its eyes, and turns to Him !
Well does Hubert read its look—
Glance of innocent rebuke ;
While a voice is heard to say :
" If the pool, thus scoop'd in play,
Cannot hold yon mighty sea,
Vain must thy researches be
Canst thou hope to make thine own
Secrets known to God alone ?
Can thy faculties confined
Fathom the Eternal Mind ? "
Bishop Hubert turns away,
He has learnt enough to-day—

Learnt how little man can know
While a pilgrim here below.

Bernard Barton.—Born 1784, Died 1840.

1460.—FROM THE IMPROVISATRICE.

I loved him as young Genius loves,
When its own wild and radiant heaven
Of starry thought burns with the light,
The love, the life, by passion given.
I loved him, too, as woman loves—
Reckless of sorrow, sin, or scorn
Life had no evil destiny
That, with him, I could not have borne !
I had been nursed in palaces ;
Yet earth had not a spot so drear,
That I should not have thought a home
In Paradise, had he been near !
How sweet it would have been to dwell,
Apart from all, in some green dell
Of sunny beauty, leaves, and flowers ;
And nesting birds to sing the hours !
Our home, beneath some chestnut's shade,
But of the woven branches made.
Our vesper hymn, the low woe wail
The rose hears from the nightingale ;
And waked at morning by the call
Of music from a waterfall.
But not alone in dreams like this,
Breathed in the very hope of bliss,
I loved my love had been the same
In hush'd despair, in open shame.
I would have rather been a slave,
In tears, in bondage by his rule,
Than shared in all, if wanting him,
This world had power to give beside !
My heart was wither'd!—and my heart
Had ever been the world to me.
And love had been the first soul dream,
Whose life was in reality.
I had sprung from my solitude,
Like a young bird upon the wing,
To meet the arrow, so I met
My poison'd shaft of suffering.
And as that bird, with drooping crest
And broken wing, will seek his nest,
But seek in vain — so vain I sought
My pleasant home of song and thought.
There was one spell upon my brain,
Upon my penail, on my strain ;
But one face to my colours came ;
My chords replied but to one name—
Lorenzo !—all seem'd vow'd to thee,
To passion, and to misery !

L. E. Landon.—Born 1802, Died 1839.

1461.—CRESCENTIUS.

I look'd upon his brow—no sign
Of guilt or fear was there ;

He stood as proud by that death-shrine
As even o'er despair
He had a power, in his eye
There was a quenchless energy,
A spirit that could dare
The deadliest form that death could take,
And dare it for the daring's sake.

He stood, the fetters on his hand,
He raised them haughtily;
And had that grasp been on the brand,
It could not wave on high
With freer pride than it waved now,
Around he look'd with changeloss brow
On many a torture nigh;
The rack, the chain, the axe, the wheel,
And, worst of all, his own red steel.

I saw him once before; he rode
Upon a coal-black steed,
And tons of thousands throng'd the road,
And bade their warrior speed.
His helm, his breastplate, wore of gold,
And graced with many dint, that told
Of many a soldier's deed,
The sun shone on his sparkling mail,
And danced his snow-plume on the gale.

But now he stood chain'd and alone,
The headsmen by his side,
The plume, the helm, the charger gone;
The sword, which had defied
The mightiest, lay broken near,
And yet no sign or sound of fear
Came from that lip of pride,
And never king or conqueror's brow
Wore higher look than did his now.

He bent beneath the headsmen's stroke
With an uncovered eye;
A wild shout from the numbers broke
Who throng'd to see him die.
It was a people's loud acclaim,
The voice of anger and of shame,
A nation's funeral cry,
Rome's wail above her only son,
Her patriot and her latest one.

L. E. London.—Born 1802, Died 1839.

1462.—THE SHEPHERD BOY.

Like some vision olden
Of far other time,
When the age was golden,
In the young world's prime,
Is thy soft pipe ringing,
O lonely shepherd boy
What song art thou singing,
In thy youth and joy?

Or art thou complaining
Of thy lonely lot,
And thine own disclaiming,
Dost ask what thou hast not?

Of the future dreaming,
Weary of the past,
For the present scheming—
All but what thou hast

No, thou art delighting
In thy summer home,
Where the flowers inviting
Tempt the bee to roam,
Where the cowslip, bending
With its golden bells,
Of each glad hour's ending
With a sweet chime tells.

All wild creatures love him
When he is alone;
Every bird above him
Sings its softest tone.
Thankful to high Heaven,
Humble in thy joy,
Much to thee is given,
Lowly shepherd boy.

L. E. London.—Born 1802, Died 1839.

1463.—LITTLE RED RIDING HOOD.

Come back, come back together,
All ye fancies of the past,
Ye days of April weather,
Ye shadows that are cast
By the haunted hours before!
Come back, come back, my Childhood,
Thou art summon'd by a spell
From the green leaves of the wildwood,
From beside the charmed well,
For Red Riding Hood, the darling,
The flower of fairy lore!

The fields were cover'd over
With colours as she went;
Daisy, buttercup, and clover
Below her footsteps bent;
Summer shed its shining store;
She was happy as she press'd them
Beneath her little feet;
She pluck'd them and caress'd them;
They were so very sweet,
They had never seem'd so sweet before,
To Red Riding Hood, the darling,
The flower of fairy lore

How the heart of childhood dances
Upon a sunny day!
It has its own romances,
And a wide, wide world have they!
A world where Phantasie is king,
Made all of eager dreaming;
When once grown up and tall—
Now is the time for scheming—
Then we shall do them all!
Do such pleasant fancies spring
For Red Riding Hood, the darling,
The flower of fairy lore?

She seems like an ideal love,
The poetry of childhood shown,
And yet loved with a real love,
As if she were our own—
A younger sister for the heart;
Like the woodland pheasant,
Her hair is brown and bright;
And her smile is pleasant,
With its rosy light,
Never can the memory part
With Red Rading Hood, the darling,
The flower of fairy lore.

Did the painter, dreaming
In a morning hour,
Catch the fairy seeming
Of this fairy flower?
Winning it with eager eyes
From the old enchanted stories,
Languering with a long delight
On the unforgotten glories
Of the infant sight?
Giving us a sweet surprise
In Red Rading Hood, the darling,
The flower of fairy lore!

Too long in the meadow staying,
Where the cowslip bends,
With the buttercups delaying
As with early friends,
Did the little maiden stay.
Sorrowful the tale for us;
We, too, loiter 'mid life's flowers,
A little while so glorious,
So soon lost in darker hours.
All love lingering on their way,
Like Red Rading Hood, the darling,
The flower of fairy lore

L E Landon — Born 1802, Died 1839.

1464 — NIGHT AT SEA.

The lovely purple of the noon's bestowing
Has vanish'd from the waters, where it
flung
A royal colour, such as gems are throwing
Tyrian or regal garniture among.
'Tis night, and overhead the sky is gleaming,
Thro' the slight vapour trembles each dim
star;
I turn away—my heart is sadly dreaming
Of scenes they do not light, of scenes afar.
My friends, my absent friends!
Do you think of me, as I think of you?

By each dark wave around the vessel sweeping,
Farther am I from old dear friends removed;
Till the lone vigil that I now am keeping,
I did not know how much you were be-
loved.
How many acts of kindness little heeded,
Kind looks, kind words, rise half reproach-
ful now!

Hurried and anxious, my vex'd life has
speeded,
And memory wears a soft accusing brow.
My friends, my absent friends!
Do you think of me, as I think of you?

The very stars are strangers, as I catch them
Athwart the shadowy sails that swell
above,
I cannot hope that other eyes will watch them
At the same moment with a mutual love.
They shine not there, as here they now are
shining;
The very hours are changed.—Ah, do ye
sleep?
O'er each home pillow midnight is declining—
May some kind dream at least my image
keep!
My friends, my absent friends!
Do you think of me, as I think of you?

Yesterday has a charm, To-day could never
Fling o'er the mind, which knows not till
it parts
How it turns back with tenderest endeavour
To fix the past within the heart of hearts.
Absence is full of memory, it teaches
The value of all old familiar things,
The strengthener of affection, while it reaches
O'er the dark parting, with an angel's
wings.
My friends, my absent friends!
Do you think of me, as I think of you?

The world, with one vast element omitted—
Man's own especial element, the earth;
Yet, o'er the waters is his rule transmitted
By that great knowledge whence has power
its birth.
How oft on some strange loveliness while
gazing
Have I wish'd for you—beautiful as new,
The purple waves like some wild army raising
Their snowy banners as the ship cuts
through.

My friends, my absent friends!
Do you think of me, as I think of you?

Bearing upon its wings the hues of morning,
Up springs the flying fish like life's false
joy,
Which of the sunshine asks that frail adorning
Whose very light is fated to destroy.
Ah, so doth genius on its rainbow pinion
Spring from the depths of an unkindly
world;
So spring sweet fancies from the heart's
dominion—
Too soon in death the scorch'd-up wing is
furl'd.
My friends, my absent friends!
Whate'er I see is link'd with thoughts
of you.

No life is in the air, but in the waters
Are creatures, huge, and terrible and
strong;

The sword-fish and the shark pursue their
slaughters,

War universal reigns these depths along.
Like some new island on the ocean springing,
Floats on the surface some gigantic whale,
From its vast head a silver fountain finging,
Bright as the fountain in a fairy tale.

My friends, my absent friends !

I read such fairy legends while with
you.

Light is amid the gloomy canvas spreading,
The moon is whitening the dusky sails,
From the thick bank of clouds she masters,
shedding

The softest influence that o'er night pre-
vails

Pale is she like a young queen pale with
splendour,

Haunted with passionate thoughts too fond,
too deep,

The very glory that she wears is tender,
The very eyes that watch her beauty fain
would weep.

My friends, my absent friends !

Do you think of me, as I think of you ?

Sunshine is ever cheerful, when the morning
Wakens the world with cloud-dispelling
eyes,

The spirits mount to glad endeavour, scorning
What toil upon a path so sunny lies
Sunshine and hope are comrades, and their
weather

Calls into life an energy like Spring's ;
But memory and moonlight go together,
Reflected in the light that ether brings.

My friends, my absent friends !

Do you think of me, then ? I think
of you.

The busy deck is hush'd, no sounds are waking
But the watch pacing silently and slow,
The waves against the sides incessant break-
ing,

And rope and canvas swaying to and fro.
The topmast-sail, it seems like some dim pin-
nacle

Cresting a shadowy tower amid the air ;
While red and fitful gleams come from the
binnacle,

The only light on board to guide us—
where ?

My friends, my absent friends !

Far from my native land, and far from
you.

On one side of the ship, the moonbeam's
shimmer

In luminous vibrations sweeps the sea,
But where the shadow falls, a strange, pale
glimmer

Seems, glow-worm like, amid the waves
to be.

All that the spirit keeps of thought and
aching,

Takes visionary hues from such an hour ;

But while some phantasy is o'er me stealing,
I start—remembrance has a keener power .
My friends, my absent friends !

From the fair dream I start to think of
you.

A dusk line in the moonlight—I discover
What all day long vainly I sought to catch ;
Or is it but the varying clouds that hover
Thick in the air, to mock the eyes that
watch ?

No ; well the sailor knows each speck, ap-
pearing,

Upon the tossing waves, the far-off strand ;
To that dark line our eager ship is steering.

Her voyage done—to-morrow we shall land.

L. E. Landon.—Born 1802, Died 1839.

1465.—THE AWAKENING OF ENDYMION.

Lone upon a mountain, the pine-trees wailing
round him,

Lone upon a mountain the Grecian youth
is laid,

Sleep, mystic sleep, for many a year has bound
him,

Yet his beauty, like a statue's, pale and fair,
is undecay'd.

When will he awaken ?

When will he awaken ? a loud voice hath
been crying

Night after night, and the cry has been in
vain ;

Winds, woods, and waves found echoes for
replying,

But the tones of the beloved ones were
never heard again.

When will he awaken ?

Ask'd the midnight's silver queen.

Never mortal eye has look'd upon his sleep-
ing ;

Parents, kindred, comrades, have mourn'd
for him as dead,

By day the gather'd clouds have had him in
their keeping,

And at night the solemn shadows round his
rest are shed.

When will he awaken ?

Long has been the cry of faithful Love's im-
ploring,

Long has Hope been watching with soft
eyes fix'd above,

When will the Fates, the life of life restoring,
Own themselves vanquish'd by much-
enduring Love ?

When will he awaken ?

Asks the midnight's weary queen.

Beautiful the sleep that she has watch'd
 untiring,
 Lighted up with visions from yonder radiant
 sky,
 Full of an immortal's glorious inspiring,
 Soften'd by a woman's meek and loving
 sigh.

When will he awaken ?

He has been dreaming of old heroic stories,
 And the Poet's world has enter'd in his
 soul,

He has grown conscious of life's ancestral
 glories,
 When sages and when kings first upheld the
 mind's control

When will he awaken ?

Asks the midnight's stately queen.

Lo, the appointed midnight ! the present hour
 is fated !

It is Endymion's planet that rises on the
 air ;

How long, how tenderly his goddess love has
 waited,

Waited with a love too mighty for despair !
 Soon he will awaken

Soft amid the pines is a sound as if of singing,
 Tones that seem the lute's from the breath-
 ing flowers depart,

Not a wind that wanders o'er Mount Latmos
 but is bringing

Music that is murmur'd from Nature's
 inmost heart.

Soon he will awaken

To his and midnight's queen !

Lovely is the green earth,—she knows the
 hour is holy ;

Starry are the heavens, lit with eternal
 joy ;

Light like their own is dawning sweet and
 slowly

O'er the fair and sculptured forehead of
 that yet dreaming boy

Soon he will awaken !

Red as the red rose towards the morning
 turning,

Warms the youth's lip to the watcher's
 near his own ;

While the dark eyes open, bright, intense, and
 burning

With a life more glorious than, ere they
 closed, was known.

Yes, he has awakened

For the midnight's happy queen !

What is this old history, but a lesson given,
 How true love shall conquer by the deep
 strength of truth—

How all the impulses, whose native home is
 heaven,

Sanctify the visions of hope, and faith, and
 youth ?

'Tis for such they waken !

When every worldly thought is utterly for-
 saken,

Comes the starry midnight, felt by life's
 gifted few ;

Then will the spirit from its earthly sleep
 awaken

To a being more intense, more spiritual,
 and true

So doth the soul awaken,
 Like that youth to night's fair queen !

L. E. London.—Born 1802, Died 1839.

1466.—HANNIBAL'S OATH.

And the night was dark and calm,

There was not a breath of air ;

The leaves of the grove were still,

As the presence of death was there ;—

Only a moaning sound

Came from the distant sea ;

It was as if, like life,

It had no tranquillity.

A warrior and a child

Pass'd through the sacred wood,

Which, like a mystery,

Around the temple stood.

The warrior's brow was worn

With the weight of casque and plume,

And sun-burnt was his cheek,

And his eye and brow were gloom.

The child was young and fair,

But the forehead large and high,

And the dark eyes' flashing light

Seem'd to feel their destiny.

They enter'd in the temple,

And stood before the shrine,

It stream'd with the victim's blood,

With incense and with wine.

The ground rock'd beneath their feet,

The thunder shook the dome ;

But the boy stood firm, and swore

Eternal hate to Rome.

There's a page in history

O'er which tears of blood were wept,

And that page is the record

How that oath of hate was kept.

L. E. London.—Born 1802, Died 1839.

1467.—THE GRASP OF THE DEAD.

'Twas in the battle-field, and the cold pale
 moon

Look'd down on the dead and dying ;

And the wind pass'd o'er with a dirge and a
 wail,

Where the young and brave were lying.

With his father's sword in his red right hand,
And the hostile dead around him,
Lay a youthful chief. but his bed was the
ground,

And the grave's icy sleep had bound him.

A reckless rover, 'mid death and doom,
Pass'd a soldier, his plunder seeking
Careless he slept, where friend and foe
Lay alike in their life-blood reeking.

Drawn by the shine of the warrior's sword,
The soldier paused beside it
He wrench'd the hand with a giant's strength,
But the grasp of the dead defied it

He loosed his hold, and his English heart
Took part with the dead before him,
And he honour'd the brave who died sword in
hand,
As with soften'd brow he leant o'er him.

"A soldier's death thou hast boldly died,
A soldier's grave won by it
Before I would take that sword from thine
hand,

My own life's blood should dye it.

Thou shalt not be left for the carrion crow,
Or the wolf to batten o'er thee,
Or the coward insult the gallant dead,
Who in life hath trembled before thee."

Then dug he a grave in the crimson earth,
Where his warrior foe was sleeping,
And he laid him there in honour and rest,
With his sword in his own brave keeping!

L. E. London.—Born 1802, Died 1839

1468.—THE TROUBADOUR.

He raised the golden cup from the board,
It sparkled with purple wealth,
He kiss'd the brim her lip had prest,
And drank to his lady's health.

Lady, to-night I pledge thy name,
To-morrow thou shalt pledge mine;
Ever the smile of beauty should light
The victor's blood-red wine.

There are some flowers of brightest bloom
Amid thy beautiful hair,
Give me those roses, they shall be
The favour I will wear.

For ere their colour is wholly gone,
Or the breath of their sweetness fled,
They shall be placed in thy curls again,
But dyed of a deeper red.

The warrior rode forth in the morning light,
And beside his snow-white plume
Were the roses wet with the sparkling dew,
Like pearls on their crimson bloom.

The maiden stood on her highest tower,
And watch'd her knight depart;
She dash'd her tear aside, but her hand
Might not still her beating heart.

All day she watch'd the distant clouds
Float on the distant air,
A crucifix upon her neck,
And on her lips a prayer.

The sun went down, and twilight came
With her banner of pearl and grey,
And then afar she saw a band
Wind down the vale their way

They came like victors, for high o'er their
ranks

Were their crimson colours borne,
And a stranger pennon droop'd beneath,
But that was bow'd and torn.

But she saw no white stood first in the ranks,
No rider that spur'd before;
But the evening shadows were closing fast,
And she could see no more.

She turn'd from her watch on the lonely tower
In haste to reach the hall,
And as she sprang down the winding stair,
She heard the drawbridge fall

A hundred harps their welcome rung,
Then paused, as if in fear;
The lady enter'd the hall, and saw
Her true knight stretch'd on his bier.

L. E. London.—Born 1802, Died 1839.

1469.—LAST VERSES OF L. E. L.

A star has left the kindling sky—
A lovely northern light,
How many planets are on high,
But that has left the night.

I miss its bright familiar face,
It was a friend to me;
Associate with my native place,
And those beyond the sea.

It rose upon our English sky,
Shone o'er our English land,
And brought back many a loving eye,
And many a gentle hand.

It seem'd to answer to my thought,
It call'd the past to mind,
And with its welcome presence brought
All I had left behind.

The voyage it lights no longer ends
Soon on a foreign shore,
How can I but recall the friends
That I may see no more?

Fresh from the pain it was to part—
How could I bear the pain?
Yet strong the omen in my heart
That says—We meet again.

Meet with a deeper, dearer love;
For absence shows the worth
Of all from which we then remove,
Friends, home, and native earth.

Thou lovely polar star, mine eyes
Still turn'd the first on thee,
Till I have felt a sad surprise,
That none look'd up with me.

But thou hast sunk upon the wave,
Thy radiant place unknown,
I seem to stand beside a grave,
And stand by it alone

Farewell! ah, would to me were given
A power upon thy light!
What words upon our English heaven
Thy loving rays should write!

Kind messages of love and hope
Upon thy rays should be;
Thy shining orbit should have scope
Scarcely enough for me.

Oh, fancy vain, as it is fond,
And little needed too;
My friends! I need not look beyond
My heart to look for you.

L. E. Landon.—Born 1802, Died 1839

1470—ADDRESS TO MISS AGNES BAILLIE ON HER BIRTHDAY.

Dear Agnes, gleam'd with joy and dash'd with
tears

O'er us have glided almost sixty years
Since we on Bothwell's bonny braes were
seen

By those whose eyes long closed in death have
been—

Two tiny imps, who scarcely stoop'd to gather
The slender harebell on the purple heather;
No taller than the foxglove's spiky stem,
That dore of morning studs with silvery gem
Then every butterfly that cross'd our view
With joyful shout was greeted as it flew,
And moth, and lady-bird, and beetle bright,
In sheeny gold, were each a wondrous sight.
Then as we paddled barefoot, side by side,
Among the sunny shallows of the Clyde,
Minnows or spotted parr with twinkling fin,
Swimming in mazy rings the pool within.
A thrill of gladness through our bosoms sent,
Seen in the power of early wonderment.

A long perspective to my mind appears,
Looking behind me to that hne of years,

And yet through every stage I still can trace
Thy vision'd form, from childhood's morning
grace

To woman's early bloom—changing, how
soon!

To the expressive glow of woman's noon;
And now to what thou art, in comely age,
Active and ardent Let what will engage
Thy present moment—whether hopeful seeds
In garden-plat thou sow, or noxious weeds
From the fair flower remove, or ancient lore
In chronicle or legend rare explore,
Or on the parlour hearth with kitten play,
Stroking its tabby sides, or take thy way
To gain with hasty steps some cottage door,
On helpful errand to the neighbouring poor—
Active and ardent, to my fancy's eye
Thou still art young, in spite of time gone by.
Though oft of patience brief and temper
keen,

Well may it please me, in life's later scene,
To think what now thou art and long to me
has been.

'Twas thou who woo'dst me first to look
Upon the page of printed book,
That thing by me abhor'd, and with address
Didst win me from my thoughtless idleness,
When all too old become with bootless haste
In fitful sports the precious time to waste.
Thy love of tale and story was the stroke
At which my dormant fancy first awoke,
And ghosts and witches in my busy brain
Arose in sombre show a motley train.
This new-found path attempting, proud was I
Lurking approval on thy face to spy,
Or hear thee say, as grew thy roused attention,
"What! is this story all thine own inven-
tion?"

Then, as advancing through this mortal span,
Our intercourse with the mix'd world began;
Thy fairer face and spighther courtesy
(A truth that from my youthful vanity
Lay not conceal'd) did for the sisters twain,
Where'er we went, the greater favour gain,
While, but for thee, vex'd with its tossing
tide,

I from the busy world had shrunk aside.
And now, in later years, with better grace,
Thou help'st me still to hold a welcome place
With those whom nearer neighbourhood have
made
The friendly cheerers of our evening shade.

With thee my humours, whether grave or
gay,
Or gracious or untoward, have their way.
Silent if dull—oh, precious privilege!—
I sat by thee; or if, cull'd from the page
Of some huge ponderous tome which, but
thyself,
None e'er had taken from its dusty shelf,
Thou read'st me curious passages to speed
The winter night, I take but little heed,
And thankless say, "I cannot listen now."
'Tis no offence; albeit, much do I owe

To those, thy nightly offerings of affection,
 Drawn from thy ready talent for selection,
 For still it seem'd in thee a natural gift
 The letter'd grain from letter'd chaff to sift.

By daily use and circumstance endear'd,
 Things are of value now that once appear'd
 Of no account, and without notice pass'd,
 Which o'er dull life a simple cheering cast;
 To hear thy morning steps the stair descend-
 ing,
 Thy voice with other sounds domestic blend-
 ing;
 After each stated nightly absence, met
 To see thee by the morning table set,
 Pouring from smoky spout the amber stream
 Which sends from saucer'd cup its fragrant
 steam.

To see thee cheerly on the threshold stand,
 On summer morn, with trowel in thy hand
 For garden-work prepared, in winter's gloom
 From thy cold noonday walk to see thee
 come,

In furry garment lapt, with spatter'd feet,
 And by the fire resume thy wonted seat;
 Ay, even o'er things like these soothed ago has
 . thrown

A sober charm they did not always own—
 As winter howl from makes minutest spray
 Of bush or hedgewood sparkle to the day
 In magnitude and beauty, which, bereaved
 Of such investment, eye had ne'er perceived.

The change of good and evil to abide,
 As partners link'd, long have we, side by
 side,

Our earthly journey held; and who can say
 How near the end of our united way?
 If nature's course not distant; sad and 'rest
 Will she remain—the lonely pilgrim left.
 If thou art taken first, who can to me
 Like sister, friend, and home-companion be?
 Or who, of wonted daily kindness shorn,
 Shall feel such loss, or mourn as I shall
 mourn?

And if I should be fated first to leave
 This earthly house, though gentle friends may
 grieve,

And he above them all, so truly proved
 A friend and brother, long and justly loved,
 There is no living wight, of woman born,
 Who then shall mourn for me as thou wilt
 mourn.

Thou ardent, liberal spirit! quickly feeling
 The touch of sympathy, and kindly dealing
 With sorrow or distress, for ever sharing
 The unhoarded mite, nor for to-morrow
 caring—

Accept, dear Agnes, on thy natal day,
 An adorn'd, but not a careless lay
 Nor think this tribute to thy virtues paid
 From tardy love proceeds, though long de-
 lay'd.

Words of affection, howsoe'er express'd,
 The latest spoken still are deem'd the best:

Few are the measured rhymes I now may
 write;

Those are, perhaps, the last I shall indite.

Joanna Baillie.—Born 1762, Died 1851.

1471.—THE BLACK COCK.

Good-morrow to thy sable beak,
 And glossy plumage, dark and sleek,
 Thy crimson moon and azure eye—
 Cock of the heath, so wildly shy!
 I see thee slowly cowering through
 That wiry web of silver dew,
 That twinkles in the morning air
 Like casement of my lady fair

A maid there is in yonder tower,
 Who, peeping from her early bower,
 Half shows, like thee, with simple wile,
 Her braided hair and morning smile
 The rarest things, with wayward will,
 Beneath the covert hide them still;
 The rarest things, to light of day,
 Look shortly forth and break away.

One fleeting moment of delight
 I warm'd me in her cheering sight,
 And short, I ween, the time will be
 That I shall partly hold with thee.
 Through Snowden's mist, red beams the day;
 The climbing hard-boy chants his lay,
 The gnat-flies dance their sunny ring,
 Thou art already on the wing.

Joanna Baillie.—Born 1762, Died 1851.

1472.—THE NEW YEAR'S GIFT. ✓

All white hung the bushes o'er Elaw's sweet
 stream,
 And pale from its banks the long icicles
 gleam;

The first peep of morning just peers through
 the sky,
 And here, at thy door, gentle Mary, am I.

With the dawn of the year, and the dawn of
 the light,
 The one that best loves thee stands first in thy
 sight,

Then welcomed, dear maid, with my gift let
 me be,

A ribbon, a kiss, and a blessing for thee!

Last year, of earth's treasures I gave thee my
 part,

The new year before it I gave thee my heart,
 And now, gentle Mary, I greet thee again,
 When only this hand and a blessing remain!

Though time should run on with his sack full
 of care,
 And wrinkle thy cheek, maid, and whiten thy
 hair,

Yet still on this morn shall my offering be
A ribbon, a kiss, and a blessing for thee!

Joanna Baillie — Born 1762, Died 1851.

1473 — THE KITTEN

Wanton droll, whose harmless play
Beguiles the rustic's closing day,
When drawn the evening fire about,
Sits aged Crone and thoughtless Lout,
And child upon his three-foot stool,
Waiting till his supper cool;
And maid, whose cheek outblooms the rose,
As bright the blazing fagot glows,
Who, bending to the friendly light,
Plies her task with busy sleight;
Come, show thy tricks and sportive graces,
Thus circled round with merry faces

Backward coil'd, and crouching low,
With glaring eyeballs watch thy foe,
The housewife's spindle whirling round,
Or thread, or straw, that on the ground
Its shadow throws, by urchin sly
Held out to lure thy roving eye;
Then, onward stealing, fiercely spring
Upon the futile, faithless thing.
Now, wheeling round, with bootless skill,
Thy bo-peep tail provokes thee still,
As oft beyond thy curving side
Its jetty tip is seen to glide,
Till, from thy centre starting fair,
Thou sidelong rear'st, with rump in air,
Erected stiff, and gait awry,
Like madam in her tantrums high
Though ne'er a madam of them all,
Whose silken kirtle sweeps the hall,
More varied trick and whim displays,
To catch the admiring stranger's gaze.

* * * * *
The featest tumbler, stage-bedight,
To thee is but a clumsy wight,
Who every limb and sinew strains
To do what costs thee little pains,
For which, I trow, the gaping crowd
Requites him oft with plaudits loud
But, stopp'd the while thy wanton play,
Applauses, too, thy feats repay.
For then beneath some urchin's hand,
With modest pride thou tak'st thy stand,
While many a stroke of fondness glides
Along thy back and tabby sides.
Dilated swells thy glossy fur,
And loudly sings thy busy pur,
As, tuning well the equal sound,
Thy clutched feet beat the ground,
And all their harmless claws disclose,
Like prickles of an early rose,
While softly from thy whisker'd cheek
Thy half-closed eyes peer mild and meek.

But not alone by cottage-fire
Do rustics rude thy feats admire;
The learned sage, whose thoughts explore
The widest range of human lore,

Or, with unfetter'd fancy, fly
Through airy heights of poetry,
Pausing, smiles with alter'd air
To see thee climb his elbow-chair,
Or, struggling on the mat below,
Hold warfare with his slipper'd toe.
The widow'd dame, or lonely maid,
Who in the still but cheerless shade
Of home unsocial spends her age,
And rarely turns a letter'd page,
Upon her hearth for thee lets fall
The rounded cork, or paper-ball,
Nor chides thee on thy wicked watch
The ends of ravel'd skein to catch,
But lets thee have thy wayward will,
Perplexing oft her sober skill.
Even he, whose mind of gloomy bent,
In lonely tower or prison pent,
Reviews the coil of former days,
And loathes the world and all its ways;
What time the lamp's unsteady gleam
Doth rouse him from his moody dream,
Feels, as thou gambol'st round his seat,
His heart with pride less fiercely beat,
And smiles, a link in thee to find
That joins him still to living kind.

Whence hast thou, then, thou witless Puss,
The magic power to charm us thus?
Is it that in thy glaring eye
And rapid movements we descry,
While we at ease, secure from ill,
The chimney-corner snugly fill,
A lion, darting on the prey,
A tiger, at his ruthless play?
Or is it, that in thee we trace,
With all thy varied wanton grace,
An emblem view'd with kindred eye,
Of tricksy, restless infancy?
Ah! many a lightly sportive child,
Who hath, like thee, our wits beguiled,
To dull and sober manhood grown,
With strange recoil our hearts disown.
Even so, poor Kit! must thou endure,
When thou becomest a cat demure,
Full many a cuff and angry word,
Chid roughly from the tempting board.
And yet, for that thou hast, I ween,
So oft our favour'd playmate been,
Soft be the change which thou shalt prove,
When time hath spoil'd thee of our love;
Still be thou deem'd, by housewife fat,
A comely, careful, mousing out,
Whose dish is, for the public good,
Replenish'd oft with savoury food.

Nor, when thy span of life is past,
Be thou to pond or dunghill cast,
But gently borne on good man's spade,
Beneath the decent sod be laid,
And children show, with glistening eyes,
The place where poor old Pussy lies.

Joanna Baillie. — Born 1762, Died 1851.

1474.—OPENING OF THE "SONGS OF ZION"

Harp of Zion, pure and holy,
Pride of Judah's eastern land,
May a child of guilt and folly
Strike thee with a feeble hand?
May I to my bosom take thee,
Trembling from the prophet's touch,
And with throbbing heart awake thee
To the strains I love so much?

I have loved thy thrilling numbers,
Since the dawn of childhood's day;
Since a mother soothed my slumbers
With the cadence of thy lay,
Since a little blooming sister
Clung with transport round my knee,
And my glowing spirit bless'd her
With a blessing caught from thee!

Mother—sister—both are sleeping
Where no heaving hearts respire,
Whilst the eve of age is creeping
Round the widow'd spouse and sire.
He and his, amid their sorrow,
Find enjoyment in thy strain
Harp of Zion, let me borrow
Comfort from thy chorals again!

William Knox—Born 1780, Died 1825.

1475.—DIRGE OF RACHEL

And Rachel lies in Ephrath's land,
Beneath her lonely oak of weeping;
With moulder'd heart and withering hand,
The sleep of death for ever sleeping.
The spring comes smiling down the vale,
The lilies and the roses bringing;
But Rachel never more shall hail
The flowers that in the world are springing.
The summer gives his radiant day,
And Jewish dames the dance are treading;
But Rachel on her couch of clay,
Sleeps all unheeded and unheeding.
The autumn's ripening sunbeam shines,
And reapers to the field is calling;
But Rachel's voice no longer joins
The choral song at twilight's falling.
The winter sends his drenching shower,
And sweeps his howling blast around her,
But earthly storms possess no power
To break the slumber that hath bound her.

William Knox—Born 1789, Died 1825.

1476.—A VIRTUOUS WOMAN.

Thou asketh what hath changed my heart,
And where hath fled my youthful folly?

I tell thee, Tamar's virtuous art
Hath made my spirit holy.

Her eye—as soft and blue as even,
When day and night are calmly meeting—
Beams on my heart like light from heaven,
And purifies its boating.

The accents fall from Tamar's lip
Like dewdrops from the rose-leaf dripping,
When honey-bees all crowd to sip,
And cannot cease their sipping.

The shadowy blush that tints her cheek,
For ever coming—over going,
May well the spotless fount bespeak
That sets the stream flowing.

Her song comes o'er my thrilling breast
Even like the harp-string's holiest measures,
When dreams the soul of lands of rest
And everlasting pleasures.

Then ask not what hath changed my heart,
Or where hath fled my youthful folly—
I tell thee, Tamar's virtuous art
Hath made my spirit holy.

William Knox—Born 1789, Died 1825.

1477.—CONCLUSION OF THE "SONGS OF ISRAEL"

My song hath closed, the holy dream
That raised my thoughts o'er all below,
Hath faded like the lunar beam,
And left me 'mid a night of woe—
To look and long, and sigh in vain
For friends I ne'er shall meet again.

And yet the earth is green and gay;
And yet the skies are pure and bright;
But, 'mid each gleam of pleasure gay,
Some cloud of sorrow dims my sight;
For weak is now the tenderest tongue
That might my simple songs have sung.

And like Gilead's drops of balm,
They for a moment soothed my breast;
But earth hath not a power to calm
My spirit in forgetful rest,
Until I lay me side by side
With those that loved me, and have died.

They died—and this a world of woe,
Of anxious doubt and chilling fear,
I wander onward to the tomb,
With scarce a hope to linger here.
But with a prospect to rejoice
The friends beloved, that once were mine.

William Knox—Born 1789, Died 1825

1478—AFAR IN THE DESERT.

Afar in the Desert I love to ride,
 With the silent Bush-boy alone by my side :
 When the sorrows of life the soul o'ercast,
 And, sick of the present, I turn to the past,
 And the eye is suffused with regretful tears,
 From the fond recollections of former years,
 And the shadows of things that have long
 since fled,
 Flit over the brain like the ghosts of the
 dead—
 Bright visions of glory that vanish'd too
 soon—
 Day-dreams that departed ere manhood's
 noon—
 Attachments by fate or by falsehood reft—
 Companions of early days lost or left—
 And my Native Land ! whose magical name
 Thrills to my heart like electric flame ;
 The home of my childhood—the haunts of my
 prime ;
 All the passions and scenes of that rapturous
 time,
 When the feelings were young and the world
 was new,
 Like the fresh bowers of Paradise opening to
 view !
 All—now forsaken, forgotten, or gone,
 And I, a lone exile, remember'd of none,
 My high aims abandon'd, and good acts
 undone—
 Awearied of all that is under the sun,
 With that sadness of heart which no stranger
 may scan,
 I fly to the Desert afar from man

Afar in the Desert I love to ride,
 With the silent Bush-boy alone by my side ;
 When the wild turmoil of this wearisome life,
 With its scenes of oppression, corruption, and
 strife,
 The proud man's frown, and the base man's
 fear,
 And the scorner's laugh, and the sufferer's
 tear,
 And malice, and meanness, and falsehood, and
 folly,
 Dispose me to musing and dark melancholy,
 When my bosom is full, and my thoughts are
 high,
 And my soul is sick with the bondman's
 sigh—
 Oh, then ! there is freedom, and joy, and
 pride,
 Afar in the Desert alone to ride !
 There is rapture to vault on the champing
 steed,
 And to bound away with the eagle's speed,
 With the death-fraught fireloek in my hand
 (The only law of the Desert land),
 But 'tis not the innocent to destroy,
 For I hate the huntsman's savage joy.

Afar in the Desert I love to ride,
 With the silent Bush-boy alone by my side,

Away—away from the dwellings of men,
 By the wild deer's haunt, and the buffalo's
 glen,
 By valleys remote, where the orin plays,
 Where the gnuo, the gazelle, and the harte-
 beest graze ;
 And the gomsbok and eland unskinted recline
 By the skirts of gray forests o'ergrown with
 wild vine,
 And the elephant browes at peace in his
 wood,
 And the maver-horse gambols unscurd in the
 flood,
 And the mighty rhinoceros wallows at will
 In the Vley, where the wild ass is drinking
 his fill.

Afar in the Desert I love to ride,
 With the silent Bush-boy alone by my side .
 O'er the brown Karroo where the bloutang
 cry
 Of the springbok's fawn sounds plaintively ;
 Where the zebra wantonly tosses his mane,
 In folds seldom freshen'd by moisture or
 rain,
 And the stately koodoo exultingly bounds,
 Undisturb'd by the bay of the hunter's
 hounds ;
 And the tumorous quagha's wild whistling
 neigh
 Is heard by the brak fountain far away,
 And the fleet-footed ostrich over the waste
 Speeds like a horseman who travels in haste ;
 And the vulture in circles wheels high over-
 head,
 Greedy to scent and to gorge on the dead ;
 And the grimly wolf, and the shrieking
 jackal,
 Howl for their prey at the evening fall ;
 And the fiend-like laugh of hyenas grim,
 Fearfully startles the twilight dun.

Afar in the Desert I love to ride,
 With the silent Bush-boy alone by my side :
 Away—away in the wilderness vast,
 Where the white man's foot hath never
 pass'd,
 And the quiver'd Koranna or Bushuan
 Hath rarely cross'd with his roving clan .
 A region of emptiness, howling and drear,
 Which man hath abandon'd from famine and
 fear,
 Which the snake and the lizard inhabit alone,
 And the bat sitting forth from his old hollow
 stone ;
 Where grass, nor herb, nor shrub takes root,
 Save poisonous thorns that pierce the foot .
 And the bitter melon, for food and drink,
 Is the pilgrim's fare, by the Salt Lake's
 brink
 A region of drought, where no river glides,
 Nor rippling brook with oser'd sides ;
 Nor reedy pool, nor mossy fountain,
 Nor shady tree, nor cloud-capp'd mountain,
 Are found—to refresh the aching eye :
 But the barren earth and the burning sky,

And the black horizon round and round,
Without a living sight or sound,
Toll to the heart, in its pensive mood,
That this is—Nature's Solitude

And here—while the night-winds round me
sigh,
And the stars burn bright in the midnight
sky,

As I sit apart by the cavern'd stone,
Like Elijah at Horeb's cave alone,
And feel as a moth in the Mighty Hand
That spread the heavens and heaved the
land—

A "still small voice" comes through the
wild

(Like a father consoling his fretful child),
Which banishes bitterness, wrath, and fear—
Saying "Man is distant, but God is near!"

Thomas Pringle—Born 1788, Died 1834.

1479.—THE LION AND GIRAFFE.

Wouldst thou view the lion's den?
Search afar from haunts of men—
Where the reed-encircled rill
Oozes from the rocky hill,
By its verdure far deserted
'Mid the desert brown and wide

Close beside the hedgy brim,
Couchant, licks the lion grim,
Watching till the close of day
Brings the death-devoted prey.
Needless at the ambush'd brink,
The tall giraffe stoops down to drink;
Upon him straight, the savage springs
With cruel joy. The desert lings
With clanging sound of desperate strife—
The prey is strong, and he strives for life.
Plunging off with frantic bound
To shake the tyrant to the ground,
He shrieks—he rushes through the waste,
With glaring eye and headlong haste.
In vain!—the spoiler on his prize
Rides proudly—tearing as he flies
For life—the victim's utmost speed
Is muster'd in this hour of need
For life—for life—his giant might
He strains, and pours his soul in fight;
And mad with terror, thrust, and pain,
Spurns with wild hoof the thundering plain
'Tis vain; the thirsty sands are drinking
His streaming blood—his strength is sinking,
The victor's fangs are in his veins—
His flanks are streak'd with sanguine stains—
His panting breast in foam and gore
Is bathed—he reels—his race is o'er.
He falls—and, with convulsive throes,
Resigns his throat to the ravaging foe!
—And lo! ere quivering life is fled,
The vultures, wheeling over head,
Swoop down, to watch in gaunt array,
Till the gorged tyrant quits his prey.

Thomas Pringle.—Born 1788, Died 1834

1480.—THE EMIGRANT'S FAREWELL.

Our native land—our native vale—
A long and last adieu!
Farewell to bonny Teviotdale,
And Cheviot mountains blue

Farewell, ye hills of glorious deeds,
And streams renown'd in song—
Farewell, ye braes and blossom'd meads,
Our hearts have loved so long.

Farewell, the blithesome broomy knowes,
Where thyme and harebells grow—
Farewell, the hoary, haunted howes,
O'erhung with birch and aloe.

The mossy cave and mouldering tower
That skirt our native dell—
The martyr's grave, and lover's bower,
We bid a sad farewell!

Home of our love! our father's home!
Land of the brave and free!
The sail is flapping on the foam
That bears us far from thee!

We seek a wild and distant shore,
Beyond the western main—
We leave thee to return no more,
Nor view thy cliffs again!

Our native land—our native vale—
A long and last adieu!
Farewell to bonny Teviotdale,
And Scotland's mountains blue!

Thomas Pringle.—Born 1788, Died 1834.

1481.—THE STARRY HEAVENS.

Ye quenchless stars! so eloquently bright,
Untrobbled sentries of the shadowy night,
While half the world is lapp'd in downy
dreams,

And round the lattice creep your midnight
beams,

How sweet to gaze upon your placid eyes,
In lambent beauty looking from the skies!
And when, oblivious of the world, we stray
At dead of night along some nameless way,
How the heart mingles with the moonlit
hour,

As if the starry heavens suffused a power!
Full in her dreamy light, the moon presides,
Shrouded in a halo, mellowing as she rides;
And far around, the forest and the stream
Bathe in the beauty of her emerald beams,
The hill'd winds, too, are sleeping in their
caves,

No stormy murmurs roll upon the waves,
Nature is hush'd, as if her works adored,
Still'd by the presence of her living Lord!
And now, while through the ocean-mantling
haze

A dizzy chain of yellow lustre plays,

And moonlight loveliness hath wou'd the land,
Go, stranger, muse thou by the wave-worn strand.
Centuries have glided o'er the balanced earth,
Myriads have bless'd, and myriads cursed their birth,
Still, yon sky-beacons keep a dimless glare,
Unsuil'd as the God who throned them there.
Though swelling earthquakes heave the astounded world,
And king and kingdom from their pride are hurld,
Sublimely calm, they run their bright career,
Unheeded of the storms and changes here
We want no hymn to hear, or pomp to see,
For all around is deep divinity!

Robert Montgomery.—Born 1807, Died 1855.

1482.—PICTURE OF WAR.

Spirit of light and life! when battle rears
Her fiery brow and her terrific spears,
When red-mouth'd cannon to the clouds uproar,
And gasping thousands make their beds in gore,
While on the billowy bosom of the air
Roll the dead notes of anguish and despair!
Unseen, thou walk'st upon the smoking plain,
And hear'st each groan that gurgles from the slain!

Last! war-peals thunder on the battle-field;
And many a hand grasps firm the glittering shield,
As on, with helm and plume, the warriors come,
And the glad hills repeat their stormy drum!
And now are seen the youthful and the gray,
With bosoms firing to partake the fray,
The first, with hearts that consecrate the dead,
All eager rush to vanquish or to bleed!
Like young waves racing in the morning sun,
That roar and leap with reckless fury on!

But mark yon war-worn man, who looks on hgh,
With thought and valour mirror'd in his eye!
Not all the gory revels of the day
Can fright the vision of his home away;
The home of love, and its associate smiles,
His wife's endearment, and his baby's wiles
Fights he less brave through recollected bliss,
With step retreating, or with sword remiss?
Ah no! remember'd home's the warrior's charm,
Speed to his sword, and vigour to his arm;

For this he supplicates the god afar,
Fronts the steel'd foe, and mingles in the war!

The cannon's hush'd!—nor drum, nor clarion sound
Helmet and hauberk gleam upon the ground;
Horseman and horse lie weltering in their gore,
Patriots are dead, and heroes dare no more,
While solemnly the moonlight shrouds the plain,
And lights the lurid features of the slain!

And see! on this rent mound, where dawnsies sprung,
A battle-steed beneath his rider flung:
Oh! never more he'll rear with fierce delight,
Roll his red eyes, and rally for the fight!
Pale on his bleeding breast the warrior lies,
While from his ruffled lids the white swell'd eyes
Ghastly and grimly stare upon the skies!

Afar, with bosom bared unto the breeze,
White lips, and glaring eyes, and shivering knees,
A widow o'er her martyr'd soldier moans,
Loading the night-wind with delirious groans!
Her blue-eyed babe, unconscious orphan he!
So sweetly prattling in his cherub glee,
Leers on his lifeless sire with infant wile,
And plays and plucks him for a parent's smile!

But who, upon the battle-wasted plain,
Shall count the faint, the gasping, and the slain?
Angel of Mercy! o'er the blood-fount chill,
And the brave heart be spiritless and still,
Amid the havoc thou art hovering nigh,
To calm each groan, and close each dying eye,
And wait the spirit to that hazyon shore,
Where war's loud thunders hush the winds no more!

Robert Montgomery.—Born 1807, Died 1855.

1483 — LOST FEELINGS.

Oh! weep not that our beauty wears
Beneath the wings of Time;
That age o'erclouds the brow with cares
That once was raised sublime.

Oh! weep not that the beamless eye
No dumb delight can speak;
And fresh and fair no longer lie
Joy-faints upon the cheek.

No! weep not that the ruin-trace
Of wasting time is seen,
Around the form and in the face
Where beauty's bloom has been.

But mourn the inward wreck we feel
As hoary years depart,
And Time's officiating fingers steal
Young feelings from the heart !

Robert Montgomery — Born 1807, Died 1855.

1484.—TOWN AND COUNTRY

Oh ! well may poets make a fuss
In summer time, and sigh " O rus ! "
Of London pleasures sick
My heart is all at pant to rest
In greenwood shades—my eyes detest
This endless meal of brick !

What joy have I in June's return ?
My feet are parch'd, my eyeballs burn,
I scent no flowery gust ;
But faint the flagging zephyr springs,
With dry Macadam on its wings,
And turns me " dust to dust."

My sun his daily course renews
Due east, but with no eastern dews,
The path is dry and hot !
His setting shows more tamely still,
He sinks behind no purple hill,
But down a chimney-pot !

Oh ! but to hear the milkmaid blithe ;
Or early mower whet his scythe
The dewy meads among !
My grass is of that sort—alas !
That makes no hay—called sparrow-grass
By folks of vulgar tongue !

Oh ! but to smell the woodbine sweet !
I think of cowslip cups—but meet
With very vile robuffs !
For meadow-buds I get a whiff
Of Cheshire cheese—or only stuff
The turtle made at Cull's.

How tenderly Rousseau reviewed
His periwinkles !—mine are strowed !
My rose blooms on a gown !
I hunt in vain for eglantine,
And find my blue-bell on the sign
That marks the Bell and Crown.

Where are ye, birds, that blithely wing
From tree to tree, and gaily sing
Or mourn in thickets deep ?
My cuckoo has some ware to sell,
The watchman is my Philomel,
My blackbird is a sweep !

Where are ye, linnet, lark, and thrush,
That perch on leafy bough and bush,
And tune the various song ?
Two hurdy-gurdyists, and a poor
Street-Handel grinding at my door,
Are all my " tuneful throng."

Where are ye, early-purling streams,
Whose waves reflect the morning beams
And colours of the skies ?
My rills are only puddle-drains
From shambles, or reflect the stains
Of calmanco-dyes !

Sweet are the little brooks that run
O'er pebbles glancing in the sun,
Singing in soothing tones
Not thus the city streamlets flow,
They make no music as they go,
Though never " off the stones "

Where are ye, pastoral pretty sheep,
That wont to bleat, and frisk, and leap
Beside your woolly dams ?
Alas ! instead of harmless crooks,
My Corydons use iron hooks,
And skin—not shear—the lambs.

The pipe whereon, in olden day,
The Arcadian hordaman used to play
Sweetly—here soundeth not ;
But merely breathes unwholesome fumes,
Meanwhile the city boor consumes
The rank weed—" piping hot."

All rural things are vilely mock'd,
On every hand the sense is shock'd
With objects hard to bear
Shades—vernal shades !—where wine is sold !
And for a turfy bank, behold
An lugram's rustic chair !

Where are ye, London meads and bowers,
And gardens redolent of flowers
Whereto the zephyr wends ?
Alas ! Moor Fields are fields no more.
See Hatton's Garden brick'd all o'er ;
And that bare wood—St. John's.

No pastoral scenes procure me peace ;
I hold no Leasowen in my lease,
No oot set round with trees.
No sheep-white hill my dwelling flanks ;
And osmium furnishes my banks
With brokers—not with bees

Oh ! well may poets make a fuss
In summer time, and sigh " O rus ! "
Of city pleasures sick.
My heart is all at pant to rest
In greenwood shades—my eyes detest
This endless meal of brick !

Thomas Hood.—Born 1798, Died 1845.

1485.—SONG.

It was not in the winter
Our loving lot was cast ;
It was the time of roses—
We pluck'd them as we pass'd !

That churlish season never frown'd
On early lovers yet;
Oh no!—the world was newly crown'd
With flowers when first we met.

'Twas twilight, and I bade you go,
But still you held me fast,
It was the time of roses—
We pluck'd them as we pass'd!

What else could peer my glowing cheek,
That tears began to stud?
And when I ask'd the like of love,
You snatch'd a damask bud—

And oped it to the dainty core,
Still blowing to the last;
It was the time of roses—
We pluck'd them as we pass'd!

Thomas Hood.—Born 1798, Died 1845.

1486.—A PARENTAL ODE TO MY SON, AGED THREE YEARS AND FIVE MONTHS.

Thou happy, happy elf!
(But stop—first let me kiss away that tear)
Thou tiny image of myself!
(My love, he's poking peas into his ear!)
Thou merry, laughing sprite!
With spirits feather light,
Untouch'd by sorrow, and unsoil'd by sin,
(Good heavens! the child is swallowing a pin!)

Thou little trucksy Puck!
With antic toys so funnily bestuck,
Laght as the singing bird that wings the air,
(The door! the door! he'll tumble down the stair!)

Thou darling of thy sire!
(Why, Jane, he'll set his pinafore afire!)
Thou imp of mirth and joy!
In love's dear chain so strong and bright a link,
Thou idol of thy parents (Drat the boy!
There goes my ink!)

Thou cherub—but of earth,
Fit playfellow for Fays by moonlight pale,
In harmless sport and mirth,
(That dog will bite him if he pulls its tail!)
Thou human humming-bee, extracting honey
From every blossom in the world that blows,
Singing in youth's Elysium ever sunny,
(Another tumble—that's his precious nose!)

Thy father's pride and hope!
(He'll break the mirror with that skipping-rope!)
With pure heart newly stamp'd from nature's mint,
(Where did he learn that squint?)

Thou young domestic dove!
(He'll have that jug off with another shove!)
Dear nursing of the hymeneal nest!
(Are those torn clothes his best?)
Little epitome of man!
(He'll climb upon the table, that's his plan!)
Touch'd with the beauteous tints of dawning life,
(He's got a knife!)
Thou enviable being!
No storms, no clouds, in thy blue sky fore-seeing,
Play on, play on,
My elfin John!

Toss the light ball—bestride the stick,
(I knew so many cakes would make him sick!)
With fancies buoyant as the thistle-down,
Prompting the face grotesque, and antic brisk
With many a lamblike frisk,
(He's got the scissors, snipping at your gown!)
Thou pretty opening rose!
(Go to your mother, child, and wipe your nose!)
Balmy, and breathing music like the south,
(He really brings my heart into my mouth!)
Fresh as the morn, and brilliant as its star,
(I wish that window had an iron bar!)
Bold as the hawk, yet gentle as the dove,
(I'll tell you what, my love,
I cannot write unless he's sent above!)

Thomas Hood.—Born 1798, Died 1845.

1487.—FLOWERS

I will not have the mad Clytie,
Whose head is turn'd by the sun,
The tulip is a countly queen,
Whom, therefore, I will shun,
The cowslip is a country wench,
The violet is a nun,—
But I will woo the dainty rose,
The queen of every one

The pea is but a wanton witch,
In too much haste to wed,
And clasps her rings on every hand,
The wolfbane I should dread;—
Nor will I dreary rosemary,
That always mourns the dead:—
But I will woo the dainty rose,
With her cheeks of tender red.

The lily is all in white, like a saint,
And so is no mate for me—
And the daisy's cheek is tapp'd with a blush,
She is of such low degree;
Jasmine is sweet, and has many lovers,
And the broom's betrothed to the bee,—
But I will plight with the dainty rose,
For fairest of all is she.

Thomas Hood.—Born 1798, Died 1845.

1488.—AUTUMN.

The Autumn is old;
The sore leaves are flying;
He hath gather'd up gold,
And now he is dying
Old age, begin sighing!

The vintage is ripe;
The harvest is reaping;
But some that have sow'd
Have no riches for reaping—
Poor wretch, fall a-wooping!

The year's in the wane,
There is nothing adorning,
The night has no eve,
And the day has no morning;
Cold Winter gives warning!

The rivers run chill,
The red sun is sinking;
And I am grown old,
And life is fast shrinking,
Here's snow for sad thinking!

Thomas Hood.—Born 1798, Died 1845.

1489.—TO A CHILD EMBRACING HIS MOTHER

I

Love thy mother, little one!
Kiss and clasp her neck again,—
Hereafter she may have a son
Will kiss and clasp her neck in vain.
Love thy mother, little one!

II.

Gaze upon her living eyes,
And mirror back her love for thee,—
Hereafter thou may'st shudder sighs
To meet them when they cannot see
Gaze upon her living eyes!

III

Press her lips the while they glow
With love that they have often told,—
Hereafter thou may'st press in woe,
And kiss them till thine own are cold
Press her lips the while they glow!

IV.

Oh, reverse her raven hair!
Although it be not silver-gray—
Too early Death, led on by Care,
May snatch save one dear lock away
Oh! reverse her raven hair!

V

Pray for her at eve and morn,
That Heaven may long the stroke defer—
For thou may'st live the hour forlorn
When thou wilt ask to do with her
Pray for her at eve and morn!

Thomas Hood.—Born 1798, Died 1845.

1490.—TO MY DAUGHTER, ON HER BIRTHDAY

I.

Dear Fanny! nine long years ago,
While yet the morning sun was low,
And rosy with the eastern glow
The landscape smiled,
Whilst low'd the newly-waken'd herds—
Sweet as the early song of birds,
I heard those first, delightful words,
"Thou hast a child!"

II.

Along with that uprising dew
Tears gladden'd in my eyes, though few,
To hail a dawning quite as new
To me, as Time
It was not sorrow—not annoy—
But like a happy maid, though coy,
With grief-like welcome, even Joy
Foretells its prime.

III.

So may'st thou live, dear! many years,
In all the bliss that life endears,
Not without smiles, nor yet from tears
Too strictly kept
When first thy infant littleness
I folded in my fond caress,
The greatest proof of happiness
Was this—I wept.

Thomas Hood.—Born 1798, Died 1845.

1491.—I REMEMBER, I REMEMBER.

I remember, I remember
The house where I was born,
The little window where the sun
Came peeping in at morn;
He never came a wink too soon,
Nor brought too long a day,
But now, I often wish the night
Had borne my breath away!

I remember, I remember
The roses, red and white,
The violets, and the lily-cups—
Those flowers made of light!
The lilacs where the robin built,
And where my brother sat
The laburnum on his birth-day,—
The tree is living yet!

I remember, I remember
Where I was used to swing,
And thought the air must rush as fresh
To swallows on the wing,
My spirit flew in feathers then,
That is so heavy now,
And summer pools could hardly cool
The fever on my brow!

I remember, I remember
The fir-trees dark and high,
I used to think their slender tops
Were close against the sky.
It was a childish ignorance,
But now 'tis little joy
To know I'm farther off from heaven
Than when I was a boy.

Thomas Hood.—Born 1798, Died 1845.

1492.—FAIR INES.

I.

O saw ye not fair Ines?
She's gone into the west,
To dazzle when the sun is down,
And rob the world of rest,
She took our daylight with her,
The smiles that we love best,
With morning blushes on her cheek,
And pearls upon her breast

II

O turn again, fair Ines,
Before the fall of night,
For fear the moon should shine alone,
And stars unrivall'd bright,
And bless'd will the lover be
That walks beneath their light,
And breathes the love against thy cheek
I dare not even write!

III

Would I had been, fair Ines,
That gallant cavalier
Who rode so gayly by thy side,
And whisper'd thee so near!—
Were there no bonny dames at home,
Or no true lovers here,
That he should cross the seas to win
The dearest of the dear?

IV

I saw thee, lovely Ines,
Descend along the shore,
With bands of noble gentlemen,
And banners waved before;
And gentle youth and maidens gay,
And snowy plumes they wore,—
It would have been a beautiful dream,
—If it had been no more!

V.

Alas! alas! fair Ines!
She went away with song,
With music waiting on her steps,
And shoutings of the throng,
But some were sad, and felt no mirth,
But only Music's wrong,
In sounds that sang Farewell, Farewell
To her you've loved so long.

VI

Farewell, farewell, fair Ines!
That vessel never bore
So fair a lady on its deck,
Nor danced so light before—
Alas for pleasure on the sea,
And sorrow on the shore!
The smile that blost one lover's heart
Has broken many more!

Thomas Hood.—Born 1798; Died 1845.

1493.—RUTH.

She stood breast high amid the corn
Clasp'd by the golden light of morn,
Like the sweetheart of the sun,
Who many a glowing kiss had won.

On her cheek an autumn flush
Deeply ripen'd,—such a blush
In the midst of brown was born,
Like red poppies grown with corn.

Round her eyes her tresses fell—
Which were blackest none could tell;
But long lashes veil'd a light
That had also been all too bright.

And her hat, with shady brim,
Made her tressy forehead dim;—
Thus she stood amid the stocks,
Praising God with sweetest looks

Sure, I said, heaven did not mean
Where I reap thou shouldst but glean;
Lay thy sheaf adown and come,
Share my harvest and my home.

Thomas Hood.—Born 1798, Died 1845.

1494.—THE DREAM OF EUGENE ARAM.

'Twas in the prime of summer time,
An evening calm and cool,
And four-and-twenty happy boys
Came bounding out of school:
There were some that ran and some that
leapt,
Like trillitons in a pool

Away they sped with gamosonne minds,
And souls untouch'd by sin;
To a level mead they came, and there
They drove the wicket in.
Pleasantly shone the setting sun
Over the town of Lynn.

Like sportive deer they coursed about,
And shouted as they ran—
Turning to mirth all things of earth,
As only boyhood can;
But the Usher sat remote from all,
A melancholy man!

His hat was off, his vest apart,
To catch heaven's blessed breeze,
For a burning thought was in his brow,
And his bosom ill at ease
So he lean'd his head on his hands, and
read
The book between his knees'

Leaf after leaf he turn'd it o'er,
Nor ever glanced aside;
For the peace of his soul he read that book
In the golden eventide,
Much study had made him very lean,
And pale, and leaden-eyed.

At last he shut the ponderous tome,
With a fast and fervent grasp
He strain'd the dusky covers close,
And fix'd the brazen hasp.
"O God! could I so close my mind,
And clasp it with a clasp!"

Then leaping on his feet upright,
Some moody turns he took—
Now up the mead, then down the mead,
And past a shady nook—
And, lo! he saw a little boy
That pored upon a book!

"My gentle lad, what is't you read—
Romance or fairy fable?
Or is it some historic page,
Of kings and crowns unstable?"
The young boy gave an upward glance—
"It is 'The Death of Abel.'"

The Usher took six hasty strides,
As smit with sudden pain—
Six hasty strides beyond the place,
Then slowly back again,
And down he sat beside the lad,
And talk'd with him of Cain;

And, long since then, of bloody men,
Whose deeds tradition saves,
And lonely folk cut off unseen,
And hid in sudden graves,
And horrid stabs, in groves forlorn,
And murders done in caves;

And how the sprites of injured men
Shrink upward from the sod,
Ay, how the ghostly hand will point
To show the burial clod,
And unknown facts of guilty acts
Are seen in dreams from God!

He told how murderers walk the earth
Beneath the curse of Cain—
With crimson clouds before their eyes,
And flames about their brain,
For blood has left upon their souls
Its overlasting stain!

"And well," quoth he, "I know, for truth,
Their pangs must be extreme—
Woe, woe, unutterable woe—
Who spill life's sacred stream!"

For why? Methought, last night I wrought
A murder, in a dream!

One that had never done me wrong—
A feeble man and old,
I led him to a lonely field—
The moon shone clear and cold:
Now here, said I, this man shall die,
And I will have his gold!

Two sudden blows with a ragged stick,
And one with a heavy stone,
One hurried gash with a hasty knife—
And then the deed was done
There was nothing lying at my feet
But lifeless flesh and bone!

Nothing but lifeless flesh and bone,
That could not do me ill;
And yet I fear'd him all the more,
For lying there so still
There was a manhood in his look,
That murder could not kill!

And, lo! the universal air
Seem'd lit with ghastly flame,—
Ten thousand thousand dreadful eyes
Were looking down in blame,
I took the dead man by his hand,
And call'd upon his name!

O God! it made me quake to see
Such sense within the slain!
But when I touch'd the lifeless clay,
The blood gush'd out again!
For every clot a burning spot
Was scorching in my brain!

My head was like an ardent coal—
My heart as solid ice;
My wretched, wretched soul, I knew,
Was at the Devil's price.
A dozen times I groan'd—the dead
Had never groan'd but twice!

And now, from forth the frowning sky,
From the heaven's topmost height,
I heard a voice—the awful voice
(If the blood-avenging sprite
"Thou guilty man! take up thy dead,
And hide it from my sight!")

And I took the dreary body up,
And cast it in a stream—
The sluggish water, black as ink,
The depth was so extreme
My gentle Boy, remember! this
Is nothing but a dream!

Down went the corpse with a hollow plunge,
And vanish'd in the pool;
Anon I cleansed my bloody hands,
And wash'd my forehead cool,
And sat among the urchins young,
That evening in the school.

O Heaven! to think of their white souls,
And mine so black and grim!

I could not share in childish prayer,
Nor join in evening hymn,
Like a dowl of the pit I seem'd,
'Mid holy cherubim!

And peace went with them, one and all,
And each calm pillow spread,
But Guilt was my grim chamberlain,
That lighted me to bed,
And drew my midnight curtains round
With fingers bloody red!

All night I lay in agony,
In anguish dark and deep.
My fever'd eyes I dared not close,
But stared aghast at Sleep,
For Sin had render'd unto her
The keys of hell to keep!

All night I lay in agony,
From weary chime to chime,
With one besetting horrid hint,
That rack'd me all the time—
A mighty yearning, like the first
Fierce impulse unto crime—

One stern tyrannic thought, that made
All other thoughts its slave!
Stronger and stronger every pulse
Did that temptation crave—
Still urging me to go and see
The dead man in his grave!

Heavily I rose up, as soon
As light was in the sky,
And sought the black accursed pool
With a wild misgiving eye,
And I saw the dead in the river bed,
For the faithless stream was dry.

Merrily rose the lark, and shook
The dew-drop from its wing,
But I never mark'd its morning flight—
I never heard it sing,
For I was stooping once again
Under the horrid thing

With breathless speed, like a soul in chase,
I took him up and ran;
There was no time to dig a grave
Before the day began—
In a lonesome wood, with heaps of leaves,
I hid the murder'd man!

And all that day I read in school,
But my thought was other where;
As soon as the mid-day task was done,
In secret I was there—
And a mighty wind had swept the leaves,
And still the corpse was bare!

Then down I cast me on my face,
And first began to weep,
For I knew my secret there was one
That earth refused to keep—
Or land or sea, though he should be
Ten thousand fathoms deep

So wills the fierce avenging sprite,
Till blood for blood atones!
Ay, though he's buried in a cave,
And trodden down with stones,
And years have rotted off his flesh—
The world shall see his bones!

O God! that horrid, horrid dream
Besets me now awake!
Again—again, with dizzy brain,
The human life I take,
And my red right hand grows raging hot,
Like Cranmer's at the stake

And still no peace for the restless day
Will wave or mould allow,
The horrid thing pursues my soul—
It stands before me now!"
The fearful Boy look'd up and saw
Huge drops upon his brow.

That very night, while gentle sleep
The urchin's eyelids lull'd,
Two stern-faced men set out from Lynn
Through the cold and heavy mist;
And Eugene Aram walk'd between,
With gyves upon his wrist.

Thomas Hood—Born 1798, Died 1845.

1495.—THE BRIDGE OF SIGHS.

One more Unfortunate,
Weary of breath,
Rashly importunate,
Gone to her death!

Take her up tenderly,
Lift her with care,
Fashion'd so slenderly—
Young, and so fair!

Look at her garments
Clinging like cerements,
Whilst the wave constantly
Drips from her clothing;
Take her up instantly,
Loving, not loathing!

Touch her not scornfully!
Think of her mournfully,
Gently and humanly—
Not of the stains of her;
All that remains of her
Now is pure womanly

Make no deep scrutiny
Into her mutiny,
Rash and undutiful,
Past all dishonour,
Death has left on her
Only the beautiful.

Still, for all slips of hers—
One of Eve's family—
Wipe those poor lips of hers,
Oozing so clammy.

Loop up her tresses
Escaped from the comb—
Her fair auburn tresses—
Whilst wonderment guesses
Where was her home?

Who was her father?
Who was her mother?
Had she a sister?
Had she a brother?
Or was there a dearer one
Still, and a nearer one
Yet, than all other?

Alas! for the rarity
Of Christian charity
Under the sun!
O! it was pitiful!
Near a whole city full,
Home she had none

Sisterly, brotherly,
Fatherly, motherly
Feelings had changed—
Love, by harsh evidence,
Thrown from its eminence;
Even God's providence
Seeming estranged

Where the lamps quiver
So far in the river,
With many a light
From window and casement,
From garret to basement,
She stood, with amazement,
Houseless by night

The bleak wind of March
Made her tremble and shiver;
But not the dark arch,
Or the black flowing river;
Mad from life's history,
Glad to death's mystery,
Swift to be hurl'd—
Anywhere, anywhere
Out of the world!

In she plunged boldly—
No matter how coldly
The rough river ran—
Over the brink of it!
Picture it—think of it!
Dissolute Man!
Leave in it, drink of it,
Then, if you can!

Take her up tenderly—
Lift her with care!
Fashion'd so slenderly—
Young, and so fair!

Ere her limbs, frigidly,
Stiffen too rigidly,
Decently, kindly,
Smooth and compose them,
And her eyes, close them,
Staring so blindly!

Dreadfully staring
Through muddy impunity,
As when with the daring
Last look of despairing
Fix'd on futurity.

Perishing gloomily,
Spurn'd by contumely,
Cold inhumanity
Burning insanity
Into her rest!
Cross her hands humbly,
As if praying dumbly,
Over her breast!

Owning her weakness,
Her evil behaviour,
And leaving, with meekness,
Her sins to her Saviour!

Thomas Hood.—Born 1798, Died 1845.

1496.—THE SONG OF THE SHIRT.

With fingers weary and worn,
With eyelids heavy and red,
A woman sat, in unwomanly rags,
Plying her needle and thread—
Stitch! stitch! stitch!
In poverty, hunger, and dirt,
And still with a voice of dolorous pitch
She sang the "Song of the Shirt!"

"Work! work! work!
While the cock is crowing aloof!
And work—work—work,
Till the stars shine through the roof!
It's O! to be a slave
Along with the barbarous Turk,
Where woman has never a soul to save,
If this is Christian work!

Work—work—work
Till the brain begins to swim!
Work—work—work
Till the eyes are heavy and dim!
Seam, and gusset, and band,
Band, and gusset, and seam—
Till over the buttons I fall asleep,
And sew them on in a dream!

O, Men, with sisters dear!
O, Men, with mothers and wives!
It is not linen you're wearing out,
But human creatures' lives!
Stitch—stitch—stitch,
In poverty, hunger, and dirt—
Sewing at once, with a double thread,
A shroud as well as a Shirt!

But why do I talk of Death—
That phantom of grisly bone?
I hardly fear his terrible shape,
It seems so like my own—
It seems so like my own
Because of the fasts I keep;

O God! that bread should be so dear,
And flesh and blood so cheap!

Work—work—work!

My labour never flags;
And what are its wages? A bed of straw,
A crust of bread—and rags.
That shatter'd roof—and this naked floor—
A table—a broken chair—
And a wall so blank my shadow I thank
For sometimes falling there!

Work—work—work!

From weary chime to chime!
Work—work—work—
As prisoners work for crime!
Band, and gusset, and seam,
Seam, and gusset, and band—
Till the heart is sick and the brain benumb'd,
As well as the weary hand.

Work—work—work

In the dull December light!
And work—work—work,
When the weather is warm and bright!—
While underneath the eaves
The brooding swallows cling,
As if to show me their sunny backs,
And twit me with the Spring.

Oh! but to breathe the breath
Of the cowslip and primrose sweet—
With the sky above my head,
And the grass beneath my feet!
For only one short hour
To feel as I used to feel,
Before I knew the woes of want,
And the walk that costs a meal!

Oh! but for one short hour—
A respite however brief!
No blessed leisure for Love or Hope,
But only time for Grief!
A little weeping would ease my heart;
But in their briny bed
My tears must stop, for every drop
Hinders needle and thread!"

With fingers weary and worn,
And eyelids heavy and red,
A woman sat, in unwomanly rags,
Flinging her needle and thread—
Stitch! stitch! stitch!
In poverty, hunger, and dirt;
And still, with a voice of dolorous pitch—
Would that its tone could reach the rich!—
She sang this "Song of the Shirt!"

Thomas Hood.—Born 1798, Died 1845.

1497.—THE DEATH-BED.

We watched her breathing thro' the night,
Her breathing soft and low,
As in her breast the wave of life
Kept heaving to and fro.

So silently we seem'd to speak,
So slowly moved about,
As we had lent her half our powers
To eke her living out.

Our very hopes belied our fears,
Our fears our hopes belied—
We thought her dying when she slept,
And sleeping when she died!

For when the morn came, dun and sad,
And chill with early showers,
Her quiet eyelids closed—she had
Another morn than ours.

Thomas Hood.—Born 1798, Died 1845.

1498.—THE WATER LADY.

I.

Alas! that moon should ever beam
To show what man should never see!—
I saw a maiden on a stream,
And fair was she!

II.

I staid awhile, to see her throw
Her tresses back, that all beset
The fair horizon of her brow
With clouds of jet.

III.

I staid a little while to view
Her cheek, that wore, in place of red,
The bloom of water—tender blue,
Daintily spread

IV.

I staid to watch, a little space,
Her parted lips, if she would sing;
The waters closed above her face
With many a ring

V.

And still I staid a little more—
Alas! she never comes again!
I throw my flowers from the shore,
And watch in vain.

VI.

I know my life will fade away—
I know that I must vainly pine;
For I am made of mortal clay,
But she's divine.

Thomas Hood.—Born 1798, Died 1845.

1499.—SONG.

O Lady, leave thy silken thread
And flowery tapestry—
There's living roses on the bush,
And blossoms on the tree.

Stoop where thou wilt, thy careless hand
Some random bud will meet,
Thou canst not tread but thou wilt find
The daisy at thy feet.

'Tis like the birthday of the world,
When earth was born in bloom,
The light is made of many dyes,
The air is all perfume,
There's crimson buds, and white and blue—
The very rainbow showers
Have turn'd to blossoms where they fell,
And sown the earth with flowers

There's fairy tulips in the east—
The garden of the sun,
The very streams reflect the hues,
And blossom as they run,
While morn opens like a crimson rose,
Shall wet with pearly showers
Then, lady, leave the silken thread
Thou twinnest into flowers!

Thomas Hood—Born 1798, Died 1845.

1500—TO HIS WIFE

Oh! hadst thou never shar'd my fate,
More dark that fate would prove,
My heart were truly desolate
Without thy soothing love

But thou hast suffer'd for my sake,
Whilst this relief I found,
Like fearless lips that strive to take
The poison from a wound.

My fond affection thou hast seen,
Then judge of my regret,
To think more happy thou hadst been
If we had never met!

And has that thought been shared by
thee?

Ah, no! that smiling cheek
Proves more unchanging love for me
Than labour'd words could speak

But there are true hearts which the sight
Of sorrow summons forth,
Though known in days of past delight,
We knew not half their worth.

How unlike some who have profess'd
So much in friendship's name,
Yet calmly pause to think how best
They may evade her claim.

But ah! from them to thee I turn,
They'd make me loathe mankind,
Far better lessons I may learn
From thy more holy mind.

The love that gives a charm to home,
I feel they cannot take
We'll pray for happier years to come,
For one another's sake.

T. Haynes Bayly.—Born 1797, Died 1839.

1501—THINK NOT OF THE FUTURE.

Think not of the future, the prospect is un-
certain;

Laugh away the present, while laughing
hours remain.

Those who gaze too boldly through Time's
mystic curtain,
Soon will wish to close it, and dream of joy
again.

I, like thee, was happy, and, on hope rely-
ing,

Thought the present pleasure might revive
again:

But receive my counsel—Time is always
flying,

Then laugh away the present, while laugh-
ing hours remain.

I have felt unkindness, keen as that which
hurts thee,

I have met with friendship, fickle as the
wind,

Take what friendship offers, ere its warmth
deserts thee,

Well I know the kindest may not long be
kind

Would you waste the pleasure of the summer-
season,

Thinking that the winter must return
again?

If our summer's floating, surely that's a
reason

For laughing off the present, while laughing
hours remain.

T. Haynes Bayly—Born 1797, Died 1839.

1502.—O! WHERE DO FAIRIES HIDE THEIR HEADS?

O! where do fairies hide their heads,

When snow lies on the hills—

When frost has spoil'd their mossy beds,
And crystallized their rills?

Beneath the moon they cannot trip

In circles o'er the plain;

And draughts of dew they cannot sip,
Till green leaves come again

Perhaps, in small, blue diving-bells,
They plunge beneath the waves,
Inhabiting the wreathed shells
That lie in coral caves.

Perhaps, in red Vesuvius,
Carousals they maintain,
And cheer their little spirits thus,
Till green leaves come again.

When they return there will be mirth,
And music in the air,
And fairy wings upon the earth,
And mischief everywhere,
The maids, to keep the elves aloof,
Will bar the doors in vain;
No key-hole will be fairy-proof,
When green leaves come again.

T. Haynes Bayly.—Born 1797, Died 1839

1503 —THE RIME OF THE ANCIENT MARINER.

PART I.

It is an ancient mariner,
And he stoppeth one of three;
"By thy long gray beard and glittering eye,
Now wherefore stopp'st thou me?"

The bridegroom's doors are open'd wide,
And I am next of kin,
The guests are met, the feast is set;
Mayst hear the merry din "

He holds him with his skinny hand;
"There was a ship," quoth he
"Hold off, unhand me, gray-beard loon,"
Eftsoons his hand dropt he

He holds him with his glittering eye—
The wedding-guest stood still,
And listons like a three-years' child,
The mariner hath his will

The wedding-guest sat on a stone,
He cannot choose but hear,
And thus spake on that ancient man,
The bright-eyed mariner

The ship was cheer'd, the harbour clear'd,
Merrily did we drop
Below the kirk, below the hall,
Below the lighthouse top.

The sun came up upon the left,
Out of the sea came he,
And he shone bright, and on the right
Went down into the sea

Higher and higher every day,
Till over the mast at noon—
The wedding-guest here beat his breast,
For he heard the loud bassoon.

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

The wedding-guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed mariner.

And now the storm-blast came, and he
Was tyrannous and strong;
He struck with his o'ertaking wings,
And chased us south along.

With sloping masts and dripping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roar'd the blast,
And southward aye we fled.

And now there came both mist and snow,
And it grew wondrous cold;
And ice-mast-high came floating by,
As green as emerald.

And through the drifts the snowy clif:
Did send a dismal sheen;
Nor shapes of men nor beasts we ken—
The ice was all between.

The ice was here, the ice was there,
The ice was all around,
It crack'd and growl'd, and roar'd and howl'd,
Like noises in a swound!

At length did cross an albatross,
Through the fog it came;
As if it had been a Christian soul,
We hail'd it in God's name

It ate the food it ne'er had eat,
And round and round it flew,
The ice did split with a thunder-fit,
The holmsman steer'd us through'

And a good south wind sprang up behind,
The albatross did follow,
And every day for food or play,
Came to the mariner's hollo'

In mist or cloud, on mast or shroud,
It perch'd for vespers nine;
Whilst all the night, through fog-smoke white,
Glimmer'd the white moonshine.

"God save thee, ancient mariner,
From the fiends that plague thee thus!
Why look'st thou so?" With my cross-bow
I shot the albatross

PART II.

The sun now rose upon the right,
Out of the sea came he;
Still hid in mist, and on the left
Went down into the sea.

And the good south wind still blew behind,
But no sweet bird did follow;
Nor any day for food or play
Came to the mariner's hollo!

And I had done a hellish thing,
And it would work 'em wo,
For all averr'd I had kill'd the bird
That made the breeze to blow
Ah, wretch, said they, the bird to slay
That made the breeze to blow !

Nor dim nor red, like God's own head,
The glorious sun uprist,
Then all averr'd I had kill'd the bird
That brought the fog and mist
'Twas right, said they, such birds to slay
That bring the fog and mist.

The fair breeze blew, the white foam flew,
The furrow follow'd free,
We were the first that ever burst
Into that silent sea

Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be,
And we did speak only to break
The silence of the sea !

All in a hot and copper sky,
The bloody sun at noon
Right up above the mast did stand,
No bigger than the moon.

Day after day, day after day
We stuck, nor breath nor motion,
As idle as a painted ship
Upon a painted ocean

Water, water everywhere,
And all the boards did shrink,
Water, water everywhere,
Nor any drop to drink

The very deep did rot ; O Christ !
That ever thus should be !
Yea, slimy things did crawl with legs
Upon the slimy sea.

About, about, in reel and rout
The death-fires danced at night ;
The water, like a witch's oils,
Burnt green, and blue, and white.

And some in dreams assured were
Of the spirit that plagued us so,
Nine fathom deep he had follow'd us
From the land of mist and snow

And every tongue, through utter drought,
Was wither'd at the root,
We could not speak, no more than
We had been choked with soot.

Ah, well-a-day ! what evil looks
Had I from old and young !
Instead of the cross the albatross
About my neck was hung.

PART III.

There pass'd a weary time. Each throat
Was parch'd, and glazed each eye.
A weary time ! a weary time !

How glazed each weary eye !
When looking westward I beheld
A something in the sky.

At first it seem'd a little speck,
And then it seem'd a mist,
It moved and moved, and took at last
A certain shape, I wist.

A speck, a mist, a shape, I wist !
And still it near'd and near'd
As if it dodged a water-spout,
It plunged, and tack'd, and veer'd

With throats unslaked, with black lips baked,
We could not laugh nor wail,
Through utter drought all dumb we stood,
I bit my arm, I suck'd the blood,
And cried, A sail ! a sail !

With throats unslaked, with black lips baked,
Agape they heard me call ;
Gramercy they for joy did grin,
And all at once their breath drew in,
As they were drinking all.

See ! see ! I cried, she tacks no more,
Hither to work us weal,
Without a breeze, without a tide,
She steadies with upright keel.

The western wave was all a-flame,
The day was well nigh done,
Almost upon the western wave
Rested the broad bright sun,
When that strange shape drove suddenly
Betwixt us and the sun.

And straight the sun was flock'd with bars,
(Heaven's mother send us grace !)
As if through a dungeon-grate he peerd
With broad and burning face.

Alas ! thought I, and my heart beat loud,
How fast she nears and nears ;
Are those her sails that glance in the sun
Like restless gossamers ?

Are those her ribs through which the sun
Did peer, as through a grate ;
And is that woman all her crew ?
Is that a death, and are there two ?
Is death that woman's mate ?

Her lips were red, her looks were free,
Her looks were yellow as gold,
Her skin was as white as leprosy,
The nightmare Life-in-death was she,
Who thicks man's blood with cold.

The naked hulk alongside came,
And the twain were casting dice ;
"The game is done ! I've won ! I've won !"
Quoth she, and whistles thrice

The sun's rim dips, the stars rush out,
At one stride comes the dark ;
With far-heard whisper, o'er the sea
Off shot the spectro-bark.

We listen'd and look'd sideways up ;
 Fear at my heart, as at a cup,
 My life-blood seem'd to sip,
 The stars were dim, and thick the night,
 The steersman's face by his lamp gleam'd
 white,
 From the sails the dew did drip—
 Till dimly above the eastern bar
 The horn'd moon, with one bright star
 Within the nether tip

One after one, by the star-dogg'd moon,
 Too quick for groan or sigh,
 Each turn'd his face with a ghastly pang,
 And curs'd me with his eye

Four times fifty living men
 (And I heard nor sigh nor groan),
 With heavy thump, a lifeless lump,
 They dropp'd down one by one

The souls did from their bodies fly—
 They fled to bliss or woe !
 And every soul it pass'd me by
 Like the whizz of my cross-bow.

PART IV

"I fear thee, ancient mariner,
 I fear thy skinny hand !
 And thou art long, and lank, and brown,
 As is the ribb'd sea-sand

I fear thee and thy glittering eye,
 And thy skinny hand so brown "
 Fear not, fear not, thou wedding-guest,
 This body dropp'd not down.

Alone, alone, all, all alone,
 Alone on a wide wide sea !
 And never a saint took pity on
 My soul in agony.

The many men so beautiful !
 And they all dead did he
 And a thousand thousand shiny things
 Lived on, and so did I

I look'd upon the rotting sea,
 And drew my eyes away,
 I look'd upon the rotting deck,
 And there the dead men lay

I look'd to heaven, and tried to pray,
 But or over a prayer had gush'd,
 A wicked whisper came, and made
 My heart as dry as dust

I closed my lids, and kept them close,
 And the balls like pulses beat,
 For the sky and the sea, and the sea and the
 sky,
 Lay like a load on my weary eye,
 And the dead were at my feet.

The cold sweat melted from their limbs,
 Nor rot nor reek did they ;
 The look with which they look'd on me
 Had never pass'd away.

An orphan's curse would drag to hell
 A spirit from on high ;
 But oh ! more horrible than that
 Is a curse in a dead man's eye !
 Seven days, seven nights, I saw that curse,
 And yet I could not die.

The moving moon went up the sky,
 And nowh'ere did abide
 Softly she was going up,
 And a star or two beside.

Her beams bemock'd the sultry main,
 Like April hoar-frost spread ;
 But where the ship's huge shadow lay
 The charm'd water burnt alway
 A still and awful red.

Beyond the shadow of the ship
 I watch'd the water snakes
 They moved in tracks of shining white,
 And when they rear'd, the blish light
 Fell off in hoary flakes.

Within the shadow of the ship
 I watch'd their rich attire
 Blue, glossy green, and velvet black,
 They codd and swam, and every track
 Was a flash of golden fire.

O happy living things ! no tongue
 Their beauty might declare
 A spring of love gush'd from my heart,
 And I bless'd them unaware
 Sure my kind saint took pity on me,
 And I bless'd them unaware.

The self-same moment I could pray ;
 And from my neck so free
 The albatross fell off, and sank
 Like lead into the sea.

PART V.

O sleep ! it is a gentle thing,
 Belov'd from pole to pole !
 To Mary Queen the praise be given !
 She sent the gentle sleep from heaven,
 That slid into my soul

The silly buckets on the deck,
 That had so long remain'd,
 I dreamt that they were fill'd with dew ;
 And when I woke it rain'd.

My lips were wet, my throat was cold,
 My garments all were dank ;
 Sure I had drunken in my dreams,
 And still my body drank.

I moved, and could not feel my limbs :
 I was so light—almost
 I thought that I had died in sleep,
 And was a blessed ghost.

And soon I heard a roaring wind
 It did not come anear ;
 But with its sound it shook the sails,
 That were so thin and sore.

The upper air burst into life !
And a hundred fire-flags shewn ;
To and fro they were hurried about !
And to and fro, and in and out,
The watan stais danced between.

And the coming wind did roar more loud,
And the sails did sigh like sedge ;
And the rain pour'd down from one black cloud ;
The moon was at its edge

The thick black cloud was cleft, and still
The moon was at its side
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

The loud wind never reach'd the ship,
Yet now the ship moved on !
Beneath the lightning and the moon
The dead men gave a groan.

They groan'd, they stirr'd, they all uprose,
Nor spake, nor moved their eyes,
It had been strange, even in a dream,
To have seen those dead men rise

The helmsman steer'd, the ship moved on,
Yet never a breeze up blew ;
The mariners all 'gan work the ropes
Where they were wont to do,
They raised their limbs like lifeless tools—
We were a ghastly crew.

The body of my brother's son
Stood by me, knee to knee
The body and I pull'd at one rope,
But he said nought to me.
" I fear thee, ancient mariner !"
Be calm, thou wedding-guest !
'Twas not those souls that fled in pain,
Which to their corsos came again,
But a troop of spirits blest

For when it dawn'd, they dropp'd their arms,
And cluster'd round the mast ;
Sweet sounds rose slowly through their
mouths,
And from their bodies pass'd.

Around, around, flew each sweet sound,
Then darted to the sun,
Slowly the sounds came back again,
Now mix'd, now one by one.

Sometimes, a-dropping from the sky,
I heard the skylark sing ;
Sometimes all little birds that are,
How they seem'd to fill the sea and air,
With their sweet jargoning !

And now 'twas like all instruments,
Now like a lonely flute ;
And now it is an angel's song,
That makes the heavens be mute.

It ceased ; yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook
In the leafy month of June,

That to the sleeping woods all night
Singeth a quiet tune.

Till noon we quietly sail'd on,
Yet never a breeze did breathe ;
Slowly and smoothly went the ship,
Moved onward from beneath.

Under the keel nine fathom deep,
From the land of mist and snow,
The spirit slid ; and it was he
That made the ship to go
The sails at noon left off their tune,
And the ship stood still also.

The sun, right up above the mast,
Had fix'd her to the ocean,
But in a minute she 'gan stir
With a short uneasy motion—
Backwards and forwards half her length
With a short uneasy motion.

Then, like a pawing horse let go,
She made a sudden bound ;
It flung the blood into my head,
And I fell down in a swoond

How long in that same fit I lay
I have not to declare ;
But ere my living life return'd,
I heard and in my soul discern'd
Two voices in the air

" Is it he ? " quoth one, " Is thus the man ?
By him who died on cross,
With his cruel bow he laid full low
The harmless albatross !

The spirit who bideth by himself
In the land of mist and snow,
He loved the bird that loved the man
Who shot him with his bow."

The other was a softer voice,
As soft as honey-dew,
Quoth he, " The man hath penance done,
And penance more will do."

PART VI.

FIRST VOICE.

But tell me ! tell me ! speak again,
Thy soft response renewing—
What makes that ship drive on so fast ?
What is the ocean doing ?

SECOND VOICE.

Still as a slave before his lord,
The ocean hath no blast,
His great bright eye most silently
Up to the moon is cast—

If he may know which way to go ;
For she guides him smooth or grim.
See, brother, see how graciously
She looketh down on him.

FIRST VOICE.

But why drives on that ship so fast,
Without or wave or wind ?

SECOND VOICE.

The air is cut away before,
And closes from behind.

Fly, brother, fly ' more high, more high '
Or we shall be belated,
For slow and slow that ship will go,
When the mariner's trance is abated.

I woke, and we were sailing on
As in a gentle weather;
'Twas night, calm night, the moon was high;
The dead men stood together

All stood together on the dock,
For a charnel-dungeon fitter;
All fix'd on me their stony eyes,
That in the moon did glitter

The pang, the curse, with which they died,
Had never pass'd away,
I could not draw my eyes from theirs,
Nor turn them up to pray

And now this spell was snapt; once more
I view'd the ocean green,
And look'd far forth, yet little saw
Of what had else been soon—

Like one that on a lonesome road
Doth walk in fear and dread,
And having once turn'd round, walks on,
And turns no more his head,
Because he knows a frightful fiend
Doth close behind him tread.

But soon there breathed a wind on me,
Nor sound nor motion made,
Its path was not upon the sea,
In ripple or in shade

It rais'd my hair, it fann'd my cheek
Like a meadow-gale of spring—
It mingled strangely with my fears,
Yet it felt like a welcoming.

Swiftly, swiftly flew the ship,
Yet she sail'd softly too
Sweetly, sweetly blew the breeze—
On me alone it blow

Oh! dream of joy ' is this indeed
The lighthouse top I see?
Is this the hill? is this the kirk?
Is this mine own countree?

We drifted o'er the harbour-bar,
And I with sobs did pray—
O let me be awake, my God!
Or let me sleep alway

The harbour-bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
And the shadow of the moon

The rock shone bright, the kirk no less
That stands above the rock.
The moonlight steep'd in silentness
The steady weathercock.

And the bay was white with silent light,
Till rang from the same,
Full many shapes, that shadows wore,
In crimson colours came.

A little distance from the prow
Those crimson shadows were
I turn'd my eyes upon the deck—
O Christ! what saw I there!

Each corpse lay flat, lifeless and flat;
And, by the holy rood!
A man all light, a seraph-man,
On every corpse there stood

This seraph-band, each waved his hand.
It was a heavenly sight!
They stood as signals to the land,
Each one a lovely light.

This seraph-band, each waved his hand,
No voice did they impart—
No voice, but O! the silence sank
Like music on my heart

But soon I heard the dash of oars,
I heard the pilot's cheer;
My head was turn'd perforce away,
And I saw a boat appear.

The pilot and the pilot's boy,
I heard them coming fast.
Dear Lord in heaven! it was a joy
The dead men could not blast.

I saw a third—I heard his voice:
It is the hermit good!
He sung so loud his godly hymns
That he makes in the wood.
He'll shrieve my soul, he'll wash away
The albatross's blood

PART VII

This hermit good lives in that wood
Which slopes down to the sea
How loudly his sweet voice he rears!
He loves to talk with mariners
That come from a far countree.

He kneels at morn, and noon and eve—
He hath a cushion plump
It is the moss that wholly hides
The rotted old oak-stump.

The skiff-boat near'd—I heard them talk,
"Why, this is strange, I trow!
Where are those lights so many and fair
That signal made but now?"

"Strange, by my faith!" the hermit said—
"And they answer'd not our cheer!
The planks look'd warp'd! and see those
sails,
How thin they are and sore!
I never saw aught like to them,
Unless perchance it were
Brown skeletons of leaves that lag

My forest-brook along ;
When the ivy-tod is heavy with snow,
And the owl whoops to the wolf below,
That eats the she-wolf's young "

" Dear Lord ! it hath a fiendish look—
(The pilot made reply)
I am a-feard "—" Push on, push on ! "
Said the hermit cheerily

The boat came closer to the ship,
But I nor spake nor stirr'd,
The boat came close beneath the ship,
And straight a sound was heard

Under the water it rumbled on,
Still louder and more dread
It reach'd the ship, it split the bay,
The ship went down like lead

Stunn'd by that loud and dreadful sound,
Which sky and ocean smote,
Like one that hath been seven days drown'd
My body lay afloat ;
But swift as dreams, myself I found
Within the pilot's boat.

Upon the whirl, where sank the ship,
The boat spun round and round,
And all was still, save that the hill
Was telling of the sound

I moved my lips—the pilot shriek'd,
And fell down in a fit
The holy hermit raised his eyes,
And pray'd where he did sit.

I took the oars—the pilot's boy,
Who now doth crazy go,
Laugh'd loud and long, and all the while
His eyes went to and fro.
" Ha ! ha ! " quoth he, " full plain I see,
The devil knows how to row."

And now, all in my own countree,
I stood on the firm land !
The hermit stopp'd forth from the boat,
And scarcely he could stand.

" O shrieve me, shrieve me, holy man ! "
The hermit cross'd his brow
" Say quick," quoth he, " I bid thee say
What manner of man art thou ? "

Forthwith this frame of mine was wrench'd
With a woful agony,
Which forced me to begin my tale,
And then it left me free

Since then, at an uncertain hour
That agony returns,
And till my ghastly tale is told,
This heart within me burns.

I pass, like night, from land to land,
I have strange power of speech,
That moment that my face I see,
I know the man that must hear me :
To him my tale I teach.

What loud uproar bursts from that door !
The wedding-guests are there .
But in the garden-bower the bride
And bridesmaids singing are
And hark ! the little vesper bell
Which biddeth me to pray.

O wedding-guest ! this soul hath been
Alone on a wide, wide sea .
So lonely 'twas, that God himself
Scarcely seem'd there to be.

O sweeter than the marriage-feast,
'Tis sweeter far to me,
To walk together to the kirk
With a goodly company !

To walk together to the kirk,
And all together pray,
While each to his great Father bonds,
Old men, and babes, and loving friends,
And youths and maidens gay !

Farewell, farewell ; but this I tell
To thee, thou wedding-guest .
He prayeth well who loveth well
Both man and bird and beast.

He prayeth best who loveth best
All things both great and small,
For the dear God who loveth us,
He made and loveth all

The mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone—and now the wedding-guest
Turn'd from the bridegroom's door

He went like one that hath been stunn'd,
And is of sense forlorn :
A sadder and a wiser man
He rose the morrow morn.

Coleridge.—Born 1772, Died 1834.

1504.—HYMN BEFORE SUNRISE IN THE VALE OF CHAMOUNI.

Hast thou a charm to stay the morning star
In his steep course ? so long he seems to
pause

On thy bald awful head, O sovran Blanc !
The Arve and Arvon at thy base
Rave ceaselessly, but thou, most awful form !
Rashest from forth thy silent sea of pines,
How silently ! Around thee and above,
Deep is the air and dark, substantial, black,
An ebon mass, methinks thou piercest it,
As with a wedge ! But when I look again,
It is thine own calm home, thy crystal shrine,
Thy habitation from eternity !
O dread and silent mount ! I gazed upon
thee,
Till thou, still present to the bodily sense,

Did'st vanish from my thought : entranced in
prayer,
I worshipped the Invisible alone.

Yet, like some sweet beguiling melody,
So sweet we know not we are listening to it,
Thou, the meanwhile, wast blending with my
thought,
Yea, with my life and life's own secret joy ;
Till the dilating soul, enrapt, transfused,
Into the mighty vision passing—there,
As in her natural form, swelled vast to
heaven !

Awake, my soul ! not only passive praise
Thou owest ! not alone these swelling tears,
Mute thanks and secret ecstasy Awake,
Voice of sweet song ! awake, my heart,
awake !
Green vales and icy cliffs, all join my hymn

Thou first and chief, sole sovran of the
vale !
O struggling with the darkness all the night,
And visited all night by troops of stars,
Or when they climb the sky, or when they
sink !

Companion of the morning star at dawn,
Thyself earth's rosy star, and of the dawn
Co-herald ! wake, O wake, and utter praise !
Who sank thy sunless pillars deep in earth ?
Who fill'd thy countenance with rosy light ?
Who made thee parent of perpetual streams ?

And you, ye five wild torrents fiercely glad !
Who call'd you forth from night and utter
death,

From dark and icy caverns call'd you forth,
Down those precipitous, black, jagged rocks,
For ever shatter'd, and the same for ever ?
Who gave you your invulnerable life,
Your strength, your speed, your fury, and
your joy,
Unceasing thunder and eternal foam ?
And who commanded (and the silence came),
Here let the billows stuffen, and have rest ?

Ye ice-falls ! ye that from the mountain's
brow

Adown enormous ravines slope amain—
Torrents, methinks, that heard a mighty
voice,
And stopp'd at once amid their maddest
plunge !

Motionless torrents ! silent cataracts !
Who made you glorious as the gates of
heaven

Beneath the keen full moon ? Who bade the
sun

Clothe you with rainbows ? Who, with living
flowers

Of loveliest blue, spiced garlands at your
feet ?

God ! let the torrents, like a shout of nations,
Answer ! and let the ice-plains echo, God !
God ! sing ye meadow-streams with gladsome
voice !

Ye pine groves, with your soft and soul-like
sounds !
And they, too, have a voice, ye pulses of
snow,
And in their perilous fall shall thunder, (God !

Ye living flowers that skirt the eternal
frost !
Ye wild goats sporting round the eagle's
nest !
Ye eagles, playmates of the mountain storm !
Ye lightnings, the dread arrows of the
clouds !
Ye signs and wonders of the element !
Utter forth God, and fill the hills with praise !

Once more, hear mount ! with thy sky-
pointing peaks,
Oft from whose feet the avalanche, unheard,
Shoots downward, glittering through the pure
sereas,
Into the depth of clouds that veil thy breast—
Thou, too, again, stupendous mountain ! thou,
That as I raise my hand, awhile bow'd low
In adoration, upward from thy base.
Slow travelling with dim eyes suffused with
tears,
Solemnly seemest, like a vapoury cloud,
To rise before me—Rise, O ever rise ;
Rise, like a cloud of incense, from the earth !
Thou kingly spirit throned among the hills,
Thou dread ambassador from earth to heaven,
Great Hierarch ! tell thou the silent sky,
And tell the stars, and tell yon rising sun,
Earth, with her thousand voices, praises God.

Coleridge — Born 1772, Died 1834.

1505 — LOVE.

All thoughts, all passions, all delights,
Whatever stirs this mortal frame,
Are all but ministers of love,
And feed his sacred flame.

Oft in my waking dreams do I
Lave o'er again that happy hour,
When midway on the mount I lay,
Beside the ruin'd tower.

The moonshine, stealing o'er the scene,
Had blended with the lights of eve ;
And who was there, my hope, my joy,
My own dear Genovieve !

She lean'd against the armed man,
The statue of the armed knight ;
She stood and listen'd to my lay
Amid the lingering light

Few sorrows hath she of her own,
My hope, my joy, my Genovieve !
She loves me best whene'er I sing
The songs that make her grieve.

I played a soft and doleful air,
I sang an old and moving story—
An old rude song that suited well
That ruin wild and hoary

She listen'd with a fitting blush,
With downcast eyes and modest grace ;
For well she knew I could not choose
But gaze upon her face.

I told her of the knight that wore
Upon his shield a burning brand,
And that for ten long years he wooed
The lady of the land

I told her how he pined ; and ah !
The deep, the low, the pleading tone
With which I sang another's love,
Interpreted my own

She listen'd with a fitting blush,
With downcast eyes and modest grace ,
And she forgave me that I gazed
Too fondly on her face

But when I told the cruel scorn
Which crazed this bold and lovely knight,
And that he cross'd the mountain-woods,
Nor rested day nor night ,

But sometimes from the savage den,
And sometimes from the darksome shade,
And sometimes starting up at once,
In green and sunny glade,

There came and look'd him in the face
An angel beautiful and bright,
And that he knew it was a fiend,
This miserable knight !

And that, unknowing what he did,
He leap'd amid a murderous band,
And saved from outrage worse than death
The lady of the land ,

And how she wept and clasp'd his knees,
And how she tended him in vain—
And ever strove to expiate
The scorn that crazed his brain.

And that she nursed him in a cave ;
And how his madness went away,
When on the yellow forest leaves
A dying man he lay ,

His dying words—but when I reach'd
That tenderest strain of all the ditty,
My faltering voice and panning harp
Disturb'd her soul with pity !

All impulses of soul and sense
Had thrill'd my guileless Genovieve—
The music and the doleful tale,
The rich and balmy eve ;

And hopes, and fears that kindle hope,
An undistinguishable throng ;
And gentle wishes long subdued,
Subdued and cherish'd long !

She wept with pity and delight,
She blush'd with love and virgin shame ;
And like the murmur of a dream
I heard her breathe my name.

Her bosom heaved, she stept aside ;
As conscious of my look she stept—
Then suddenly, with tumorous eye,
She fled to me and wept.

She half enclosed me with her arms,
She press'd me with a meek embrace,
And bending back her head, look'd up
And gazed upon my face

'Twas partly love, and partly fear,
And partly 'twas a baneful art,
That I might rather feel than see
The swelling of her heart.

I calm'd her fears ; and she was calm,
And told her love with virgin pride ;
And so I won my Genovieve,
My bright and beauteous bride !

Coleridge — Born 1772, Died 1834.

1506 —THE NIGHTINGALE.

No cloud, no relict of the sunken day
Distinguishes the West , no long thin slip
Of sullen light, no obscure trembling hues
Come, we will rest on this old mossy bridge !
You see the glimmer of the stream beneath,
But hear no murmuring ; it flows silently
O'er its soft bed of verdure All is still ;
A balmy night ! and though the stars be dim,
Yet let us think upon the vernal showers
That gladden the green earth, and we shall
find

A pleasure in the dimness of the stars.
And hark ! the Nightingale begins its song—
" Most musical, most melancholy " bird !
A melancholy bird ! Oh, idle thought !
In Nature there is nothing melancholy
But some night-wandering man, whose heart
was pierced

With the remembrance of a grievous wrong,
Or slow distemper, or neglected love
(And so, poor wretch ! fill'd all things with
himself,

And made all gentle sounds tell back the tale
Of his own sorrow)—he, and such as he,
First named those notes a melancholy strain.
And many a poet echoes the conceit—
Poet who hath been building up the rhyme
When he had better far have stretch'd his
limbs

Beside a brook in mossy forest-dell,
By sun or moonlight, to the influxes
Of shapes, and sounds, and shifting elements,
Surrendering his whole spirit, of his song
And of his fame forgetful ! so his fame
Should share in Nature's immortality—
A venerable thing !—and so his song

Should make all Nature lovelier, and itself
Be loved like Nature! But 'twill not be so,
And youths and maidens most poetical,
Who lose the deepening twilights of the
Spring

In ball-rooms and hot theatres, they still,
Full of mock sympathy, must heave their
sighs

O'er Philomela's pity-pleading strains.

My friend, and thou, our sister! we have
learn't

A different lore we may not thus profane
Nature's sweet voices, always full of love
And joyance! 'Tis the merry Nightingale
That crowds, and hums, and precipitates
With fast thick warble his delicious notes,
As he were fearful that an April night
Would be too short for him to utter forth
His love-chant, and disburthen his full soul
Of all its music!

And I know a grove
Of large extent, hard by a castle huge,
Which the great lord inhabits not; and so
This grove is wild with tangling underwood,
And the trim walks are broken up, and grass,
Thin grass and lungeups grow within the
paths

But never elsewhere in one place I know
So many nightingales. And far and near,
In wood and thicket, over the wide grove,
They answer and provoke each other's song,
With skirmish and capricious passagings,
And murmurs musical and swift jug jug,
And one low piping sound more sweet than
all—

Starring the air with such a harmony
That, should you close your eyes, you might
almost

Forget it was not day! On moon-lit bushes,
Whose dewy leaflets are but half disclosed,
You may perchance behold them on the twigs,
Their bright, bright eyes, their eyes both
bright and full,

Ghastening, while many a glowworm in the
shade

Lights up her love-torch

A most gentle maid,
Who dwelleth in her hospitable home
Hard by the castle, and at latest eve
(Even like a lady vow'd and dedicate
To something more than Nature in the grove),
Glides through the pathways—she knows all
their notes,

That gentle maid! and oft, a moment's space,
What time the moon was lost behind a cloud,
Hath heard a pause of silence, till the moon,
Emerging, hath awaken'd earth and sky
With one sensation, and these wakeful birds
Have all burst forth in choral minstrelsy,
As if some sudden gale had swept at once
A hundred airy harps! And she hath
watch'd

Many a nightingale perch'd giddily

On blossomy twig still swinging from the
breeze,
And to that motion tune his wanton song,
Like tipsy Joy that reels with tossing head.

Farewell, O warbler! till to-morrow eve;
And you, my friends! farewell, a short fare-
well!

We have been loitering long and pleasantly,
And now for our dear homes.—That strain
again!

Full fann it would delay me! My dear babe,
Who, capable of no articulate sound,
Mends all things with his imitative lisp,
How he would place his hand beside his ear,
His little hand, the small forefinger up,
And bid us listen! And I deem it wise
To make him Nature's playmate. He knows
well

The evening-star, and once when he awoke
In most distressful mood (some inward pain
Had made up that strange thing, an infant's
dream),

I hurried with him to our orchard-plot,
And he beheld the moon, and, hush'd at
once,

Suspends his sobs, and laughs most silently,
While his fair eyes, that swam with un-
dropp'd tears,

Did glitter in the yellow moonbeam! Well!—
It is a father's tale But if that lifeaven
Should give me life, his childhood shall grow
up

Familiar with these songs, that with the
night

He may associate joy—Once more, farewell,
Sweet Nightingale! Once more, my friends!
farewell

Coleridge—Born 1772, Died 1834.

1507.—FROST AT MIDNIGHT.

The frost performs its secret ministry,
Unhelp'd by any wind. The owl's cry
Came loud—and hark again! loud as before.
The inmates of my cottage, all at rest,
Have left me to that solitude which suits
Abstruser musings: save that at my knee
My cradled infant slumbers peacefully.
'Tis calm indeed! so calm, that it disturbs
And vexes meditation with its strange
And extreme silentness. Sea, hill, and wood,
This populous village!—sea, and hill, and
wood,

With all the numberless goings on of life
Inaudible as dreams! the thin blue flame
Lies on my low-burnt fire, and quivers not;
Only that film, which flutter'd on the grate,
Still flutters there, the sole unquiet thing.
Methinks its motion in this hush of Nature
Gives it dim sympathies with me who live,
Making it a companionable form,

Whose puny flaps and freaks the idling Spirit
By its own moods interprets, everywhere
Echo or mirror seeking of itself,
And makes a toy of thought.

But O' how oft,
How oft, at school, with most believing mind,
Presageful, have I gazed upon the bars
To watch that fluttering stranger ' and as oft,
With unclosed lids, already had I dreamt
Of my sweet birthplace, and the old church-
tower,

Whose bells, the poor man's only music, rang
From morn to evening, all the hot Fair-day,
So sweetly, that they stir'd and haunted me
With a wild pleasure, falling on mine ear
Most like articulate sounds of things to
come '

So gazed I, till the soothing things I dreamt
Lull'd me to sleep, and sleep prolong'd my
dreams '

And so I brooded all the following morn,
Awed by the stern preceptor's face, mine eye
Fix'd with mock'd study on my swimming
book—

Save if the door half open'd, and I snatch'd
A hasty glance; and still my heart leap'd up,
For still I hoped to see the stranger's face,
Townsmen, or aunt, or sister more beloved,
My playmate when we both were clothed
alike '

Dear babe, that sleepest cradled by my
side,
Whose gentle breathings, heard in this deep
calm,

Fill up the interspersed vacancies
And momentary pauses of the thought! '
My babe so beautiful! it thrills my heart
With tender gladness, thus to look at thee,
And think that thou shalt learn far other
lore

And in far other scenes! For I was rear'd
In the great city, pent 'mid closters dim,
And saw naught lovely but the sky and stars.
But thou, my babe! shalt wander like a
brooze

By lakes and sandy shores, beneath the crags
Of ancient mountains, and beneath the clouds,
Which image in their bulk both lakes and
shores

And mountain crags. So shalt thou see and
hear

The lovely shapes and sounds intelligible
(Of that eternal language which thy God
Utters, who from eternity doth teach
Himself in all, and all things in himself.
(Great universal Teacher ' he shall mould
Thy spirit, and by giving make it ask.

Therefore all seasons shall be sweet to
thee

Whether the Summer clothe the general earth
With greenness, or the redbreast sit and sing
Betwixt the tufts of snow on the bare branch
Of mossy apple-tree, while the nigh blanch
Smokes in the sun-thaw, whether the eve-
drops fall,

Heard only in the trances of the blast,

Or if the secret ministry of frost
Shall hang them up in silent icicles,
Quietly shining to the quiet moon.

Coleridge.—Born 1772, Died 1834.

1508.—SONG.

Hear, sweet spirit, hear the spell,
Lest a blacker charm compel!
So shall the midnight breezes swell
With thy deep, long, lingering knell.

And at evening evermore,
In a chapel on the shore,
Shall the chaunter, sad and saintly,
Yellow tapers burning faintly,
Doleful masses chaunt for thee—
Miserere Domine '

Hark! the cadence dies away
On the quiet moonlight sea,
The boatmen rest their oars and say,
Miserere Domine '

Coleridge.—Born 1772, Died 1834.

1509 —KUBLA KHAN.

In Xanadu did Kubla Khan
A stately pleasure-dome decree,
Where Alph, the sacred river, ran,
Through caverns measureless to man,
Down to a sunless sea.

So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens, bright with sinuous
rills,

Where blossom'd many an incense-bearing
tree;

And here were forests ancient as the hills,
Unfolding sunny spots of greenery.

But O! that deep romantic chasm, which
slanted

Down the green hill athwart a cedarn cover!
A savage place ' as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover '

And from this chasm, with ceaseless turmoil
soothing,

As if this earth in fast thick pants were
breathing,

A mighty fountain momentarily was forced,
Amid whose swift, half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail;
And 'mid these dancing rocks at once and
ever

It fung up momentarily the sacred river.
Five miles, meandering with a mazy motion
Through wood and dale, the sacred river
ran—

Then reach'd the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war.

The shadow of the dome of pleasure
Floated midway on the waves;
There was heard the mingled measure
From the fountain and the caves
It was a miracle of rare device—
A sunny pleasure-dome with caves of ice!
A damsel with a dulcimer
In a vision once I saw,
It was an Abyssinian maid,
And on her dulcimer she play'd,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me
That, with music loud and long,
I would build that dome in air—
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! beware
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise

Coleridge.—Born 1772, Died 1834.

1510.—SEVERED FRIENDSHIP.

Alas! they had been friends in youth;
But whispering tongues can poison truth;
And constancy lives in realms above,
And life is thorny; and youth is vain;
And to be wroth with one we love,
Doth work like madness in the brain.
And thus it chanced, as I divine,
With Roland and Sir Leoline
Each spake words of high disdain
And insult to his heart's best brother
They parted—ne'er to meet again!
But never either found another
To free the hollow heart from paining—
They stood aloof, the scars remaining,
Like cliffs which had been rent asunder;
A dreary sea now flows between;
But neither heat, nor frost, nor thunder,
Shall wholly do away, I wean,
The marks of that which once hath been.

Coleridge.—Born 1772, Died 1834.

1511.—EPITAPH ON AN INFANT.

Ere sin could blight or sorrow fade,
Death came with friendly care;
The opening bud to heaven convey'd,
And bade it blossom there.

Coleridge.—Born 1772, Died 1834.

1512.—ANSWER TO A CHILD'S QUESTION.

Do you ask what the birds say? The sparrow,
the dove,
The linnet, and thrush say "I love, and I
love!"
In the winter they're silent, the wind is so
strong,
What it says I don't know, but it sings a loud
song
But green leaves, and blossoms, and sunny
warm weather,
And singing and loving—all come back to-
gether.
But the lark is so brimful of gladness and
love,
The green fields below him, the blue sky
above,
That he sings, and he sings, and for ever
sings he,
"I love my Love, and my Love loves me."

Coleridge.—Born 1772, Died 1834.

1513.—THE COMMENCEMENT OF "DARTMOOR."

Lovely Devoma! land of flowers and songs!
To thee the duteous lay. Thou hast a cloud
For ever in thy sky—a breeze, a shower,
For ever on thy meads;—yet where shall
man,
Pursuing Spring around the globe, refresh
His eye with scenes more beautiful than
adorn
Thy fields of matchless verdure! Not the
south—
The glowing south, with all its azure skies,
And aromatic groves, and fruits that melt
At the rapt touch, and deep-hued flowers that
light
Their tints at zenith suns—has charms like
thine,
Though fresh the gale that ruffles thy wild
seas,
And wafts the frequent cloud. I own the
power
Of local sympathy, that o'er the fair
Throws more divine allurements, and o'er all
The great more grandeur, and my kindling
muse,
Fired by the universal passion, pours,
Haply, a partial lay. Forgive the strain,
Enamour'd, for to man in every clime,
The sweetest, dearest, noblest spot below,
Is that which gives him birth, and long it
wears
A charm unbroken, and its honour'd name,
Hallow'd by memory, is fondly breathed
With his last lingering sigh.

N. T. Carrington.—Born 1777, Died 1830.

1514.—DARTMOOR

In sunlight and in shade—
Repose and storm,—wide waste! I since have
trod

Thy hill and dale magnificent Again
I seek thy solitudes profound, in this
Thy hour of deep tranquillity, when rests
The sunbeam on thee, and thy desert seems
To sleep in the unwonted brightness—calm
But stern for, though the spirit of the spring
Breathes on thee, to the charmer's whisper
kind

Thou listenest not, nor ever puttest on
A robe of beauty, as the fields that bud
And blossom near thee Yet I love to tread
Thy central wastes when not a sound intrudes
Upon the ear, but rush of wing, or leap
Of the hoarse waterfall. And, oh, 'tis sweet
To list the music of thy torrent streams,
For thou too hast thy minstrelries for him
Who from their liberal mountain-urn delights
To trace thy waters, as from source to sea
They rush tumultuous

N T Carrington.—Born 1777, Died 1830.

1515.—THE PIXIES OF DEVON

They are flown,
Beautiful fictions of our fathers, wove
In Superstition's web when Time was young,
And fondly loved and cherish'd they are
flown

Before the wand of Science! Hills and
valles,
Mountains and moors of Devon, ye have lost
The enchantments, the delights, the visions
all,

The elfin visions that so bless'd the sight
In the old days romantic. Nought is heard,
Now, in the leafy world, but earthly
strains—

Voices, yet sweet, of breeze, and bird, and
brook,

And waterfall; the day is silent else,
And night is strangely mute! the hymnings
high—

The immortal music, men of ancient times
Heard ravish'd oft, are flown! O ye have
lost,

Mountains, and moors, and meads, the ra-
diant throngs

That dwelt in your green solitudes, and fill'd
The air, the fields, with beauty and with joy
Intense, with a rich mystery that awed
The mind, and flung around a thousand
hearths

Divine tales, that through the enchanted
year

Found passionate listeners!

The very streams
Brighten'd with visitings of those so sweet
Ethereal creatures! They were seen to rise

From the charm'd waters, which still brighter
grow

As the pomp pass'd to land, until the eye
Scarce bore the unearthly glory. Where they
trod,

Young flowers, but not of this world's growth,
arose,

And fragrance, as of amaranthine bowers,
Floated upon the breeze And mortal eyes
Look'd on their revels all the luscious night,
And, unimproved, upon their ravishing forms
Gazed wistfully, as in the dance they moved,
Voluptuous to the thrilling touch of harp
Elysian!

And by gifted eyes were seen
Wonders—in the still air, and beings bright
And beautiful, more beautiful than throng
Fancy's ecstasie regions, peopled now
The sunbeam, and now rode upon the gale
Of the sweet summer noon. Anon they
touch'd

The earth's delighted bosom, and the glades
Seem'd greener, fairer—and the enraptured
woods

Gave a glad leafy murmur—and the rills
Leap'd in the ray for joy, and all the birds
Threw into the intoxicating air their songs,
All soul. The very archings of the grove,
Clad in cathedral gloom from age to age,
Lighten'd with living splendours, and the
flowers,

Tinged with new hues and lovelier, upsprung
By millions in the grass, that rustled now
To gales of Araby!

The seasons came
In bloom or blight, in glory or in shame;
The shower or sunbeam fell or glanced as
pleased

These potent elves. They steer'd the giant
cloud

Through heaven at will, and with the meteor
flash

Came down in death or sport; ay, when the
storm

Shook the old woods, they rode, on rainbow
wings,

The tempest, and, anon, they rein'd its rage
In its fierce mad career But ye have flown,
Beautiful fictions of our fathers—flown
Before the wand of Science, and the hearths
Of Devon, as lags the disenchanted year,
Are passionless and silent!

N T Carrington.—Born 1777, Died 1830.

1516.—ENGLAND'S LANDSCAPE.

Fair is thy level landscape, England, fair
As ever nature form'd! Away it sweeps,
A wide, a smiling prospect, gay with flowers
And waving grass, and trees of amplest
growth,
And sparkling rills, and rivers winding slow

Through all the smooth immense. Upon the
eye

Arise the village and the village spire,
The clustering hamlet and the peaceful cot
Clasp'd by the woodbine, and the lordly dome,
Proud peering 'mid the stately oak and elm
Leaf-loving. Sweet the frequent lapse of
brook,

The poetry of groves, the voice of bells
From aged towers, and labour's manly song
From cultured fields upswelling. Sweet the
hues

Of all the fertile land, and when the sun
And shower alternate empire hold, how fresh,
How gay, how all-enchanting to the view,
Beheld at first, the broad champaign appears !

N. T. Carrington.—Born 1777, Died 1830.

1517.—BIRD, BEE, AND BUTTERFLY.

Bird, bee, and butterfly—the favourite three
That meet us ever on our summer path !
And what, with all her forms and hues divine,
Would summer be without them ? Though
the skies

Were blue, and blue the streams, and fresh
the fields,

And beautiful, as now, the waving woods,
And exquisite the flowers, and though the
sun

Beam'd from his cloudless throne from day to
day,

And, with the breeze and shower, more love-
liness

Shed o'er this lovely world ; yet all would
want

A charm, if those sweet denizens of earth
And air made not the great creation teem
With beauty, grace, and motion ! Who would
bloss

The landscape, if upon his morning walk
He greeted not the feathery nations, perch'd,
For love or song, amid the dancing leaves ;
Or wantoning in flight from bough to bough,
From field to field—ah ! who would bless thee,
June,

If silent, songless were the groves,—unheard
The lark in heaven ?—And he who meets the
bee

Rifling the bloom, and listless hears his hum,
Incessant ringing through the glowing day,
Or loves not the gay butterfly that swims
Before him in the ardent noon, array'd
In crimson, azure, emerald, and gold ;
With more magnificence upon his wing—
His little wing—than ever graced the robe
Gorgeous of royalty—is like the kine
That wander 'mid the flowers which gem the
meads,

Unconscious of their beauty.

N. T. Carrington.—Born 1777, Died 1830.

1518.—LOVE AND NATURE.

Long

He wooed a maid all innocence and truth,
And lovely as the loveliest nymph that tremble
Thy banks, swift rushing Rhone ; and she
return'd

His passionate suit, and every day that came
Strengthen'd the indissoluble charm that
wound

Itself round their young hearts. Thy skies
are blue,

Fair Provence, and thy streams are clear, and
fringed

By the lush vine, that in thy quiet vales
Hangs out its full frank clusters, glowing
deep

With richest amethystine tint ; and thou
Hast songs of witching minstrelsy from
bowers

Of fragrance ; and amid the deepening shade
Of groves, sweet cots—abodes of health and
peace

By woodbine, rose, and myrtle sweetly deck'd.
But love has power to fling an added charm
Even on the beautiful, and when these met,
At magic eve, the soft, the sunny south
Yet more enchanting seem'd,—the hills, the
vales

Wore an unearthly charm,—the crystal
streams

Roll'd on with now-born minstrelsy ;—the
woods

Were greener, fairer ; and this world arose
To their quick-beaming and delighted eyes,
With all the hues and forms of Paradise.

N. T. Carrington.—Born 1777, Died 1830.

1519.—PRAYER.

Like the low murmur of the secret stream,
Which through dark alders winds its shaded
way,

My suppliant voice is heard : Ah ! do not
doom

That on vain toys I throw my hours away.

In the recesses of the forest vale,
On the wild mountain, on the verdant sod,
Where the fresh breezes of the morn prevail,
I wander lonely, communing with God.

When the faint sickness of a wounded heart
Creeps in cold shudderings through my
sinking frame,

I turn to thee—that holy peace impart,
Which soothes the invokees of thy awful
name !

O all-pervading Spirit ! sacred beam !
Parent of life and light ! Eternal Power !
Grant me through obvious clouds one transient
gleam

Of thy bright essence in my dying hour !

W. Backford.—Born 1780, Died 1844.

1520 —ECHO AND SILENCE

In eddying course when leaves began to fly,
 And Autumn in her lap the store to strow,
 As 'mid wild scones I chanced the Muse to
 woo,
 'Through glens untrod, and woods that frown'd
 on high,
 Two sleeping nymphs with wonder mute I
 spy!
 And, lo, she's gone!—In robe of dark-green
 hue
 'Twas Echo from her sister Silence flow,
 For quick the hunter's horn resounded to the
 sky!
 In shade affrighted Silence melts away.
 Not so her sister—Hark! for onward still,
 With far-hoofd step, she takes her listening
 way,
 Bounding from rock to rock, and hill to
 hill
 Ah, mark the merry maid in mockful play,
 With thousand mimic tones the laughing forest
 fill!

Sir Egerton Brydges.—Born 1762, Died 1837.

1521.—TO AUTUMN, NEAR HER
DEPARTURE

Thou Maid of gentle light! thy straw-wove
 vest,
 And russet cincture; thy loose pale-tinged
 hair;
 Thy melancholy voice, and languid air,
 As if, shut up within that pensive breast,
 Some ne'er-to-be-divulged grief was prest,
 Thy looks resign'd, that smiles of patience
 wear,
 While Winter's blasts thy scatter'd tresses
 tear;
 Thee, Autumn, with divinest charms have
 blest!
 Let blooming Spring with gandy hopes delight
 'That dazzling Summer shall of her be born;
 Let Summer blaze; and Winter's stormy train
 Breathe awful music in the ear of Night,
 Thee will I court, sweet dying Maid forlorn,
 And from thy glance will catch the inspired
 stream.

Sir Egerton Brydges.—Born 1762, Died 1837.

1522 —BERNARDO AND ALPHONSO.

With some good ten of his chosen men, Ber-
 nardo hath appear'd
 Before them all in the Palace hall, the lying
 King to board,
 With cap in hand and eye on ground, he came
 in reverend guise,
 But ever and anon he frown'd and flame broke
 from his eyes.

"A curse upon thee!" cries the King, "who
 com'st unbid to me;
 But what from traitor's blood should spring,
 save traitors like to thee?
 His sire, Lords, had a traitor's heart; per-
 chance our Champion brave
 May think it were a pious part to share Don
 Sancho's grave."

"Whoever told this tale the King hath rash-
 ness to repeat,"
 Cries Bernard, "Here my gage I fling before
 THE LIAR's foot!
 No treason was in Sancho's blood, no stain in
 mine doth lie—
 Below the throne what knight will own the
 coward calumny?"

The blood that I like water shed, when Roland
 did advance,
 By secret traitors hired and led, to make us
 slaves of France,—
 The life of King Alphonso I saved at Ron-
 ceval,—
 Your words, Lord King, are recompense
 abundant for it all.

Your horse was down—your hope was down—
 I saw the faulchion shine,
 That soon had drank your royal blood, had I
 not ventured mine,
 But memory soon of service done descorteth
 the ingrate,
 And ye've thank'd the son for life and crown
 by the father's bloody fate.

Ye swore upon your kingly faith, to set Don
 Sancho free,
 But, curse upon your paltering breath, the
 light he ne'er did see,
 He died in dungeon cold and dim, by Al-
 phonso's base decree,
 And visago blind, and stiffen'd limb, were all
 they gave to me.

The King that swerveth from his word hath
 stain'd his purple black,
 No Spanish Lord will draw the sword behind
 a liar's back;
 But noble vengeance shall be mine, an open
 hate I'll show—
 The King hath injured Carpio's line, and
 Bernardo is his foe"

"Seize—seize him!"—loud the King doth
 scream—"There are a thousand here—
 Let his foul blood this instant stream—What!
 cartiff, do ye fear?
 Seize—seize the traitor!"—But not one to
 move a finger dareth,—
 Bernardo standeth by the throne, and calm his
 sword he bareth

He drew the faulchion from the sheath, and
 held it up on high,
 And all the hall was still as death: cries Ber-
 nardo, "Here am I,

And here is the sword that owns no lord,
excepting Heaven and me,
Fain would I know who dares his point—
King, Condé, or Grandee!"

Then to his mouth the horn he drew—(it hung
below his cloak)—
His ten true men the signal knew, and through
the ring they broke;
With helm on head, and blade in hand, the
knights the circle brake,
And back the lordlings' gan to stand, and the
false king to quake.

"Ha! Bernard," quoth Alphonso, "what
means this warlike guise?
Ye know full well I jested—ye know your
worth I prize"—
But Bernard turn'd upon his heel, and smiling
pass'd away—
Long rued Alphonso and his realm the jesting
of that day

J. G. Lockhart.—Born 1794, Died 1854.

1523.—ZARA'S EAR-RINGS.

"My ear-rings! my ear-rings! they've dropt
into the well,
And what to say to Muça, I cannot, cannot
tell."—

'Twas thus Granada's fountain by, spoke
Albuharez' daughter,—

"The well is deep, far down they lie, beneath
the cold blue water—

To me did Muça give them, when he spake his
sad farewell,

And what to say when he comes back, alas!
I cannot tell.

My ear-rings! my ear-rings! they were pearls
in silver set,

That when my Moor was far away, I ne'er
should him forget,

That I ne'er to other tongue should list, nor
smile on other's tale,

But remember he my lips had kiss'd, pure as
those ear-rings pale—

When he comes back and hears that I have
dropt them in the well,

Oh what will Muça think of me, I cannot,
cannot tell.

My ear-rings! my ear-rings! he'll say they
should have been,

Not of pearl and of silver, but of gold and
glittering shoen,

Of jasper and of onyx, and of diamond shining
clear,

Changing to the changing light, with radiance
insincere—

That changeful mind unchanging gems are not
befitting well—

Thus will he think,—and what to say, alas!
I cannot tell.

He'll think when I to market went, I loiter'd
by the way;
He'll think a willing ear I lent to all the lads
might say;
He'll think some other lover's hand among my
tresses noosed,
From the ears where he had placed them, my
rings of pearl unloosed;
He'll think when I was sporting so beside this
marble well,
My pearls fell in,—and what to say, alas! I
cannot tell.

He'll say I am a woman, and we are all the
same;

He'll say I loved when he was here to whisper
of his flame—

But when he went to Tunis my virgin troth
had broken,

And thought no more of Muça, and cared not
for his token.

My ear-rings! my ear-rings! oh! luckless,
luckless well!

For what to say to Muça, alas! I cannot
tell.

I'll tell the truth to Muça, and I hope he will
believe—

That I have thought of him at morning, and
thought of him at eve

That musing on my lover, when down the sun
was gone,

His ear-rings in my hand I held, by the
fountain all alone.

And that my mind was o'er the sea, when from
my hand they fell,

And that deep his love lies in my heart, as
they lie in the well."

J. G. Lockhart.—Born 1794, Died 1854.

1524 — THE EXCOMMUNICATION OF THE CIL.

It was when from Spain across the main the
Cil had come to Rome,

He chanced to see chairs four and three be-
neath Saint Peter's dome.

"Now tell, I pray, what chairs be they?"—

"Seven kings to sit thereon,
As well doth suit, all at the foot of the holy
Father's throne.

The Pope he sitteth above them all, that they
may kiss his toe,

Below the keys the Flower-de-lys doth make
a gallant show;

For his great puissance, the King of France,
next to the Pope may sit,

The rest more low, all in a row, as doth their
station fit."

"Ha!" quoth the Cid, "now God forbid! it is a shame, I wiss,
To see the Castle planted beneath the Flower-de-lys.
No harm, I hope, good Father Pope—although
I move thy chair"—
In pieces small he kick'd it all ('twas of the ivory fair).

The Pope's own seat he from his feet did kick
it far away,
And the Spanish chair he planted upon its place that day,
Above them all he planted it, and laugh'd right bitterly;
Looks sour and bad, I trow he had, as grim as grim might be.

Now when the Pope was aware of this, he was an angry man,
His lips that night, with solemn right, pronounced the awful ban;
The curse of God, who died on rood, was on that sinner's head—
To hell and woe man's soul must go, if once that curse be laid

I wot, when the Cid was aware of this, a woeful man was he,
At dawn of day he came to pray, at the blessed Father's knee
"Absolve, blessed Father, have pity upon me,
Absolve my soul, and penance I for my sin will do."

"Who is the sinner," quoth the Pope, "that at my foot doth kneel?"
—"I am Rodrigo Diaz—a poor Baron of Castile."
Much marvel'd all were in the hall, when that name they heard him say.
—"Rise up, rise up," the Pope he said, "I do thy guilt away,—

I do thy guilt away," he said—"and my curse I blot it out—
God save Rodrigo Diaz, my Christian champion stout;—
I trow, if I had known thee, my grief it had been sore,
To curse Ray Diaz de Bivar, God's scourge upon the Moor."

J. G. Lockhart.—Born 1794, Died 1854.

1525.—THE CONVICT SHIP.

Morn on the waters' and, purple and bright,
Bursts on the billows the flashing of light;
O'er the glad waves, like a child of the sun,
See the tall vessel goes gallantly on;
Full to the breeze she unbosoms her sail,
And her pennon streams onward, like hope, in the gale;

The winds come around her, in murmur and song,
And the surges rejoice as they bear her along
See! she looks up to the golden-edged clouds,
And the sailor sings gaily aloft in the shrouds
Onward she glides, amid ripple and spray,
Over the waters—away, and away!
Bright as the visions of youth, are they part,
Passing away, like a dream of the heart!
Who—as the beautiful pageant sweeps by,
Music around her, and sunshine on high—
Pauses to think, amid glitter and glow,
Oh! there be hearts that are breaking below!

Night on the waves!—and the moon is on high,
Hung, like a gem, on the brow of the sky,
Treading its depths in the power of her might,
And turning the clouds, as they pass her, to light!
Look to the waters!—asleep on their breast,
Seems not the ship like an island of rest?
Bright and alone on the shadowy main,
Like a heart-cherish'd home on some desolate plain!
Who—as she smiles in the silvery light,
Spreading her wings on the bosom of night,
Alone on the deep, as the moon in the sky,
A phantom of beauty—could deem with a sigh,
That so lovely a thing is the mansion of sin,
And that souls that are smitten lie bursting within?
Who, as he watches her silently gliding,
Remembers that wave after wave is dividing
Bosoms that sorrow and guilt could not sever,
Hearts which are parted and broken for ever?
Or deems that he watches, afloat on the wave,
The deathbed of hope, or the young spirit's grave?

'Tis thus with our life, while it passes along,
Like a vessel at sea, amidst sunshine and song!
Gaily we glide, in the gaze of the world,
With streamers afloat, and with canvas unfurl'd;
All gladness and glory, to wandering eyes,
Yet charter'd by sorrow, and freighted with sighs:
Fading and false is the aspect it wears,
As the smiles we put on, just to cover our tears;
And the withering thoughts which the world cannot know,
Like heart-broken exiles, lie burning below:

Whilst the vessel drives on to that desolate shore,
Where the dreams of our childhood are van-
ish'd and o'er.

T. K. Hervey — Born 1804, Died 1859.

1526.—DRY UP THY TEARS, LOVE.

Dry up thy tears, love!—I fain would be gay!
Sing me the song of my early day!
Gave me the music, so witchingly wild,
That solaced my sorrows when I was a child!—
Years have gone by me, both lonely and long,
Since my spirit was soothed by thy voice in
that song!

Years have gone by!—and life's lowlands
are past,
And I stand on the hill which I sigh'd for, at
last:

But I turn from the summit that once was my
star,
To the vale of my childhood, been dimly and
far,—

Each blight on its beauty seems soften'd and
gone,
Like a land that we love, in the light of the
morn!

There are the flowers that have wither'd
away,
And the hopes that have faded, like fancies at
play,
And the eyes that are dimm'd, and the smiles
that are gone,

And thou, too, art there!—but thou still art
mine own,
Fair as in childhood, and fond as in youth,
Thou, only thou, wert a spirit of truth!

Time hath been o'er thee, and darken'd
thine eye,
And thoughts are within thee more holy and
high,

Sadder thy smile than in days that are o'er,
And lovelier all that was lovely before;
That which thou wert is not that which thou
art,

Thou, too, art alter'd in all—but in heart!

Lie on my bosom, and lend me along
Over lost scenes, by the magic of song!
What if I weep at the vision of years?
Sighs are not sorrows—and joy has her tears!
Sad is my brow, as thy music is sad,
But oh! it is long since my heart was so
glad!

But all that is left me of life's promise is
here,—

Thou, my young idol, in sorrow more dear!
But thy murmurs remind me of many away,
And though I am glad, love! I cannot be
gay!

All have departed that offer'd like truth,
Save thou—only thou—and the song of my
youth!

T. K. Hervey — Born 1804, Died 1859.

1527.—I AM ALL ALONE

I am all alone!—and the visions that play
Round life's young days, have pass'd away,
And the songs are hush'd that gladness sings,
And the hopes that I cherish'd have made
them wings,

And the light of my heart is dimm'd and gone,
As I sit in my sorrow—and all alone!

And the forms which I fondly loved are
flown,

And friends have departed—one by one,
And memory sits, whole lonely hours,
And weaves her wreath of hope's faded
flowers,

And weeps o'er the chaplet, when no one is
near

To gaze on her grief, or to chide her tear!

And the hour of my childhood is distant
far,

And I walk in a land where strangers are,
And the looks that I meet, and the sounds
that I hear,

Are not light to my spirit, nor song to my
ear,

And sunshine is round me—which I cannot
see,

And eyes which beam kindness—but not for
me!

And the song goes round, and the glowing
smile,

But I am desolate all the while!

And faces are bright and bosoms glad,
And nothing, I think, but my heart is sad!

And I seem like a blight in a region of bloom,
While I dwell in my own little circle of gloom!

I wander about like a shadow of pain,
With a worm in my breast, and a spell on my
brain,

And I list, with a start, to the gushing of
gladness,—

Oh! how it grates on a bosom all sadness!—

So, I turn from a world where I never was
known,

To sit in my sorrow—and all alone.

T. K. Hervey — Born 1804, Died 1859.

1528.—AT HIS SISTER'S GRAVE.

The feeling is a nameless one
With which I sit upon thy stone,
And read the tale I dare not breathe,
Of blighted hope that sleeps beneath,
A simple tablet bears above
Brief record of a father's love,
And hints, in language yet more brief,
The story of a father's grief:—

Lost spirit!—thine was not a breast
To struggle vainly after rest!
Thou wert not made to bear the strife,
Nor labour through the storms of life;
Thy heart was in too warm a mould
To mingle with the dull and cold,

And every thought that wrong'd thy truth
Fell like a blight upon thy youth!—
Thou shouldst have been, for thy distress,
Less pure—and oh, more passionless!
For sorrow's wasting mildew gave
Its tenant to my sister's grave!

But all thy griefs, my girl, are o'er!
Thy fair blue eye shall weep no more!
'Tis sweet to know thy fragile form
Lies safe from every future storm!—
Oft, as I haunt the dreamy gloom
That gathers round thy peaceful tomb,
I love to see the lightning stream
Along thy stone with fitful gleam,
To fancy in each flash are given
Thy spirit's visitings from heaven,—
And smile to hear the tempest rave
Above my sister's quiet grave!

T. K. Hervey.—Born 1804, Died 1859.

1529.—PARTING.

My early love, and must we part?
Yes! other wishes win thee now;
New hopes are springing in thy heart,
New feelings brightening o'er thy brow!
And childhood's light and childhood's home
Are all forgot at glory's call.

Yet, cast one thought in years to come
On her who loved thee o'er them all.
When pleasure's bowl is fill'd for thee,
And thou hast raised the cup to sip,
I would not that one dream of me
Should chase the chalice from thy lip:
But should there mingle in the draught
One dream of days that long are o'er,
Then—only then—the pledge be quaff'd
To her who ne'er shall taste it more!

When love and friendship's holy joys
Within their magic circle bind thee,
And happy hearts and smiling eyes,
As all must wear who are around thee!
Remember that an eye as bright
Is dimm'd—a heart as true is broken,
And turn thee from thy land of light,
To waste on those some little token.
But do not weep!—I could not bear
To stain thy cheek with sorrow's trace,
I would not draw one single tear,
For worlds, down that beloved face.
As soon would I, if power were given,
Pluck out the bow from yonder sky,
And free the prison'd floods of heaven,
As call one tear-drop to thine eye.

Yet oh, my love! I know not why
It is a woman's thought!—but while
Thou offer'st to my memory,
The tribute should not be—a smile!
For, though I would not see thee weep,
The heart, methinks, should not be gay,
That would the fast of feeling keep
For her who loves it, far away.

No! give me but a single sigh,

Pure as we breathed in happier hours,
When very sighs were wing'd with joy,
Like gales that have swept o'er flowers;
That uttering of a fond regret,
That strain my spirit long must pour;
A thousand dreams may wait us yet.
Our holiest and our first is o'er.

T. K. Hervey.—Born 1804, Died 1859.

1530.—AUTUMN FLOWERS.

Those few pale Autumn flowers,
How beautiful they are!
Than all that went before,
Than all the Summer store,
How lovelier far!

And why?—They are the last!
The last! the last! the last!
Oh! by that little word
How many thoughts are stirr'd
That whisper of the past!

Pale flowers! pale perishing flowers!
Ye're types of precious things;
Types of those bitter moments,
That fit, like life's enjoyments,
On rapid, rapid wings

Last hours with parting dear ones
(That Time the fastest spends),
Last tears in silence shed,
Last words half utter'd,
Last looks of dying friends.

Who but would fain compress
A life into a day,—
The last day spent with one
Who ere the morrow's sun
Must leave us, and for aye?

O precious, precious moments!
Pale flowers! ye're types of those;
The saddest, sweetest, dearest,
Because, like those, the nearest
To an eternal close.

Pale flowers! pale perishing flowers!
I woo your gentle breath—
I leave the Summer rose
For younger, blither brows;
Tell me of change and death.

Caroline Southey.—Born 1786, Died 1854.

1531.—THE PAUPER'S DEATHBED.

Tread softly! bow the head—
In reverent silence bow!
No passing bell doth toll,
Yet an immortal soul
Is passing now.

Stranger, however great,
With lowly reverence bow!
There's one in that poor shed—
One by that paltry bed—
Greater than thou.

Beneath that beggar's roof,
Lo! Death doth keep his state!
Enter!—no crowds attend—
Enter!—no guards defend
Thus palace gate.

That pavement damp and cold
No smiling courtiers tread,
One silent woman stands,
Lifting with meagre hands
A dying head.

No mingling voices sound—
An infant wail alone;
A sob suppress'd—again
That short deep gasp—and then
The parting groan!

O! change—O! wondrous change!
Burst are the prison bars!
Thus moment there, so low,
So agonized—and now
Beyond the stars!

O! change—stupendous change!
There lies the soulless clod!
The sun eternal breaks;
The new immortal wakes—
Wakes with his God.

Caroline Southey.—Born 1786, Died 1854.

1532 —THE LAST JOURNEY.

Slowly, with measured tread,
Onward we bear the dead
To his lone home,
Short grows the homeward road—
On with your mortal load!—
O, grave! we come.

Yet, yet—ah! hasten not
Past each remember'd spot
Where he hath been—
Where late he walk'd in glee,
These from henceforth to be
Never more seen!

Rest ye—set down the bier!
One he loved dwelleth here;
Let the dead lie
A moment that door beside,
Wont to fly open wide
Ere he drew nigh.

Hearken!—he speaketh yet!—
“O, friend! wilt thou forget
(Friend—more than brother!)
How hand in hand we've gone,
Heart with heart link'd in one—
All to each other?”

O, friend! I go from thee—
Where the worm feasteth free,
Darkly to dwell,
Giv'st thou no parting kiss?
Friend! is it come to this?
O, friend, farewell!”

Uplift your load again!
Take up the mourning strain—
Pour the deep wail!
Lo! the expected one
To his place passeth on—
Grave! bid him hail!

Yet, yet—ah! slowly move!
Bear not the form we love
Fast from our sight—
Let the air breathe on him,
And the sun beam on him
Last looks of light.

Here dwells his mortal foe;
Lay the departed low,
Even at his gate!
Will the dead speak again—
Uttering proud boasts, and vain
Last words of hate?

Lo! the cold lips unclose—
Last! last! what sounds are those,
Plaintive and low?
“O, thou, mine enemy!
Come forth and look on me,
Ere hence I go.

Curse not thy foe man now—
Mark! on his pallid brow
Whose seal is set!
Pardoning I pass thy way;
Then wage not war with clay—
Pardon—forget!”

Now all his labour's done!
Now, now the goal is won!
O, grave, we come!
Seal up the precious dust—
Land of the good and just,
Take the soul home!

Caroline Southey.—Born 1786, Died 1854.

1533.—MARINER'S HYMN.

Launch thy bark, mariner!
Christian, God speed thee!
Let loose the rudder-hands—
Good angels lead thee!
Set thy sails warily,
Tempests will come;
Steer thy course steadily;
Christian, steer home!

Look to the weather-bow,
Breakers are round thee;
Let fall the plummet now,
Shallows may ground thee.

Reef in the foresail, there !
Hold the helm fast !
So—let the vessel wear—
There swept the blast.

"What of the night, watchman ?
What of the night ?"
"Cloudy—all quiet—
No land yet—all's right."
Be wakeful, be vigilant—
Danger may be
At an hour when all seemeth
Securost to thee.

How ! gains the leak so fast ?
Clean out the hold—
Hoist up thy merchandise,
Heave out thy gold ;
There—let the ingots go—
Now the ship rights,
Hurra ! the harbour 's near—
Lo ! the red lights !

Slacken not sail yet
At inlet or island ;
Straight for the beacon steer,
Straight for the high land ;
Crowd all thy canvas on,
Cut through the foam—
Christian ! cast anchor now—
Heaven is thy home !

Caroline Southey.—Born 1786, Died 1854.

1534.—CASA WAPPY.

And hast thou sought thy heavenly home,
Our fond, dear boy—
The realms where sorrow dare not come,
Where life is joy ?
Pure at thy death as at thy birth,
Thy spirit caught no taint from earth ;
Even by its bliss we mete our death,
Casa Wappy !

Despair was in our last farewell,
As closed thine eye ;
Tears of our anguish may not tell
When thou didst die ;
Words may not paint our grief for thee,
Sighs are but bubbles on the sea
Of our unfathom'd agony,
Casa Wappy !

Thou wert a vision of delight
To bless us given ;
Beauty embodied to our sight,
A type of heaven :
So dear to us thou wert, thou art
Even less thine own self than a part
Of mine and of thy mother's heart,
Casa Wappy !

Thy bright brief day knew no decline,
'Twas cloudless joy ;
Sunrise and night alone were thine,
Beloved boy !

This morn beheld thee blithe and gay,
That found thee prostrate in decay,
And e'er a third shone, day was day,
Casa Wappy !

of our hearth, our household pride,
Earth's undefiled ;
Could love have saved, thou hadst not died,
Our dear, sweet child !
Humbly we bow to Fate's decree ;
Yet had we hoped that Time should see
Thee mourn for us, not us for thee,
Casa Wappy !

Do what I may, go where I will,
Thou meet'st my sight,
There dost thou glide before me still—
A form of light !
I feel thy breath upon my cheek—
I see thee smile, I hear thee speak—
Till oh ! my heart is like to break,
Casa Wappy !

Methinks thou smil'st before me now,
With glance of stealth ;
The hair thrown back from thy full brow
In buoyant health :
I see thine eyes' deep violet light,
Thy dumpled cheek carnation'd bright,
Thy clasping arms so round and white,
Casa Wappy !

The nursery shows thy pictured wall,
Thy bat, thy bow,
Thy cloak and bonnet, club and ball ;
But where art thou ?
A corner holds thine empty chair,
Thy playthings idly scatter'd there,
But speak to us of our despair,
Casa Wappy !

Even to the last thy every word—
To glad, to grieve—
Was sweet as sweetest song of bird
On summer's eve,
In outward beauty undecay'd,
Death o'er thy spirit cast no shade,
And like the rainbow thou didst fade,
Casa Wappy !

We mourn for thee when blind blank night
The chamber fills ;
We pine for thee when morn's first light
Reddens the hills
The sun, the moon, the stars, the sea,
All, to the wall-flower and wild pea,
Are changed—we saw the world through
thee,

Casa Wappy !

And though, perchance, a smile may gleam
Of casual mirth,
It doth not own, what e'er may seem,
An inward birth .
We miss thy small step on the stair ;
We miss thee at thine evening prayer !
All day we miss thee, everywhere,
Casa Wappy !

Snows muffled earth when thou didst go,
In life's spring bloom,
Down to the appointed house below,
The silent tomb.

But now the green leaves of the tree,
The cuckoo and "the busy bee,"
Return—but with them bring not thee,
Casa Wappy!

'Tis so, but can it be (while flowers
Revive again)—
Man's doom, in death that we and ours
For aye remain?
Oh! can it be, that o'er the grave
The grass renew'd, should yearly wave
Yet God forget our child to save?—
Casa Wappy!

It cannot be: for were it so
Thus man could die,
Life were a mockery, Thought were woe,
And Truth a lie,
Heaven were a mockery of the brain,
Religion frenzy, Virtue vain,
And all our hopes to meet again,
Casa Wappy!

Then be to us, O dear, lost child!
With beam of love,
A star, death's uncongenial wild
Smiling above;
Soon, soon thy little feet have trod
The skyward path, the seraph's road,
That led thee back from man to God,
Casa Wappy!

Yet 'tis sweet balm to our despair,
Fond, fairest boy,
That heaven is God's, and thou art there,
With him in joy:
There past are death and all its woes,
There beauty's stream for ever flows,
And pleasure's day no sunset knows,
Casa Wappy!

Farewell, then—for a while, farewell—
Pride of my heart!
It cannot be that long we dwell,
Thus torn apart
Time's shadows like the shuttle flee
And, dark how'er life's night may be,
Beyond the grave I'll meet with thee,
Casa Wappy!

D. M. Moir.—Born 1798, Died 1851.

1535.—LANGSYNE.

Langsyne!—how doth the word come back
With magic meaning to the heart,
As memory roams the sunny track,
From which hope's dreams were loath to part!
No joy like by-past joy appears;
For what is gone we fret and pine.
Were life spun out a thousand years
It could not match Langsyne!

Langsyne!—the days of childhood warm,
When, tottering by a mother's knee,
Each sight and sound had power to charm,
And hope was high, and thought was free
Langsyne!—the merry schoolboy days—
How sweetly then life's sun did shine!
Oh! for the glorious pranks and plays,
The raptures of Langsyne.

Langsyne!—yes, in the sound I hear
The rustling of the summer grove,
And view those angel features near
Which first awoke the heart to love.
How sweet it is in pensive mood,
At windless midnight to recline,
And fill the mental solitude
With spectres from Langsyne!

Langsyne!—ah, where are they who shared
With us its pleasures bright and blithe?
Kindly with some hath fortune fared;
And some have bowed beneath the scythe
Of death; while others scatter'd far
O'er foreign lands at fate's repine,
Oft wandering forth, 'neath twilight's star,
To muse on dear Langsyne!

Langsyne!—the heart can never be
Again so full of guileless truth;
Langsyne!—the eyes no more shall see,
Ah no! the rainbow hopes of youth.
Langsyne!—with thee resides a spell
To raise the spirit, and refine.
Farewell!—there can be no farewell
To thee, loved, lost Langsyne!

D. M. Moir.—Born 1798, Died 1851.

1536.—THE UNKNOWN GRAVE.

Who sleeps below? who sleeps below?
It is a question idle all!
Ask of the breezes as they blow,
Say, do they heed, or hear thy call?
They murmur in the trees around,
And mock thy voice, an empty sound!

A hundred summer suns have shower'd
Their fostering warmth, and radiance bright;
A hundred winter storms have lower'd
With piercing floods, and hues of night.
Since first this remnant of his race
Did tenant his lone dwelling-place.

Say, did he come from East, from West?
From Southern climes, or where the Pole,
With frosty sceptre, doth arrest
The howling billows as they roll?
Within what realm of peace or strife
Did he first draw the breath of life?

Was he of high or low degree?
Did grandeur smile upon his lot?
Or, born to dark obscurity,
Dwelt he within some lowly cot,

And, from his youth to labour wold,
From toil-strung limbs wrung daily bread?

Say, died he ripe, and full of years,
Bow'd down, and bent by hoary eld,
When sound was silence to his ears,
And the dim eyeball sight withheld,
Like a ripe apple falling down,
Unshaken, 'mid the orchard brown,

When all the friends that bless'd his prime,
Were vanish'd like a morning dream,
Pluck'd one by one by spareless Time,
And scatter'd in oblivion's stream,
Passing away all silently,
Like snow-flakes melting in the sea.

Or, 'mid the summer of his years,
When round him throng'd his children
young,
When bright eyes gush'd with burning tears,
And anguish dwelt on every tongue,
Was he cut off, and left behind
A widow'd wife, scarce half resign'd?

Or, 'mid the sunshine of his spring,
Came the swift bolt that dash'd him down;
When she, his chosen, blossoming
In beauty, deem'd him all her own,
And forward look'd to happier years
Than ever bless'd this vale of tears?

By day, by night, through calm and storm,
O'er distant oceans did he roam,
Far from his land, a lonely form,
The deck his walk, the sea his home.
Toss'd he on wild Biscayan wave,
Or w' or smooth tides Panama lave?

Slept he within the tented field,
With pillow'd daisies for his bed?
Captiv'd in battle, did he yield?
Or plunge to victory o'er the dead?
Oft, 'mid destruction, hath he broke
Through reeking blades and rolling smoke?

Perhaps he perish'd for the faith—
One of that persecuted band,
Who suffer'd tortures, bonds, and death,
To free from mental thrall the land,
And, toiling for the martyr's fame,
Espoused his fate, nor found a name!

Say, was he one to science blind,
A groper in Earth's dungeon dark?
Or one who with aspiring mind
Did, in the fair creation, mark
The Maker's hand, and kept his soul
Free from this grovelling world's control?

Hush! wild surmise!—'tis vain—'tis vain—
The summer flowers in beauty blow,
And sighs the wind, and floods the rain,
O'er some old bones that rot below;
No other record can we trace
Of fame or fortune, rank or race!

Then, what is life, when thus we see
No trace remains of life's career?—
Mortal! whose'er thou art, for thee
A moral lesson gloweth here;
Putt'st thou in aught of earth thy trust?
'Tis doom'd that dust shall mix with dust.

What doth it matter, then, if thus,
Without a stone, without a name,
To impotently herald us,
We float not on the breath of fame;
But, like the dewdrop from the flower,
Pass, after glittering for an hour?

The soul decays not, freed from earth,
And earthly coils, it bursts away,—
Receiving a celestial birth,
And spurning off its bonds of clay,
It soars, and seeks another sphere,
And blooms through Heaven's eternal year!

Do good; shun evil; live not thou,
As if at death thy being died,
Nor error's siren voice allow
To draw thy steps from truth aside;
Look to thy journey's end—the grave!
And trust in Him whose arm can save.

D. M. Mow—Born 1798, Died 1851.

1537.—HYMN.

Father in Heaven! who gave me breath,
And made this world for such as me,
Remind me, I must give, at death,
Account of all my deeds to Thee!

If from the track of duty'er
My thoughts would roam, my feet would
slide,
Still may I feel that Thou art near,
And pray Thee, Lord, to be my guide.

Yes! from Thine eye's unsleeping lid,
And from Thy presence none can flee;
The secret places are not hid,
And darkness is as light to Thee!

So when I wake to morning light,
My prayers to Thee shall still ascend;
And I will ask Thee, every night,
To bless my slumbers, and defend!

D. M. Mow.—Born 1798, Died 1851.

1538.—PERICLES AND ASPASIA.

This was the ruler of the land,
When Athens was the land of fame;
This was the light that led the band,
When each was like a living flame;
The centre of earth's noblest ring,
Of more than men, the more than king.

Yet not by fetter, nor by spear,
His sovereignty was held or won :
Feared—but alone as freemen fear;
Loved—but as freemen love alone ;
He waved the sceptre o'er his kind
By nature's first great title—mind !

Restless words were on his tongue,
Then Eloquence first flash'd below ;
Full arm'd to life the portent sprung,
Minerva from the Thunderer's brow !
And his the sole, the sacred hand,
That shook her Ægis o'er the land.

And throned immortal by his side,
A woman sits with eye sublime,
Aspasia, all his spirit's bride ,
But, if their solemn love were crime,
Pity the beauty and the sage,
Their crime was in their darken'd age.

He perish'd, but his wreath was won ;
He perish'd in his height of fame
Then sunk the cloud on Athens' sun,
Yet still she conquer'd in his name.
Fill'd with his soul, she could not die ;
Her conquest was Posterity !

George Crolly.—Born 1780, Died 1861.

1539.—THE FRENCH ARMY IN RUSSIA.

Magnificence of ruin ! what has time
In all it ever gazed upon of war,
Of the wild rage of storm, or deadly clime,
Seen, with that battle's vengeance to compare ?
How glorious shone the invader's pomp
afar !
Like pamper'd lions from the spoil they
came,
The land before them silence and despair,
The land behind them massacre and flame ;
Blood will have tenfold blood. What are they
now ? A name.

Homeward by hundred thousands, column-
deep,
Broad square, loose squadron, rolling like
the flood,
When mighty torrents from their channels
leap,
Rush'd through the land the haughty multi-
tude,
Billow on endless billow, on through wood,
O'er rugged hill, down sunless, marshy vale,
The death-devoted moved, to clangour rude
Of drum and horn, and dissonant clash of
mail,
Glancing disastrous light before that sunbeam
pale.

Again they reach'd thee, Borodino ! still
Upon the loaded soil the carnage lay,

The human harvest, now stark, stiff, and
chill,
Friend, foe, stretch'd thick together, clay to
clay,
In vain the startled legions burst away ;
The land was all one naked sepulchre ;
The shrinking eye still glanced on grim
decay,
Still did the hoof and wheel their passage
tear,
Through cloven helms and arms, and corpses
mouldering drear.

The field was as they left it ; fosse and fort
Steaming with slaughter still, but desolate ;
The cannon flung dismantled by its port ;
Each knew the mound, the black ravine
whose strait
Was won and lost, and throng'd with dead,
till fate
Had fix'd upon the victor—half undone.
There was the hill, from which their eyes
elate
Had seen the burst of Moscow's golden
zone ;
But death was at their heels, they slunder'd
and rush'd on.

The hour of vengeance striketh. Hark to
the gale !
As it bursts hollow through the rolling
clouds,
That from the north in sullen grandeur
sail
Lake floating Alps Advancing darkness
broods
Upon the wild horizon, and the woods,
Now sinking into brambles, echo shrill,
As the gust sweeps them, and thence upper
floods
Shoot on their leafless boughs the sleet-
drops chill,
That on the hurrying crows in freezing
showers distil

They reach the wilderness ! The majesty
Of solitude is spread before their gaze,
Stern nakedness—dark earth and wrathful
sky.
If ruins were there, they long had ceased to
blaze,
If blood was shed, the ground no more
betrays,
Even by a skeleton, the crime of man ;
Behind them rolls the deep and drenching
haze,
Wrapping their rear in night ; before their
van
The struggling daylight shows the unmea-
sured desert wan.

Still on they sweep, as if their hurrying
march
Could bear them from the rushing of His
wheel
Whose chariot is the whirlwind. Heaven's
clear arch

At once is cover'd with a livid veil,
In mix'd and fighting heaps the deep clouds
 reel;
Upon the dense horizon hangs the sun,
In sanguine light, an orb of burning steel;
The snows wheel down through twilight,
 thick and dun,
Now tremble, men of blood, the judgment has
 begun!

The trumpet of the northern winds has
 blown,
And it is answer'd by the dying roar
Of armies on that boundless field o'er-
 thrown.
Now in the awful gusts the desert hoar
Is tempested, a sea without a shore,
Lifting its feathery waves. The legions
 fly,
Volley on volley down the hailstones pour,
Blind, famish'd, frozen, mad, the wanderers
 die,
And dying, hear the storm but wilder thunder
 by.

Such is the hand of Heaven! A human
 blow
Had crush'd them in the fight, or flung the
 chain
Round them where Moscow's stately towers
 were low
And all bestill'd. But Thou! thy battle-
 plain
Was a whole empire, that devoted train
Must war from day to day with storm and
 gloom
(Man following, like the wolves, to rend the
 slain),
Must lie from night to night as in a tomb,
Must fly, toil, bleed for home; yet never see
 that home.

George Crolly.—Born 1780, Died 1861.

1540—TO THE MEMORY OF A LADY

High peace to the soul of the dead,
From the dream of the world she has gone!
On the stars in her glory to tread,
To be bright in the blaze of the throne.

In youth she was lovely; and Time,
When her rose with the cypress he twined,
Left the heart all the warmth of its prime,
Left her eye all the light of her mind

The summons came forth—and she died!
Yet her parting was gentle, for those
Whom she loved mingled tears at her side—
Her death was the mourner's repose.

Our weakness may weep o'er her bier,
But her spirit has gone on the wing
To triumph for agony here,
To rejoice in the joy of its King.

George Crolly.—Born 1780, Died 1861.

1541.—COME, EVENING GALE!

(A D. 1500)

Come, evening gale! the crimson rose
Is drooping for thy sighs of dew,
The hyacinth moves thy leaves to close
In slumber sweet its eye of blue.

Shone, evening star! the valley-stream
Hath lost the tinges of the sunne,
And lingers for thy pearle beame,
To tell its bosome days is done

Ease, evening moon! thy holic rays
To telle of heavenlie hours is given,
Whenne earthe shall on our eye decaye,
And alle our path, like thine, be heavenne.

George Crolly.—Born 1780, Died 1861.

1542.—THE PAINTER.

That rock's his haunt. There's not in all
 our hills

A hunter that can climb like him. He'll
 watch

Before the lark is up; and, staff in hand,
For hours stand gazing, by the eagle's nest,
Like one enamour'd of the rising sun;
And then he'll make his couch beside a rill,
Which, in his fantasy, he strews with shells,
And hangs with garlands of the weedy
 flowers

Some thank him love-crost; others that he
 deals

With spurs: for all such seek loneliness.

And yet I think him holy, for he loves
Our convent walls, and many an evening
 strays

To see the sunset sleeping on its roof
And its whole arches; or but turns away
To pore upon its image in the stream;
And then he'll spread his book upon his
 knee,

And make a thousand things of beauty,
 then

He'll tear the page, and fling it to the wind.

George Crolly.—Born 1780, Died 1861.

1543.—REBELLION.

I had a vision: evening sat in gold
Upon the bosom of a boundless plain,
Cover'd with beauty;—garden, field, and
 fold,

Studding the billowy sweep of ripening grain,
Like islands in the purple summer main.
And temples of pure marble met the sun,
That tinged their white shafts with a golden
 stain;

And sounds of rustic joy, and labour done,
Hallow'd the lovely hour, until her pomp was
 gone.

The plain was hush'd in twilight, as a child
 Slumbers beneath its slow-drawn canopy,
 But sudden trappings came, and voices wild,
 And tossings of rude weapons caught the
 eye,
 And on the hills, like meteors in the sky,
 Burst sanguine fires, and ever and anon
 To the clash'd spears the horn gave force
 reply,
 And round their beacons trooping thousands
 shone,
 Then sank like evil things, and all was dark
 and lone.

'Twas midnight. there was wrath in that
 wild heaven;
 Earth was sepulchral dark. At once a roar
 Peal'd round the mountain-tops, like ocean
 driven

Before the thunders on the eternal shore
 Down rush'd, as if a sudden earthquake tore
 The bowels of the hills, a flood of fire:
 'Like lava, mingled spears and torches pour,
 The plain is deluged, higher still and higher
 Swell blood and flame, tall all is like one
 mighty pyre

'Twas dawn and still the black and bloody
 smoke
 Roll'd o'er the champaign like a vault of
 stone;
 But as the sun's slow wheels the barrier
 broke,
 He lit the image of a fearful one,
 Throned in the central massacre, alone—
 An iron diadem upon his brow,
 A naked lance beside him, that yet shone
 Purple and warm with gore; and crouching
 low,
 All men in one huge chain, alike the friend
 and foe

The land around him, in that sickly light,
 Show'd like th' upturning of a mighty grave.
 Strewn with crush'd monuments and remnants
 white

Of man, all loneliness, but when some slave,
 With faint, fond hand, the hurried burial
 gave,
 Then died. The Despot sat upon his throne,
 Scoffing to see the stubborn traitors wave
 At his least breath. The good and brave
 were gone
 To exile or the tomb. Their country's life
 was done'

George Crolly.—Born 1780, Died 1861.

1544—A LOWERING EVE.

There is a gloomy grandeur in the sun,
 That levels his last light along the shore;
 The clouds are rolling downwards, stern and
 dun:

The long, slow wave is streak'd with red, like
 gore

On some vast field of battle; and the roar
 Of wave and wind comes like the battle's
 sound.

* * * *

And now the sun sinks deeper, and the
 clouds,

In folds of sullen fire, still heavier lower,
 Till the whole storm the shore and ocean
 shrouds.

George Crolly.—Born 1780, Died 1861.

1545—A CALM EVE.

Look on these waters, with how soft a kiss
 They woo the pebbled shore! then steal
 away,

Like wanton lovers—but to come again,
 And die in music! There, the bending skies
 See all their stars,—and the beach-loving
 trees,

Osiers and willows, and the watery flowers,
 That wreath their pale roots round the
 ancient stones,

Make pictures of themselves!

George Crolly.—Born 1780, Died 1861.

1546—SATAN.

FROM A PICTURE BY SIR J. LAWRENCE.

Prince of the fallen! around thee swoop
 The billows of the burning deep,
 Above thee bends the vaulted fire,
 Beneath thee bursts the flaming spire;
 And on thy sleepless vision rime
 Hell's living clouds of agonies.

But thou dost like a mountain stand,
 The spear uplifted in thy hand,
 Thy gorgeous eye—a comet shorn,
 Calm into utter darkness borne;
 A naked giant, stern, sublime,
 Aim'd in despair, and scorning Time.

On thy curl'd lip is throned disdain,
 That may revenge, but not complain:
 Thy mighty cheek is firm, though pale,
 There smote the blast of fiery hail.
 Yet wan, wild beauty lingers there,
 The wreck of an archangel's sphere.

No giant pinions round thee cling;
 Clouds and the thunder are thy wing;
 Thy forehead wears no diadem,
 The King is in thine eyeballs' loam;
 Thy form is grandeur unsubdued,
 Sole chief of Hell's dark multitude.

Yet brighter than thy brightest hour
 Shall rise in glory and in power
 The lowliest of the lowly dead,
 HIS ransom'd, who shall bruise thy head,
 The myriads for HIS blood forgiven,
 Kings of the stars, the loved of Heaven'

George Croly — Born 1780, Died 1861.

1547.—THE POET'S HOUR.

When day is done, and clouds are low,
 And flowers are honey-dew,
 And Hesper's lamp begins to glow
 Along the western blue,
 And homeward wing the turtle-doves,
 Then comes the hour the poet loves.

For in the dimmest curtain'd round,
 He hears the echoes all
 Of cosy vale, or grassy mound,
 Or distant waterfall,
 And shapes are on his dreaming sight,
 That keep their beauty for the night.

And still, as shakes the sudden breeze
 The forest's deepening shade,
 He hears on 'Tuscan evening seas
 The silver sirenade
 Or, to the field of battle borne,
 Swells at the sound of trumpet and horn.

The star that peeps the leaves between,
 To him is but the light
 That, from some lady's bower of green,
 Shines to her pilgrim knight.
 Who feels her spell around him twine,
 And hastens home from Palestine.

Or, if some wandering peasant's song
 Come sweeten'd on the gale,
 He sees the cloister's saintly throng—
 The crozier, cross, and veil,
 Or hears the vespers of the nun,
 World-weary, lovely, and undone.

And thus he thinks the hours away
 In sweet unworldly folly,
 And loves to see the shades of gray,
 That feed his melancholy
 Finding sweet speech and thought in all,
 Star, leaf, wind, song, and waterfall'

George Croly — Born 1780, Died 1861

1548.—NOON

Come, ye brown oaks, and stoop your heavy
 boughs,
 Making sweet eve around my sultry brows'
 Wave your white beauty, lilies; hyacinths,
 sigh,
 And, woodbine, from your blossom'd canopy,

Stirring the smoothness of this quiet stream,
 Shed on my eyes some deep, Elysian dream;
 And come, thou young and silken-pinion'd
 Wind,

That the pale Virgin May sends forth to
 find

Her flowers, in Winter's frozen bosom
 sleeping;

Wing round this leafy bed, in whispers
 creeping

Like softest music on my slumbering ear;
 Until the murmur of the grasshopper,
 And the fresh odours of the rose's breath,
 Tell me that Day is faint, and nigh to death.
 And the small stars are waking one by one,
 And to fair Thetis' couch the weary sun is
 gone'

George Croly — Born 1780, Died 1861.

1549.—NOTRE DAME

The organ peals, at once, as some vast
 wave,
 Bend to the earth the mighty multitude,
 Silent as those pale emblems of the grave
 In monumental marble round them strew'd,
 Low at the altar, forms in cope and hood
 Supurb with gold-wrought cross and diamond
 twine,
 Lave in their upturn'd vestiges subdued,
 Toss their untiring censers round the
 shrine,
 Where on her throne of clouds the Virgin sits
 divine

But only kindred faith can fitly tell
 Of the high ritual at that altar done,
 When clash'd the arms, and rose the chorus-
 swell,
 Then sank, as if beneath the grave 'twere
 gone;
 Till broke the spell the mitred abbot's tone,
 Deep, touching, solemn, as he stood in
 prayer,
 A dazzling form upon its topmost stone,
 And rais'd, with hallow'd look, the Host in
 air,
 And bless'd with heavenward hand the thou-
 sands kneeling there.

Pompous! but love I not such pomp of
 prayer;
 Ill bends the heart 'mid mortal luxury.
 Rather let me the meek devotion share,
 Where, in their silent glens and thickets
 high,
 England, thy lone and lowly chapels lie.
 The spotless table by the eastern wall,
 The marble, rudely traced with names gone
 by,
 The pale-eyed pastor's simple, fervent all,
 Those deeper wake the heart, where heart is
 all in all.

If pride be evil, if the holiest sighs
Must come from humblest hearts, if man
must turn
Full on his wreck of nature to be wise.
If there be blessedness for those who
mourn,
What speak the purple gauds that round us
burn?
Ask of that kneeling crowd whose glances
stray
So restless round an altar, votive, urn;
Can guilt weep there? can mild repentance
pray?
Ask, when this moment's past, how runs their
Sabbath-day?

Their Sabbath-day! alas! to France that
day
Comes not, she has a day of looser dress,
A day of thicker crowded ball and play,
A day of folly's hotter, ranker press,
She knoweth not its hallow'd happiness,
Its eve of gather'd hearts and gentle
cheer.

George Croly.—Born 1780, Died 1861.

1550—JACOB.

The sun was sinking on the mountain-
zone
That guards thy vales of beauty, Palestine!
And lovely from the desert rose the moon,
Yet lingering on the horizon's purple line,
Like a pure spirit o'er its earthly shrine.
Up Padan-Aram's height, abrupt and bare,
A pilgrim toil'd, and oft on day's decline
Look'd pale, then paused for eve's delicious
air;
The summit gain'd, he knelt and breathed his
evening prayer.

He spread his cloak and slumber'd—
darkness fell
Upon the twilight hills, a sudden sound
Of silver trumpets o'er him seem'd to
swell,
Clouds heavy with the tempest gather'd
round,
Yet was the whirlwind in its caverns
bound;
Still deeper roll'd the darkness from on
high,
Gigantic volume upon volume wound—
Above, a pillar shooting to the sky:
Below, a mighty sea, that spreads in-
cessantly.

Voices are heard—a choir of golden
strings;
Low winds, whose breath is loaded with the
rose;
Then chariot-wheels—the nearer rush of
wings;

Pale lightning round the dark pavilion
glows
It thunders—the resplendent gates unclose.
Far as the eye can glance, on height o'er
height
Rise fiery waving wings, and star-crown'd
brows,
Millions on millions, brighter and more
bright,
Till all is lost in one supreme, unmingled
light.

But, two beside the sleeping pilgrim
stand,
Like cherub-kings, with lifted, mighty
plume,
Fix'd, sun-bright eyes, and looks of high
command:
They tell the patriarch of his glorious
doom;
Father of countless myriads that shall
come,
Sweeping the land like billows of the sea,
Bright as the stars of heaven from twilight's
gloom,
Till He is given whom angels long to see,
And Israel's splendid line is crown'd with
Deity.

George Croly.—Born 1780, Died 1861.

1551—THE ANGEL OF THE WORLD.

There's glory on thy mountains, proud Bengal,
When on their temples bursts the morning
sun!
There's glory on thy marble-tower'd wall,
Proud Ispahan, beneath his burning noon!
There's glory—when his golden course is done,
Proud Istanbul, upon thy waters blue!
But fall'n Damascus, thine was beauty's
throne,
In morn, and noon, and evening's purple dew,
Of all from ocean's margin to mighty Himmluh.

East of the city stands a lofty mount,
Its brow with lightning delv'd and rent in
sunder,
And through the fragment rolls a little fount,
Whose channel bears the blast of fire and
thunder,
And there has many a pilgrim come to wonder;
For there are flowers unnumber'd blossoming,
With but the bare and calcined marble under;
Yet in all Asia no such colours spring,
No perfumes rich as in that mountain's rocky
ring.

And some, who pray'd the night out on the
hill,
Have said they heard—unless it was their
dream,
Or the mere murmur of the babbling rill,—
Just as the morn-star shot its first slant beam,

A sound of music, such as they might deem
The song of spirits—that would sometimes
sail

Close to their ear, a deep, delicious stream,
Then sweep away, and die with a low wail;
Then come again, and thus, till Lucifer was
pale.

And some, but bolder still, had dared to turn
That soil of mystery for hidden gold,
But saw strange, stifling blazes round them
burn,
And died —by few that venturous tale was
told.

And wealth was found; yet, as the pilgrims
hold,
Though it was glorious on the mountain's
brow,
Brought to the plain it crumbled into mould,
The diamonds melted in the hand like snow;
So none molest that spot for gems or ingots
now.

But one, and ever after, round the hill
He stray'd:—they said a meteor scorched his
sight;
Blind, mad, a warning of Heaven's fearful
will

"Twice on the sacred evening of "the Flight,"
His spade turn'd up a shaft of marble white,
Fragment of some kiosk, the chapter
A crystal circle, but at morn's first light
Rich forms began within it to appear,
Sceptred and wing'd, and then it sank in
water clear.

Yet once upon that guarded mount, no foot
But of the Moslem line might press a flower,
And of them none, but with some solemn
suit

Beyond man's help might venture near the
bower:

For, in its shade, in beauty and in power,
For judgment sat the Angel of the World:
Sent by the Prophet, till the destined hour
That saw in dark Arabia's idols hurl'd,
Then to the skies again his wing should be
unfurled.

It came at last. It came with trumpets'
sounding,

It came with thunders of the atabal,
And warriors' shouts, and Arab chargers'
bounding,

The sacred standard crown'd Medina's wall
From palace roof and minaret's golden ball
Ten thousand emerald banners floated free,
Beneath, like sunbeams, through the gateway
tall,

The muns led their steel-mad'd chivalry,
And the whole city rang with sports and soldier
glee

This was the eve of eves, the end of war,
Beginning of Dominion, first of Time!
When, swifter than the shooting of a star,
Mahammed saw the "Vision's" pomp sub-
lime;

Swept o'er the rainbow'd sea—the fiery clime,
Heard from the throne its will in thunders
roll'd,

Then glancing on our world of woe and crime,
Saw from Arabia's sands his banner's fold
Wave o'er the brighten'd globe its sacred,
conquering gold.

The sun was slowly sinking to the west,
Pavilion'd with a thousand glories' dyes;
The turtle-doves were winging to the nest
Along the mountain's soft declivities,
The fresher breath of flowers began to rise,
Like incense, to that sweet departing sun,
Faint as the hum of bees the city's cries:
A moment, and the lingering dusk was gone,
Then were the Angel's task on earth's dim
orbit done.

Oft had he gazed upon that lovely vale,
But never gazed with gladness such as now;
When on Damascus' roofs and turrets pale
He saw the solemn sunlight's fainter glow,
With joy he heard Immauns' voices flow
Like breath of silver trumpets on the air,
The vintagers' sweet song, the camels' low,
As home they stalk'd from pasture, pair by
pair,
Flinging their shadows tall in the steep sun-
set glare

Then at his sceptre's wave, a rush of plumes
Shook the thick dew-drops from the roses'
dyes;

And, as embodying of their waked perfumes,
A crowd of lovely forms, with lightning eyes,
And flower-crown'd hair, and cheeks of Pa-
radise,

Circled the bower of beauty on the wing,
And all the grove was rich with symphonies
(Of seeming flute, and horn, and golden string,
That slowly rose, and o'er the mount hung
hovering.

The Angel's flashing eyes were on the vault,
That now with lamps of diamonds all was
hung;

His mighty wings like tissues heavenly-
wrought,

Upon the bosom of the air were hung.

The solemn hymn's last harmonies were sung,
The sun was crouching on the distant zone:

"Farewell" was breathing on the Angel's
tongue —

He glanced below. There stood a suppliant
one,

The impatient Angel sank in wrath upon his
throne.

Yet all was quickly soothed—this labour
past,

"His coronet of tenfold light was one"
His glance again upon the form was cast,
That now seem'd dying on the dazzling stone;
He bade it rise and speak. The solemn tone
Of earth's high sovereign mingled joy with
fear,

As summer vales of rose by lightning shown;

As the night-fountain in the desert drow;
His voice seem'd sudden life to that fall'n
suppliant's ear

The form arose—the face was in a veil,
The voice was low, and often check'd with
sighs,
The tale it utter'd was a simple tale.
“A vow to close a dying parent's eyes
Had brought its weary steps from Tripolis;
The Arab in the Syrian mountains lay,
The caravan was made the robber's prize,
The pilgrim's little wealth was swept away,
Man's help was vain.” Here sank the voice
in soft decay.

“And this is Earth!” the Angel, frowning,
said,
And from the ground he took a matchless gem,
And flung it to the mourner, then outspread
His pinions, like the lightning's rushing beam
The pilgrim started at the diamond's gleam,
Glanced up in prayer, then, bending near the
throne,
Shed the quick tears that from the bosom
stream,
And tried to speak, but tears were there
alone,
The pitying Angel said, “Be happy and be
gone.”

The weeper raised the veil; a ruby lip
First dawn'd then glow'd the young cheek's
deeper hue,
Yet delicate as roses when they dip
Their odorous blossoms in the morning dew.
Then beam'd the eyes, twin stars of living
blue,
Half shaded by the curls of glossy hair,
That turn'd to golden as the light wind threw
Clusters in the western golden glare.
Yet was her blue eye dim, for tears were
standing there.

He look'd upon her, and her hurried gaze
Sought from his glance sweet refuge on the
ground,
But o'er her cheek of beauty rush'd a blaze;
And, as the soul had felt some sudden wound,
Her bosom heaved above its silken bound.
He look'd again; the cheek was deadly pale,
The bosom sank with one long sigh profound,
Yet still one hly hand upheld the veil,
And still one press'd her heart—that sigh told
all the tale.

She stoop'd, and from the thicket pluck'd a
flower,
And fondly kiss'd, and then with feeble hand
She laid it on the footstool of the bower;
Such was the ancient custom of the land
Her sighs were richer than the rose they fann'd;
The breezes swept it to the Angel's feet;
Yet even that sweet, slight boon, 'twas Hea-
ven's command,

He must not touch; from her, though doubly
sweet,
No earthly gift must stain that hallow'd
judgment seat.

Still lay the flower upon the splendid spot,
The pilgrim turn'd away, as smote with shame;
Her eye a glance of self-upbraiding shot;
'Twas in his soul a shaft of living flame.
Then bow'd the humbled one, and bless'd his
name,
Cross'd her white arms, and slowly bade fare-
well
A sudden faintness o'er the Angel came;
The voice rose sweet and solemn as a spell,
She bow'd her face to earth, and o'er it dropp'd
her veil.

Beauty, what art thou, that thy slightest gaze
Can make the spirit from its centre roll;
Its whole long course, a sad and shadowy
maze?

Thou midnight or thou noontide of the soul;
One glorious vision lighting up the whole
Of the wide world; or one deep, wild desire,
By day and night consuming, sad and sore,
Till Hope, Pride, Gloom, nay, till Love's own
fire
Desert the weary heart, a cold and mouldering
pyre.

Enchanted sleep, yet full of deadly dreams;
Companionship divine, stern solitude;
Thou serpent, colour'd with the brightest
gleams
That e'er hid poison, making hearts thy food;
Woe to the heart that lets thee once intrude,
Victim of visions that life's purpose steal,
Till the whole straggling nature lies subdued,
Bleeding with wounds the grave alone must
heal—
Fond Angel, was it thine that mortal woe to
feel?

Still knelt the pilgrim cover'd with her veil,
But all her beauty living on her eye,
Still hyacinth the clustering ringlets fell,
Wreathing her forehead's polish'd ivory;
Her cheek unseem'd still wore the rosebud's dye;
She sigh'd, he heard the sigh bow'd him
swell,

He glanced around—no spirit hover'd nigh—
Touch'd the fall'n flower, and blushing, sigh'd
“farewell!”

What sound has stunn'd his ear? A sudden
thunder-peal.

He look'd on heaven—'twas calm, but in the
vale

A creeping mist had girt the mountain round,
Making the golden minarets glimmer pale;
It scaled the mount—the feeble day was
drown'd.

The sky was with its livid hue ombrown'd,
But soon the vapours grew a circling sea,
Reflecting, lovely, from its blue profound,

Mountain, and crimson cloud, and blossom'd tree;
Another heaven and earth in bright tranquillity

And on its bosom swam a small chaloupe,
That like a wild swan sported on the tide;
The silken sail that canopied its poop
Show'd one that look'd an Houri in her pride,
Anon came spurting up the mountain's side
A warrior Moslem all in glittering mail,
That to his country's doubtful battle led.
He saw the form, he heard the tempter's tale,
And answer'd with his own: for beauty will prevail.

But now in storm uprose the vast mirage,
Where sits she now who tempted him to roam?
How shall the skiff with that wild son engage?
In vain the quivering helm is turn'd to home.
Darkening above the piles of tumbling foam,
Rushes a shape of woe, and through the roar
Peals in the warrior's ear a voice of doom.
Down plunges the chaloupe.—The storm is o'er;
Heavy and slow the corpse rolls onward to the shore.

The Angel's heart was smote—but that touch'd flower,
Now opening, breathed such fragrance subtly sweet,
He felt it strangely chain him to the bower
He dared not then that pilgrim's eye to meet,
But gazed upon the small unsundall'd feet
Shining like silver on the floor of rose.
At length he raised his glance.—the veil's light net
Had floated backward from her pencill'd brow,
Her eye was fix'd on heaven, in sad, sublime repose.

A simple Syrian lyre was on her breast,
And on her crimson lip was murmuring
A village strain, that in the day's sweet rest
Is heard in Araby round many a spring,
When down the twilight vales the maidens bring
The flocks to some old patriarchal well,
Or where beneath the palms some desert-king
Lies, with his tribe around him as they fell.
The thunder burst again—a long, deep, crash-
ing peal.

The Angel heard it not, as round the range
Of the blue hill-tops roar'd the volley on,
Uttering its voice with wild aerial change;
Now sinking in a deep and distant moan,
Like the last echo of a host o'erthrown;
Then rushing with new vengeance down again,
Shooting the fiery flash and thunder-stone;
Till flamed, like funeral pyres, the mountain chain
The Angel heard it not, its wisdom all was vain.

He heard not even the strain, though it had changed
From the calm sweetness of the holy hymn.
His thoughts from depth to depth unconscious ranged,
Yet all within was dizzy, strange, and dim;
A mist seem'd spreading between heaven and him;
He sat absorb'd in dreams, a searching tone
Came on his ear—oh, how her dark eyes swim
Who breathed that echo of a heart undone,
The song of early joys, delicious, dear, and gone!

Again it changed.—But now 'twas wild and grand—
The praise of hearts that scorn the world's control,
Disdaining all but love's delicious band,
The chain of gold and flowers, the tie of soul.
Again strange paleness o'er her beauty stole,
She glanced above, then stoop'd her glowing eye,
Blue as the star that glitter'd by the pole;
One tear-drop gleam'd—she dash'd it quickly by,
And dropp'd the lyre, and turn'd—as if she turn'd to die.

The night-breeze from the mountains had begun,
And as it wing'd among the clouds of even,
Where, like a routed king, the sultan sun
Still struggled on the fiery verge of heaven;
Their volumes in ten thousand shapes were driven;
Spreading away in boundless palace halls,
Whose lights from gold and emerald lamps were given;
Or airy citadels and battled walls;
Or sunk in valleys sweet, with silver water-falls.

But, for those sights of heaven the Angel's heart
Was all unsettled; and a bitter sigh
Burst from his burning lip, and with a start
He cast upon the earth his conscious eye.
The whole horizon from that summit high
Spread out in vision, from the pallid line
Where old Palmyra's pomps in ruin lie,
Gilding the Arab sands, to where supine
The western lustre tinged thy spires, lost Palestine!

Yet, loveliest of the vision was the vale
That sloped beneath his own imperial bowers;
Sheeted with colours like an Indian mail,
A tapestry sweet of all sun-painted flowers,
Balsam, and clove, and jasmynes' scented showers,
And the red glory of the Persian rose,
Spreading in league on league around the towers,
Where, loved of heaven, and hated of its foes,
The Queen of Cities shines, in calm and proud repose.

And still he gazed—and saw not that the eye
Was fading into night. A sudden thought
Struck to his dreaming heart, that made it
heave.

Was he not there in Paradise?—that spot
Was it not lovely as the lofty vault
That rose above him? In his native skies,
Could he be happy till his soul forgot—
Oh! how forget the being whom his eyes
Loved as their light of light? He heard a
tempest rise.

Was it a dream? the vale at once was bare,
And o'er it hung a broad and sulphurous cloud,
The soil grew red and rifted with its glare;
Down to their roots the mountain cedars bow'd,
Along the ground a rapid vapour flow'd,
Yellow and pale, thick seam'd with streaks of
flame;
Before it sprang the vulture from the shroud;
The lion bounded from it scared and tame;
Behind it, darkening heaven, the mighty whirl-
wind came

Like a long tulip bed, across the plain,
A caravan approach'd the evening wall,
A long, deep mass of turban, plume, and vane,
And lovely came its distant, solemn swell
Of song, and pilgrim-horn, and camel-bell.
The sandy ocean rose before their eye,
In thunder on their bending host it fell.
Ten thousand lips sent up one fearful cry;
The sound was still'd at once—beneath its
wave they lie.

But two escaped that up the mountain sprung,
At those the dead men's treasure downwards
drew;

One, with slow steps, but beautiful and young
Was she, who round his neck her white arms
threw;

Away the tomb of sand like vapour flew,
There, naked, lay the costly caravan,
A league of piles of silk and gems that throw
A rainbow light, and 'mid them, stiff and wan,
Stretch'd by his camel's flank their transient
master, man

The statelier wand'rer from the height was
won,
And cap and sash soon gleam'd with plunder'd
gold.

But now the desert rose, in pillars dun,
Glowing with fire like iron in the mould,
That wings with fiery speed, recoil'd, sprang,
roll'd;

Before them waned the moon's ascending
phase,
The clouds above them shrank the redd'ning
fold:

On rush'd the giant columns blaze on blaze,
The sacrilegious died, wrapp'd in the burning
haze.

The Angel sat enthroned within a dome
Of alabaster raised on pillars slight,
Curtain'd with tresses of no earthly loom;
For spirits wove the web of blossoms bright,

Woof of all flowers that drink the morning
light,

And with their beauty figur'd all the scene
In characters of mystery and might,
A more than mortal guard around the throne,
That in their tender shade one glorious dia-
mond shone.

And every bud round peacostal and plinth,
As fell the evening, turn'd a living gem.
Lighted its purple lamp the hyacinth;
The dahlia pour'd its thousand-colour'd gleam;
A ruby torch, the wond'ring eye might deem,
Hung on the brow of some night-watching
tower,

Where upwards climb'd the broad magnolia's
stem.

An urn of lovely lustre every flower,
Burning before the king of that illumined
bower.

And nestling in that arbour's leafy twine,
From cedar's top to violet's perfumed bell,
Were birds, now hush'd, of forms and plumas
divine,

That, ever as the rays upon them fell,
Shot back such hues as stain the Indian shell,
Touching the deep green shadow with light
from eyes

Iacinth, and jet, and blazing carbuncle,
And gold-drop coronets, and wings of dyes
Touch'd by the flowers and stars of their own
Paradise.

The Angel knew the warning of that storm;
But saw the shuddering minstrel's step draw
near,

And felt the whole deep witchery of her form,
Her sigh was music's echo to his ear,
He loved—and true love ever banish'd fear.
Now night had droop'd on earth her raven
wing;

But in the arbour all was splendour clear;
And like twin spirits in its charmed ring,
Shone that sweet child of earth, and that star-
chadom'd king.

For whether 'twas the light's unusual glow,
Or that some natural change had on her come,
Her look, though lovely still, was loftier now,
Her tender cheek was flush'd with brighter
bloom;

Yet in her azure eye there gather'd gloom,
Like evening's clouds across its own blue star,
Then would a sudden flash its depths illumine;
And wore she but the wing and gemm'd tiar,
She seem'd instinct with power to make the
clouds her car.

She slowly raised her arm, that, bright as
snow,

Gleam'd like a rising meteor through the air,
Shedding white lustre on her turban'd brow;
She gazed on heaven, as wrapt in solemn
prayer;

She still look'd woman, but more proudly fair;

And as she stood and pointed to the sky,
With that fix'd look of loveliness and care,
'The Angel thought and cheek'd it with a sigh,
He saw some spirit fallen from immortality.

The silent prayer was done, and now she
moved

Faint to his footstool, and, upon her knee,
Brought her lord, if in his heaven they loved,
That, as she never more his face must see,
She there might pledge her heart's fidelity.
She turn'd, and pluck'd a cluster from the
vine,

And o'er a chalice waved it, with a sigh,
Then with bow'd forehead, rear'd before the
shrine

The crystal cup The Angel rose in wrath—
'twas wine'

She stood; she shrank; she totter'd Down
he sprang,

With one hand clasp'd her waist, with one
upheld

The vase—his ears with giddy murmurs rang.
His eye upon her dying cheek was spell'd;
He glanced upon the brim—its bright draught
swell'd

Like liquid rose, its odour touch'd his brain;
He knew his ruin, but his soul was quell'd,
He shudder'd—glazed upon her cheek again,
Press'd her pale lip, and to the last that cup
did drain.

Th' enchantress smiled, as still in some sweet
dream,

Then waken'd in a long, delicious sigh,
And on the bonding spirit fix'd the beam
(Of her deep, dowy, melancholy eye.
The undone Angel gave no more reply,
Then biding his pale forehead in the hair
That floated on her neck of ivory,
And breathless pressing, with her ringlets fair,
From his bright eyes the tears of passion and
despair.

The heaven was one blue vault, inlaid with
gems

Thick as the concave of a diamond mine,
But from the north now shot quick phosphor
beams

That o'er the mount their purple net entwined;
The smallest stars through that sweet lustre
shine;

It shaketh—it spreads, its glorious streamers
die:

Again light quivers on the horizon's line,
A surge of violet lustre fills the sky,
Then stinks, still flashing, dancing overlast-
ingly.

But wilder wonder smote their shrinking eyes:
A vapour plunged upon the vale from heaven,
Gloomy as night, it tower'd of mountain
size;

From its high crater column'd smokes were
driven;

It heaved within, as if pent flames had striven

With mighty winds to burst their prison hold,
Till from the summit to the vale 'twas riven
With angry light, that seem'd in cataracts
roll'd,

Silver and sanguine steel, and the fierce
burning gold

The black volcano gave a hollow roar,
An earthquake groan, that told convulsion
near

Out rush'd the burthen of its burning core,
Myriads of fiery globes, as daylight clear,
The sky was fill'd with flashing sphere on
sphere,

Shooting straight upwards to the zenith's
crown.

The stars were blasted in that splendour drear,
The land beneath in wild distinctness shone
From the far billow to the Desert's pale red
zone.

The globes have gone to heights above all
gaze,

And now returning, look like moonlight rain;
But half-way down, again out-flash their
rays;

Wax floods the sky, they cross, whirl, burst in
twain,

Like mighty serpents draw the mazy train,
Gigantic swoops of green, gold, scarlet spikes,
With pearl and diamond heads metemorphosed with
living fires.

The storm of light is on the clouds receding,
The purple streamers wander pale and thin,
But o'er the pole an amber flame is spreading,
In shooting starry points, and far within
Revolves a stooping splendour crystalline.
It opens; but who sits upon that throne?
The Angel knew the punisher of sin.
Cheek'd on his lip the self-upbraiding groan,
Strain'd with wild arms his love, and joy'd to
be undone.

And once, 'twas but a moment, on her cheek
He gave a glance, then sank his hurried eye,
And press'd it closer on her dazzling neck.
But even in that swift gaze he could espy
A look that made his heart's blood backwards
fly.

Was it a dream? Those echoed in his ear
A stinging tone—a laugh of mockery!
It was a dream—it must be. Oh! that fear,
When the heart longs to know, what it is
death to hear.

He glanced again—her eye was upward still
Fix'd on the stooping of that burning car;
But through his bosom shot an arrowy thrill
To see its solemn, stern, unearthly glare;
She stood, a statue of sublime despair,
But on her lip sat scorn. His spirit froze,—
His footstep reel'd—his wan lip gasp'd for
air,
She felt his throb, and o'er him stoop'd with
brows
As evening sweet, and kiss'd him with a lip of
rose.

Again she was all beauty, and they stood
Still fonder clasp'd, and gazing with the eye
Of famine gazing on the poison'd food
That it must feed on, or abstaining die;
There was between them now no tear nor
sigh,
There was the deep communion of the soul;
Passion's absorbing, bitter luxury,
What was to them or heaven or earth, the
whole
Was in that fatal spot where they stood sad,
and solo.

Th' enchantress first shook off the silent
trance,
And in a voice sweet as the murmuring
Of summer streams beneath the moonlight's
glance,
Besought the desperate one to spread the
wing
Beyond the power of his vindictive king.
Slave to her slightest word, he raised his
plume
A purple cloud, and stood in act to spring
Through that fierce upward sea of storm and
foam
She wildly kiss'd his hand, and sank, as in a
tomb

The Angel cheer'd her. "No! let Justice
wreak
Her wrath upon them both, or him alone"
The flame of love's pure crimson lit her cheek;
She whisper'd, and his stoop'd ear drank the
tone
With mad delight. "Oh, there is one way, one,
To save us both. Are there not mighty
words
Graved on the magnet throne where Solomon
Sits ever guarded by the genu swords,
To give thy servant wings like her resplendent
lord's?"

This was the sin of sins! the first, last crime
In earth and heaven, unnamed, unnameable,
This from his gorgeous throne, before all time
Had smitten Eblis brightest first that fell.
He started back. What urged him to rebel?
What led that soft seducer to his bower?
Could she have laid upon his soul that spell,
Young, lovely, fond—yet but an earthly
flower?

But for that fatal cup he had been free that
hour.

But still its draught was fever in his blood
He caught the upward, humble, weeping
gleam

Of woman's eye, by passion all subdued—
He sigh'd, and at his sigh he saw it beam
Oh! the sweet frenzy of the lover's dream!
A moment's lingering, and they both must
die.

The lightning round them shot a broader
stream;

He felt her clasp his knees in agony;
He spoke the words of might—the thunder
gave reply!

Away! away! the sky is one black cloud,
Shooting the lightnings down in spire on
spire;
Now, round the mount its canopy is bow'd,
A vault of stone on columns of red fire,
The stars, like lamps, along its roof expire:
But through its centre bursts an orb of rays:
The Angel knew the Avenger in his ire!
The hill-top smoked beneath the stooping
blaze,
The culprits dared not there their guilty eye-
balls raise.

And words were utter'd from that whirling
sphere
That mortal sense might never hear and live,
They pierced like arrows through the Angel's
ear;
He bow'd his head; 'twas vain to fly or
strive,
Down comes the final wrath; the thunders
give
The doubled peal—the rain in cataracts sweep,
Broad fiery bars the sheeted deluge rive;
The mountain summits to the valley leap,
Pavilion, garden, grove, smoke up one ruin'd
heap.

The storm stands still! a moment's pause of
terror!
All dungeon dark! Again the lightnings
yawn,
Showing the earth as in a quivering mirror;
The prostrate Angel felt but that the one
Whose love had lost him Paradise was
gone
He dared not see her corpse! he closed his
eyes;
A voice burst o'er him, solemn as the tone
Of the last trump—he glanced upon the
skies,
He saw what shook his soul with terror,
shame, surprise.

Th' enchantress stood before him; two broad
plumes
Spread from her shoulders on the burthen'd
air,
Her face was glorious still, but love's young
blooms
Had vanish'd for the hue of bold despair;
A fiery circle crown'd her sable hair;
And, as she look'd upon her prostrate prize,
Her eyeballs shot around a meteor glare,
Her form tower'd up at once to giant size;
'Twas Eblis, king of hell's relentless sovereign-
ties.

The tempter spoke—"Spirit, thou might'st
have stood,
But thou hast fall'n a weak and willing slave.
Now were thy feeble heart our serpent's
food,
Thy bed our burning ocean's sleepless wave,
But haughty Heaven controls the power it
gave,

Yet art thou doom'd to wander from thy sphere
Till the last trumpet reaches to the grave,
Till the sun rolls the grand concluding year,
Till earth is paradise; then shall thy crime
be clear."

The Angel listen'd—rison upon one knee
Resolved to hear the deadliest undimay'd,
His gold-starr'd plume hung round him
droopingly,

His brow, like marble, on his hand was staid
Still through the auburn lock's o'erhanging
shade

His face shone beautiful he heard his ban,
Then came the words of mercy, sternly said,
He plunged within his hands his visage wan
And the first wild sweet tears from his heart-
pulses ran

The giant grasp'd him as he fell to earth,
And his black vane upon the air were flung,
A tabernacle dark; and shouts of mirth,
Mingled with shriekings, through the tempest
swung;

His arm around the fainting Angel clung.
Then on the clouds he darted with a groan;
A moment o'er the Mount of Ruin hung,
Then burst through space, like the red comet's
cone,

Leaving his track on heaven a burning,
endless zone

(George Crab) — Born 1780, Died 1861.

1552.—TO THE BRAMBLE FLOWER.

Thy fruit full well the schoolboy knows,
Wild bramble of the brake!
So put thou forth thy small white rose;
I love it for his sake.

Though woodbines flaunt and roses glow
O'er all the fragrant bowers,
Thou need'st not be ashamed to show
Thy satin-threaded flowers;
For dull the eye, the heart is dull,
That cannot feel how fair,

Amid all beauty beautiful,
Thy tender blossoms are!
How delicate thy gauzy frill!
How rich thy branchy stem!

How soft thy voice when woods are still,
And thou sing'st hymns to them,
While silent showers are falling slow,
And 'mid the general hush,

A sweet air lifts the little bough,
Lone whispering through the bush!

The primrose to the grave is gone;

The hawthorn flower is dead;
The violet by the moss'd grey stone
Hath laid her weary head;

But thou, wild bramble! back dost bring,
In all their beauteous power,
The fresh green days of life's fair spring,
And boyhood's blossomy hour.

Scorn'd bramble of the brake! once more
Thou bidd'st me be a boy,
To gad with thee the woodlands o'er,
In freedom and in joy.

Ebenezer Elliott.—Born 1781, Died 1849.

1553.—THE EXCURSION.

Bone-weary, many-childed, trouble-tried!
Wife of my bosom, wedded to my soul!
Mother of nine that live, and two that died!
This day, drink health from nature's mountain
bowl,

Nay, why lament the doom which mocks
control?

The buried are not lost, but gone before
Then dry thy tears, and see the river roll
O'er rocks, that crown'd yon time-dark heights
of yore,

Now, tyrant-like, dethroned, to crush the weak
no more.

The young are with us yet, and we with
them

O thank the Lord for all he gives or takes—
The wither'd bud, the living flower, or gem!
And he will bless us when the world for-
sakes!

Lo! where thy fisher-born, abstracted, takes,
With his fix'd eyes, the trout he cannot see!
Lo! starting from his earnest dream, he
wakes!

While our glad Fanny, with raised foot and
knee,

Bears down at Noc's side the bow-bow'd
hawthorn-tree.

Dear children! when the flowers are full of
bees;

When sun-touch'd blossoms shed their fragrant
snow;

When song speaks like a spirit from the
trees

Whose kindled greenness hath a golden
glow;

When, clear as music, rill and river flow,
With trembling hues, all changeable, tinted
o'er

By that bright pencil which good spirits
know

Alike in earth and heaven—'tis sweet, once
more,

Above the sky-tinged hills to see the storm-
bird soar

'Tis passing sweet to wander, free as air,
Blithe trants in the bright and breeze-bless'd
day,

Far from the town—where stoop the sons of
care

O'er plans of mischief, till their souls turn
grey,

And dry as dust, and dead-alive are they—
Of all self-burned things the most unblest'd.
O Morn' to them no blissful tribute pay!
O Night's long-courted slumbers! bring no
rest
To men who laud man's foes, and deem the
basest best!

God! would they handcuff thee? and, if they
could,

Chain the free air, that, like the daisy, goes
To every field, and bid the warbling wood
Exchange no music with the willing rose
For love-sweet odours, where the woodbine
blows

And trades with every cloud, and every beam
Of the rich sky! Their gods are bonds and
blows,
Rocks, and blind shipwreck, and they hate
the stream
That leaves them still behind, and mocks their
changeless dream.

They know ye not, ye flowers that welcome
me,

Thus glad to meet, by trouble parted long!
They never saw ye—never may they see
Your dewy beauty, when the throstle's song
Floweth like starlight, gentle, calm, and
strong!

Still, Avance, starve their souls! still, lowest
Pride,

Make them the meanest of the basest throng!
And may they never, on the green hill's side,
Embrace a chosen flower, and love it as a
bride!

Blue Eyebright! loveliest flower of all that
grow

In flower-loved England! Flower, whose
hedge-side gaze

Is like an infant's! What heart doth not
know

Thee, cluster'd smiler of the bank! where
plays

The sunbeam with the emerald snake, and
strays

The dazzling rill, companion of the road
Which the lone bard most loveth, in the days
When hope and love are young? O come
abroad,

Blue Eyebright! and this rill shall woo thee
with an ode.

Awake, blue Eyebright, while the singing
wave

Its cold, bright, beauteous, soothing tribute
drops

From many a grey rock's foot and dripping
cave;

While yonder, lo! the starting stone-chat
hops!

While here the cotter's cow its sweet food
crops;

While black-faced ewes and lambs are bleating
there;

And, bursting through the briars, the wild ass
stops—

Kicks at the strangers—then turns round to
stare—

Then lowers his large red ears, and shakes his
long dark hair

Ebenezer Elliott.—Born 1781, Died 1849.

1554.—PICTURES OF NATIVE GENIUS.

O faithful love, by poverty embraced!

Thy heart is fire, amid a wintry waste;

Thy joys are roses, born on Hecla's brow;

Thy home is Eden, warm amid the snow;

And she, thy mate, when coldest blows the
storm,

Clings then most fondly to thy guardian
form,

E'en as thy taper gives intensest light,

When o'er thy bow'd roof darkest falls the
night

Oh, if thou o'er hast wrong'd her, if thou
o'er

From those mild eyes hast caused one bitter
tear

To flow unseen, repent, and sin no more!

For richest gems, compared with her, are
poor,

Gold, weigh'd against her heart, is light—in
vile,

And when thou sufferest, who shall see her
smile?

Sighing, ye wake, and sighing, sink to sleep,

And seldom smile, without fresh cause to
weep

(Scarce dry the pebble, by the wave dash'd
o'er,

Another comes, to wet it as before);

Yet while in gloom your freezing day de-
clines,

How fair the wintry sunbeam when it shines!

Your foliage, where no summer leaf is seen,

Sweetly embroiders earth's white veil with
green;

And your broad branches, proud of storm-
tized strength,

Stretch to the winds in sport their stalwart
length,

And calmly wave, beneath the darkest hour,

The ice-born fruit, the frost-defying flower.

Let luxury, sickening in profusion's chair,

Unwisely pamper his unworthy heir,

And, while he feeds him, blush and tremble
too!

But love and labour, blush not, fear not you!
Your children (splinters from the mountain's
side),

With rugged hands, shall for themselves
provide.

Parent of valour, cast away thy fear!

Mother of men, be proud without a tear!

While round your hearth the woo-nursed
 virtues move,
 And all that manliness can ask of love;
 Remember Hogarth, and abjure despair;
 Remember Arkwright, and the peasant Clare.
 Burns, o'er the plough, sung sweet his wood-
 notes wild,
 And richest Shakspeare was a poor man's
 child.
 Sire, green in age, mild, patient, toll-inured,
 Endure thine evils as thou hast endured.
 Behold thy wedded daughter, and rejoice!
 Hear hope's sweet accents in a grandchild's
 voice!
 See freedom's bulwarks in thy sons arise,
 And Hampden, Russell, Sydney, in their
 eyes!
 And should some new Napoleon's curse
 subdue
 All hearths but thine, let him behold them
 too,
 And timely shun a deadlier Waterloo.
 Northumbrian vales! ye saw, in silent
 pride,
 The pensive brow of lowly Akenaide,
 When, poor, yet learn'd, he wander'd young
 and free,
 And felt within the strong divinity.
 Scenes of his youth, where first he woo'd the
 Nino,
 His spirit still is with you, vales of Tyne!
 As when he breathed, your blue-bell'd paths
 along,
 The soul of Plato into British song.
 Born in a lowly hut an infant slept,
 Dreamful in sleep, and, sleeping, smiled or
 wept:
 Silent the youth—the man was grave and shy.
 His parents loved to watch his wondering
 eye:
 And lo! he waved a prophet's hand, and
 gave,
 Where the winds soar, a pathway to the
 wave!
 From hill to hill bade air-hung rivers stride,
 And flow through mountains with a conqueror's
 pride.
 O'er grazing herds, lo! ships suspended sail,
 And Brindley's praise hath wings in every
 gale!
 The worm came up to drink the welcome
 shower;
 The redbreast quaff'd the raindrop in the
 bower;
 The flasking duck through freshen'd lilies
 swam,
 The bright roach took the fly below the dam;
 Ramp'd the glad colt, and cropp'd the pensile
 spray;
 No more in dust uprose the sultry way;
 The lark was in the cloud, the woodbine
 hung
 More sweetly o'er the chaffinch while he
 sung;
 And the wild rose, from every dripping bush,
 Beheld on silvery Sheaf the mirror'd blush,

When calmly seated on his panther'd ass,
 Where travellers hear the story told as they
 pass,
 A milkboy, sheltering from the transient
 storm,
 Chalk'd, on the grinder's wall, an infant's
 form,
 Young Chantrey smiled, no critic praised or
 blamed;
 And golden promise smiled, and thus ex-
 claim'd.—
 "Go, child of genius! rich be thine
 increase,
 Go—be the Phidias of the second Greece!"

Benedict Elliott—Born 1781, Died 1849.

1555.—APOSTROPHE TO FUTURITY.

Ye rocks! ye elements! thou shoreless main,
 In whose blue depths, worlds, ever voyaging,
 Freighted with life and death, of fate com-
 plan,
 Things of immutability! ye bring
 Thoughts that with terror and with sorrow
 wing
 The human breast. Unchanged, of sad
 decay
 And deathless change ye speak, like prophets
 old,
 Foretelling evil's ever-present day;
 And as when Horror lays his finger cold
 Upon the heart in dreams, appal the bold
 O thou Futurity! our hope and dread,
 Let me unveil thy features, fair or foul!
 Thou who shalt see the grave untenanted,
 And commune with the re-embodied soul!
 Tell me thy secrets, ere thy ages roll
 Their deeds, that yet shall be on earth, in
 heaven,
 And in deep hell, where rabid hearts with
 pain
 Must purge their plagues, and learn to be
 forgiven!
 Show me the beauty that shall fear no stain,
 And still, through age-long years, unchanged
 remain!
 As one who dreads to raise the pallid sheet
 Which shrouds the beautiful and tranquil
 face
 That yet can smile, but never more shall
 meet,
 With kisses warm, his ever fond embrace,
 So I draw nigh to thee, with timid pace,
 And tremble, though I long to lift thy veil.

Benedict Elliott—Born 1781, Died 1849.

1556.—A POET'S EPITAPH.

Stop, Mortal! Here thy brother lies—
 The Poet of the Poor.

His books were rivers, woods, and skies,
 The meadow and the moor,
 His teachers were the torn heart's wail
 The tyrant and the slave,
 The street, the factory, the gaol,
 The palace—and the grave !
 Sin met thy brother everywhere !
 And is thy brother blamed ?
 From passion, danger, doubt, and care,
 He no exemption claim'd
 The meanest thing, earth's feeblest worm,
 He fear'd to scorn or hate ;
 But, honouring in a peasant's form
 The equal of the great,
 He bless'd the steward, whose wealth makes
 The poor man's little, more ,
 Yet loathed the haughty wretch that takes
 From plunder'd Labour's store
 A hand to do, a head to plan,
 A heart to feel and dare—
 Tell man's worst foes, here lies the man
 Who drew them as they are

Ebenezer Elliott—Born 1781, Died 1849.

1557—A POET'S PRAYER

Almighty Father ! let thy lowly child,
 Strong in his love of truth, be wisely bold—
 A patriot hard, by sycophants reviled,
 Let him live usefully, and not die old !
 Let poor men's children, pleased to read his
 lays,
 Love, for his sake, the scenes where he hath
 been.
 And when he ends his pilgrimage of days,
 Let him be buried where the grass is green,
 Where daisies, blooming earliest, linger late
 To hear the bee his busy note prolong,
 There let him slumber, and in peace await
 The dawning morn, far from the sensual
 throng,
 Who scorn the windflower's blush, the red-
 breast's lonely song.

Ebenezer Elliott.—Born 1781, Died 1849.

1558—COWPER'S GRAVE.

It is a place where poets crown'd
 May feel the heart's decaying—
 It is a place where happy saints
 May weep amid their praying—
 Yet let the grief and humbleness
 As low as silence languish ;
 Earth surely now may give her calm
 To whom she gave her anguish.

O poets ! from a maniac's tongue
 Was pour'd the deathless singing !

O Christians ! at your cross of hope
 A hopeless hand was clinging !
 O men ! this man in brotherhood,
 Your weary paths beguiling,
 Groan'd only while he taught you peace,
 And died while ye were smiling.

And now, what time ye all may read
 Through dimming tears his story—
 How discord on the music fell,
 And darkness on the glory—
 And how, when, one by one, sweet sounds
 And wandering lights departed,
 He wore no less a loving face,
 Because so broken-hearted.

He shall be strong to sanctify
 The poet's high vocation,
 And bow the meekest Christian down
 In meeker adoration ;
 Nor ever shall he be in praise
 By wise or good forsaken ;
 Named softly as the household name
 Of one whom God hath taken !

With sadness that is calm, not gloom,
 I learn to think upon him ;
 With meekness that is gratefulness,
 On God, whose heaven hath won him.
 Who suffer'd once the madness-cloud
 Towards his love to blind him ;
 But gently led the blind along,
 Where breath and bird could find him ;

And wrought within his shatter'd brain
 Such quick poetic senses,
 As hills have language for, and stars
 Harmonious influences !
 The pulse of dew upon the grass
 His own did calmly number,
 And silent shadow from the trees
 Fell o'er him like a slumber.

The very world, by God's constraint,
 From falsehood's chill removing,
 Its women and its men became
 Beside him true and loving !
 And timid hares were drawn from woods
 To share his home-sadness,
 Uplooking in his human eyes,
 With sylvan tenderness.

But while in darkness he remain'd,
 Unconscious of the guiding,
 And things provided came without
 The sweet sense of providing,
 He testified this solemn truth,
 Though frenzy desolated—
 Nor man nor nature satisfy
 Whom only God created.

Mrs. Browning.—Born 1800, Died 1861.

1559.—THE CHILD AND THE WATCHER.

Sleep on, baby on the floor,
Tired of all thy playing—
Sleep with smile the sweeter for
That you dropp'd away in,
(On your curls' fair roundness stand
(Golden lights serenely;
One cheek, push'd out by the hand,
Folds the dimple only—
Little head and little foot
Heavy laid for pleasure,
Underneath the lids half-shut
Plants the shining azure,
Open-soul'd in noonday sun,
So, you lie and slumber,
Nothing evil having done,
Nothing can encumber.

I, who cannot sleep as well,
Shall I sigh to view you?
Or sigh further to foretell
All that may undo you?
Nay, keep smiling, little child,
Ere the fate appeareth!
I smile, too; for patience mild
Pleasure's token weareth
Nay, keep sleeping before long;
I shall sleep, though losing
As by candle, so by cross,
Sweet is the reposing.

And God knows, who sees us twain,
Child at childish leisure,
I am all as tired of pain
As you are of pleasure.
Very soon, too, by His grace
Gently wrapt around me,
I shall show as calm a face,
I shall sleep as soundly—
Differing in this, that you
Clasp your playthings sleeping,
While my hand must drop the few
Given to my keeping—

Differing in this, that I,
Sleeping, must be colder,
And, in waking presently,
Brighter to beholder—
Differing in this beside
(Sleeper, have you heard me?
Do you move, and open wide
Your great eyes toward me?),
That while I you draw withal
From this slumber solely,
Me, from mine, an angel shall,
Trumpet-tongued and holy!

Mrs. Browning.—Born 1809, Died 1861.

1560.—BERTHA IN THE LANE.

Put the broidery-frame away,
For my sewing is all done!

The last thread is used to-day,
And I need not join it on.
Though the clock stands at the noon,
I am weary! I have sown,
Sweet, for thee, a wedding-gown.

Sister, help me to the bed,
And stand near me, dearest-sweet!
Do not shrink nor be afraid,
Blushing with a sudden heat!
No one standeth in the street!—
By God's love I go to meet,
Love I thee with love complete.

Lean thy face down! drop it in
These two hands, that I may hold
"Twixt their palms thy cheek and chin,
Stroking back the curls of gold
"Tis a fair, fair face, in sooth—
Larger eyes and redder mouth
Than mine were in my first youth!

Thou art younger by seven years—
Ah!—so bashful at my gaze
That the lashes, hung with tears,
(Grow too heavy to upraise!
I would wound thee by no touch
Which thy shyness feels as such—
Dost thou mind me, dear, so much?

Have I not been nigh a mother
To thy sweetness—tell me, dear,
Have we not loved one another
Tenderly, from year to year?
Since our dying mother mild
Said, with accents undefiled,
"Child, be mother to this child!"

Mother, mother, up in heaven,
Stand up on the jasper sea,
And be witness I have given
All the gifts required of me;—
Hope that bless'd me, bliss that crown'd,
Love that left me with a wound,
Life itself, that turn'd around!

Mother, mother, thou art kind,
Thou art standing in the room,—
In a molten glory shrined,
That rays off into the gloom!
But thy smile is bright and bleak,
Like cold waves—I cannot speak,
I sob in it, and grow weak.

Ghostly mother, keep aloof
One hour longer from my soul—
For I still am thinking of
Earth's warm-beating joy and dole!
On my finger is a ring
Which I still see glittering,
When the night hides everything.

Little sister, thou art pale!
Ah, I have a wandering brain—
But I lose that fever-bale,
And my thoughts grow calm again.
Lean down closer—closer still!
I have words thine ear to fill,—
And would kiss thee at my will.

Dear, I heard thee in the spring,
Thee and Robert—through the trees,—
When we all went gathering
Boughs of May-bloom for the bees.
Do not start so! think instead
How the sunshine overhead
Seem'd to trickle through the shade.

What a day it was, that day!
Hills and vales did openly
Seem to heave and throb away,
At the sight of the great sky,
And the silence, as it stood
In the glory's golden flood,
Audibly did bud—and bud!

Through the winding hedgerows green,
How we wander'd, I and you,—
With the bowery tops shut in,
And the gates that show'd the view—
How we talk'd there! thrushes soft
Sang our pauses out,—or oft
Bloatings took them, from the croft.

Till the pleasure, grown too strong,
Left me muter evermore,
And, the winding road being long,
I walk'd out of sight, before,
And so, wrapt in musings fond,
Issued (past the wayside pond)
On the meadow-lands beyond.

I sat down beneath the beech
Which leans over to the lane,
And the far sound of your speech
Did not promise any pain;
And I bless'd you full and free,
With a smile stoop'd tenderly
O'er the May-flowers on my knee.

But the sound grew into word
As the speakers drew more near—
Sweet, forgive me that I heard
What you wish'd me not to hear
Do not weep so—do not shake—
Oh,—I heard thee, Bertha, make
Good true answers for my sake

Yes, and he too! let him stand
In thy thoughts, untouch'd by blame.
Could he help it, if my hand
He had claim'd with hasty claim!
That was wrong perhaps—but then
Such things be—and will, again!
Women cannot judge for men.

Had he seen thee, when he swore
He would love but me alone?
Thou wert absent—sent before
To our kin in Sidmouth town
When he saw thee, who art best
Past compare, and loveliest,
He but judg'd thee as the rest.

Could we blame him with grave words,
Thou and I, dear, if we might?
Thy brown eyes have looks like birds
Flying straightway to the light;

Mine are older—Hush!—look out—
Up the street! Is none without?
How the poplar swings about!

And that hour—beneath the beech—
When I listen'd in a dream,
And he said, in his deep speech,
That he owed me all esteem—
Each word swam in on my brain
With a dim, dulating pain,
Till it burst with that last strain—

I fell flooded with a dark,
In the silence of a swoon—
When I rose, still, cold and stark,
There was night—I saw the moon—
And the stars, each in its place,
And the May-blooms on the grass,
Seem'd to wonder what I was.

And I walk'd as if apart
From myself when I could stand—
And I pitied my own heart,
As if I held it in my hand—
Somewhat coldly—with a sense
Of fulfill'd benevolence,
And a "Poor thing" negligence.

And I answer'd coldly too,
When you met me at the door;
And I only heard the dew
Dripping from me to the floor;
And the flowers I bade you see,
Were too wither'd for the bee—
As my life, henceforth, for me.

Do not weep so—dear—heart-warm!
It was best as it befell!
If I say he did me harm,
I speak wild—I am not well.
All his words were kind and good—
He esteem'd me! Only blood
Runs so faint in womanhood.

Then I always was too grave—
Laked the saddest ballads sung—
With that look, besides, we have
In our faces, who die young.
I had died, dear, all the same—
Life's long, joyous, jostling game
Is too loud for my meek shame.

We are so unlike each other,
Thou and I, that none could guess
We were children of one mother,
But for mutual tenderness.
Thou art rose-lined from the cold,
And meant, verily, to hold
Life's pure pleasures manifold.

I am pale as crocus grows
Close beside a rose-tree's root:
Whoso'er would reach the rose,
Treads the crocus underfoot—
I, like May-bloom on thorn tree—
Thou, like merry summer-bee!
Fit, that I be pluck'd for thee.

Yet who plucks me?—no one mourns—
I have lived my season out—
And now die of my own thorns
Which I could not live without
Sweet, be merry! How the light
Comes and goes! If it be night,
Keep the candles in my sight

Are there footsteps at the door?
Look out quickly. Yea or nay?
Some one might be waiting for
Some last word that I might say.
Nay? So best!—So angels would
Stand off clear from deathly road—
Not to cross the sight of God

Colder grow my hands and feet—
When I wear the shroud I made,
Let the folds lie straight and neat,
And the rosemary be spread—
That if any friend should come
(To see thee, sweet!), all the room
May be lifted out of gloom.

And, dear Bertha, let me keep
On my hand this little ring,
Which at nights, when others sleep
I can still see glittering
Let me wear it out of sight,
In the grave—where it will light
All the dark up, day and night

On that grave, drop not a tear!
Else, though fathom-deep the place,
Through the woollen shroud, I wear
I shall feel it on my face.
Rather smile there, blessed one,
Thinking of me in the sun—
Or forget me—smiling on!

Art thou near me? nearer? so!
Kiss me close upon the eyes,
That the earthly light may go
Sweetly as it used to rise—
When I watch'd the morning gray
Strike, betwixt the hills, the way
He was sure to come that day.

So—no more vain words be said!
The hosannahs nearer roll—
Mother, smile now on thy dead—
I am death-strong in my soul!
Mystic Dove alit on cross,
Guide the poor bird of the snows
Through the snow-wind above loss!

Jesus, Victim, comprehending
Love's divine self-abnegation—
Cleanse my love in its self-spending,
And absorb the poor libation!
Wind my thread of life up higher,
Up through angels' hands of fire!—
I aspire while I expire!

Mrs. Browning.—Born 1809, Died 1861.

1561.—THE SLEEP.

Of all the thoughts of God that are
Borne inward unto souls afar,
Along the Psalmist's music deep,
Now tell me if that any is
For gift or grace surpassing this—
"He giveth His beloved sleep."

What would we give to our beloved?
The hero's heart, to be unmoved—
The poet's star-tuned harp to sweep—
The sonnet's shout to patriot's vows—
The monarch's crown, to light the brows?
"He giveth His beloved sleep."

What do we give to our beloved?
A little faith, all undisprowed—
A little dust to overweep—
And bitter memories, to make
The whole earth blasted for our sake!—
"He giveth His beloved sleep."

"Sleep soft, beloved!" we sometimes say,
But have no tune to charm away
Sad dreams that through the eyelids creep,
But never doleful dream again
Shall break the happy slumber when
"He giveth His beloved sleep."

O earth, so full of dreary noises!
O men, with wailing in your voices!
O dolved gold the wailers' heap!
O strife, O curse, that o'er it fall!
God makes a silence through you all,
"And giveth His beloved sleep."

His dew drops mutely on the hill,
His cloud above it saileth still,
Though on its slope men toil and reap.
More softly than the dew is shed,
Or cloud is floated overhead,
"He giveth His beloved sleep."

Yea! men may wonder while they scan
A living, thinking, feeling man
In such a rest his heart to keep,
But angels say—and through the word
I ween their blessed smile is heard—
"He giveth His beloved sleep."

For me, my heart that erst did go
Most like a tired child at a show,
That sees through tears the juggler's leap,
Would now its wearied vision close—
Would, childlike, on His love repose
Who "giveth His beloved sleep."

And friends!—dear friends!—when it shall be
That this low breath is gone from me,
And round my bier ye come to weep,
Let one, most loving of you all,
Say "Not a tear must o'er her fall!"—
"He giveth His beloved sleep."

Mrs. Browning.—Born 1809, Died 1861.

1562.—THE BURIAL OF SIR JOHN MOORE.

Not a drum was heard, not a funeral note,
As his corse to the rampart we hurried.
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.

We buried him darkly at dead of night,
The sods with our bayonets turning,
By the struggling moonbeam's misty light,
And the lantern dimly burning.

No useless coffin enclosed his breast,
Nor in sheet or in shroud we bound him;
But he lay like a warrior taking his rest,
With his martial cloak around him.

Few and short were the prayers we said,
And we spoke not a word of sorrow,
But we steadfastly gazed on the face of the dead,
And we bitterly thought on the morrow.

We thought, as we hollow'd his narrow bed,
And smoothed down his lonely pillow,
That the foe and the stranger would tread o'er
his head,
And we far away on the billow.

Lightly they'll talk of the spirit that's gone,
And o'er his cold ashes upbraid him,
But little he'll reck, if they let him sleep on
In the grave where a Briton has laid him.

But half of our heavy task was done,
When the clock struck the hour for retiring,
And we heard the distant and random gun
That the foe was sullenly firing.

Slowly and sadly we laid him down,
From the field of his fame fresh and gory,
We carved not a line, and we raised not a
stone,

But we left him alone with his glory!

Charles Wolfe — Born 1791, Died 1823

1563.—THE DEATH OF MARY.

If I had thought thou couldst have died,
I might not weep for thee,
But I forgot, when by thy side,
That thou couldst mortal be;
It never through my mind had pass'd,
That time would e'er be o'er—
When I on thee should look my last,
And thou shouldst smile no more.

And still upon that face I look,
And think 'twill smile again;
And still the thought I will not brook,
That I must look in vain;
But when I speak thou dost not say
What thou ne'er left'st unsaid;
And now I feel, as well I may,
Sweet Mary, thou art dead

If thou wouldst stay, e'en as thou art,
All cold and all serene,
I still might press thy silent heart,
And where thy smile has been,
While e'en thy chill bleak corse I have,
Thou seemest still mine own,
But there—I lay thee in the grave.
And now—I am alone.

I do not think, where'er thou art,
Thou hast forgotten me,
And I perhaps may soothe thine heart
In thinking still of thee!
Yet there was round thee such a dawn
Of light ne'er seen before,
As fancy never could have drawn,
And never can restore.

Charles Wolfe.—Born 1791, Died 1823.

1564 —SONG.

O say not that my heart is cold
To aught that once could warm it—
That Nature's form, so dear of old,
No more has power to charm it;
Or that the ungenerous world can chill
One glow of fond emotion
For those who made it dearer still,
And shared my wild devotion.

Still oft those solemn scenes I view
In rapt and dreamy sadness—
Oft look on those who loved them too,
With fancy's idle gladness;
Again I long'd to view the light
In Nature's features glowing,
Again to tread the mountain's height,
And taste the soul's o'erflowing.

Stern Duty rose, and, frowning, flung
His leaden chain around me;
With iron look and sullen tongue
He mutter'd as he bound me,—
“The mountain breeze, the boundless
heaven,
Unfit for toil the creature;
These for the free alone are given—
But what have slaves with Nature?”

Charles Wolfe.—Born 1791, Died 1823.

1565.—THE BATTLE OF IVRY.

Now glory to the Lord of Hosts, from whom
all glories are!
And glory to our sovereign liege, King Henry
of Navarre!
Now let there be the merry sound of music
and of dance,
Through thy corn-fields green, and sunny
vines, O pleasant land of France!

And thou, Rochelle, our own Rochelle, proud
city of the waters,
Again let rapture light the eyes of all thy
mourning daughters.

As thou wert constant in our ills, be joyous in
our joy,

For cold, and stiff, and still are they who
wrought thy walls annoy.

Hurrah! hurrah! a single field hath turn'd
the chance of war,

Hurrah! hurrah! for Ivry, and King Henry
of Navarre!

Oh! how our hearts were beating, when, at
the dawn of day,

We saw the army of the League drawn out in
long array,

With all its priest-led citizens, and all its
rebel peers,

And Appenzell's stout infantry, and Egmont's
Flemish spears.

There rode the brood of false Lorraine, the
curses of our land!

And dark Mayenne was in the midst, a
truncheon in his hand,

And, as we look'd on them, we thought of
Seine's empurpled flood,

And good Coligni's hoary hair all dabbled with
his blood;

And we cried unto the living God, who rules
the fate of war,

To fight for his own holy name, and Henry of
Navarre

The king is come to marshal us, in all his
armour drest;

And he has bound a snow-white plume upon
his gallant crest.

He look'd upon his people, and a tear was in
his eye;

He look'd upon the traitors, and his glance
was stern and high.

Right graciously he smiled on us, as roll'd
from wing to wing,

Down all our line, a deafening shout, "God
save our lord the King"

"And if my standard-bearer fall, as fall full
well he may—

For never saw I promise yet of such a bloody
fray—

Prouds where ye see my white plume shine,
amidst the ranks of war,

And be your oriflamme, to-day, the helmet of
Navarre."

Hurrah! the foes are moving! Hark to the
mingled din

Of fife, and steed, and trump, and drum, and
roaring culverin!

The fiery Duke is pricking fast across St.
André's plain,

With all the hirling chivalry of Guelders and
Almayne.

Now by the lips of those ye love, fair gentle-
men of France,

Charge for the golden lilies now—upon them
with the lance!

A thousand spurs are striking deep, a thou-
sand spears in rest,

A thousand knights are pressing close behind
the snow-white crest;

And in they burst, and on they rush'd, while,
like a gruding star,

Amidst the thickest carnage blazed the helmet
of Navarre.

Now, God be praised, the day is ours!
Mayenne hath turn'd his rear

D'Aumale hath cried for quarter. The
Flemish Count is slain

Their ranks are breaking like thin clouds
before a Buxen gale,

The field is heap'd with bleeding steeds, and
flags, and cloven mail

And thou we thought on vengeance, and all
along our van,

"Remember St. Bartholomew!" was pass'd
from man to man;

But out spake gentle Henry, "No Frenchman
is my foe:

Down, down with every foreigner, but let your
brothermen go"

Oh! was there ever such a knight, in friend-
ship or in war,

As our sovereign lord, King Henry, the soldier
of Navarre!

Ho! maidens of Vienna! Ho! matrons of
Lucerne!

Weep, weep, and rend your hair for those who
never shall return.

Ho! Philip, send, for charity, thy Mexican
pistol,

That Antwerp monks may sing a mass for
thy poor spearmen's souls!

Ho! gallant nobles of the League, look that
your arms be bright!

Ho! burghers of Saint Genevieve, keep watch
and ward to-night!

For our God hath crush'd the tyrant, our God
hath raised the slave,

And mock'd the counsel of the wise, and the
valour of the brave

Then glory to His holy name, from whom all
glories are;

And glory to our sovereign lord, King Henry
of Navarre

Macaulay—Born 1800, Died 1859.

1566.—THE PLAGUE OF HAILSTONES.

"And Moses stretched forth his rod toward
heaven; and the Lord sent thunder and hail;
and the fire ran along upon the ground"

Exodus, ix. 23.

The impious Monarch sat upon his throne,
Defying still the God of Israel—

The sixth foul plague tormented yet the land,
Corroding boils and blains ago, sex, nor rank

Escaped. The hungry infant from the breast

Turn'd, sickening; and the mother from her child.

On the new bride the bridegroom stared aghast;
She upon him, and lifted up her hands,
As at a serpent Israel's sons alone—
So was the hand of God made manifest—
Walk'd through the tainted air, and knew no spot.

But Pharaoh still was hardened in his pride
And would not let the oppress'd people go—
Then the seventh time the chosen leader came,
And spake unto the king:—"O hard of heart!
And blind in unbelief! not yet seest thou
That Israel's God is Lord of all the earth?
Six plagues have come on thee, and all the land:

Yea, do ye stink with very loathsomeness—
Wilt thou yet strive against the living God?
And wilt thou yet his chosen nation vex
With stripes, and bondage, and task-masters hard?

Or wilt thou let them go from out the land,
That they may sacrifice unto their God,
Even to Jehovah in the wilderness?"

The awful prophet ceased; and thus the king,
With brow like night, and eye-balls flashing fire,

Upstarting from his golden throne, replied
"Slave and magician! no, they shall not go!—
Who is your God, that I should be afraid
And hearken to his voice?—I know him not!—
Neither shall Israel go. The things thou didst,

Did not our sorcerers also—or in part—
Even in thy sight?—yet prate they of their God?

What art thou but a blacker sorcerer?
Or who thy God but him they also serve?—
When from thy rod a living serpent came,
Cast they not also every man his rod
That turn'd into a serpent?—When to blood
Thy spells had changed the waters, play'd not they

The cunning trick as well?—And for thy frogs,
Brought they not forth the loathsome reptiles too?

And comest thou here to boast of Israel's God—

Their God alone?—and say unto the king,
'Let go thy bondsmen now from out the land
That they may sacrifice unto the Lord?'—
Who then is Israel's God? I know him not!—
And Israel shall not go.—And who art thou
That I should hearken thee, and lift not up
My hand to punish? Tell me whence thou art,
And show a sign that I may truly know
If your Jehovah be the God indeed,
Israel his people, and his prophet thou.'—

Then Moses lifted up his hands and spake
"O! harder than the millstone! askest thou
A sign that God is God, and Israel
His people chosen? Six signs hast thou had,
Yet not believed; and the seventh will see,

And harden yet thy heart, and heavier to
The groaning people, and not let them go.
But, at the last, thyself shall send them forth,
And own, in tears, that Israel's God is God.
But hearken to me now, and I will tell
Both whence I come, and by what sign I know
That I indeed the prophet of the Lord
Am chosen to this work. On Horeb's mount,
The holy hill, my father Jethro's flocks
I led to pasture. Suddenly, behold!
A bush, and in the midst a flame of fire,
A fierce flame, yet the bush was unconsumed.
And in the fire the angel of the Lord
Appear'd unto me! Trembling I went back,
And turn'd aside, that I this wondrous sight
Might see, and why the bush was unconsumed;
But, from the fire, I heard the voice of God,
That called my name; and, fearing, I replied—
'Hore am I!'—Then He spake again, and said,

'Draw not nigh hither; put thy shoes aside
From off thy feet, for where thou standest now
Is holy ground. I am thy father's God,
The God of Abraham, and Isaac's God,
The God of Jacob.'—Then I hid my eye.
Lest I should look upon the face of God
And the Lord said, 'I surely have beheld
Th' afflictions of my people, and have heard
Their cry, by reason of their task-masters;
For I do know their sorrows, and am come
From the Egyptians to deliver them,
And bring them from that land unto a land
Flowing with milk and honey. Therefore
come,
And I will send thee unto Pharaoh now,
That thou my chosen people may'st bring
forth,
The children of Israel, from Egyptian bonds.'

"Then I bow'd down, and said unto the Lord,

'Who am I that to Pharaoh I should go?—
And to the men of Israel when I come,
And say unto them "Lo! your fathers' God
Hath sent me to you," if perchance they ask
"What is his name?" how shall I answer
them?'

Then spake the Almighty. 'I AM THAT I AM!—

Thus to the children of Israel shalt thou
say,

"I AM hath sent me to you, the Lord God,
Your father's God, the God of Abraham,
The God of Isaac, and the God of Jacob,
Even he hath sent me to you;" thus my
name

For ever, my memorial to all nations.
Go, gather now the elders of Israel,
And say to them, "The God of Abraham,
The God of Isaac, and the God of Jacob,
Appear'd unto me saying:—Surely I
Have seen that which is done to you in Egypt;
And I will bring you out from your affliction
Unto a land, a good land, and a large,
Flowing with milk and honey." Then go ye—
Thou and the elders—to the king, and say,

"The Lord God of the Hebrews hath appear'd
Unto us we beseech thee let us go
A three days' journey in the wilderness,
That we may sacrifice unto the Lord."
But I am sure he will not let you go.
And I will stretch out then my hand, and smite
Egypt with all my wonders in the midst
Whereof which I will do, and after that
The king shall let you go.' Then to the Lord
I answer'd, 'Surely they will not believe,
Nor hearken to my voice; for they will say—
'Thou hast not seen the Lord.' Then unto me
God spake: 'Cast now thy rod upon the
ground.'

And, when I cast it, lo! it was a serpent!
And I fled from it But he spake again
'Put forth thy hand and take it.' Then I
stoop'd,
And caught the serpent, and it was a rod!
Then said the Lord again. 'Put now thy
hand

Into thy bosom.' Then I put my hand
Into my bosom when I took it out,
Behold! my hand was leprous as snow!
Then said the Lord. 'Put now again thine hand
Into thy bosom.' Then I put my hand
Again into my bosom, and behold!
When I pluck'd forth my hand, it had become
Even as my other flesh! Then said the Lord,
'Surely they may believe their fathers' God,
The God of Abraham, and Isaac's God,
The God of Jacob, hath appear'd unto thee!
And if they will not hearken to the voice
(Of the first sign, yet in the second sign
They will believe but if they still are deaf,
Then shalt thou take this rod into thy hand,
Wherewith thou shalt do signs before the
king.'

"And have I not done signs and wonders
then?—
Yet art thou harden'd still in unbelief,
And wilt not let th' oppress'd people go?—
Have I not turn'd your waters into blood?
Cover'd the land with frogs? and changed to
lice
The dust? and fill'd the air with swarms of
flies?
All save the land of Goshen, where abide
The chosen race, the children of Israel?—
And didst thou not, O king! say: 'Ye shall
go,
Only entreat for me unto your God
'That he may stay his hand'? And, after that,
Didst thou not harden still thy heart and say:
'The people shall not go'? Then sent I not
A murrain on your cattle, that they died?
Horses, and asses, camels, oxen, sheep?—
But in the land of Goshen died there one?—
Last, sent I not this plague upon you all,
Boils, blains, and blotches, upon man and beast,
That the land stinketh with your loathsomeness?
—
And art thou harden'd still, and proud of
heart,
And wilt not let th' oppress'd people go?"

Then with a stern, hoarse voice the king
replied

"Wily impostor! hence!—out of my sight!
Think not with cunning lies to blind the
king!"

Then and thy boasted God of Israel
I do defy! haste, sorcerer! from my sight!
I will not let the accursed people go;
But will oppress them with a heavier hand,
And they shall cry unto their God in vain."
He said, and started from his glittering throne,
And hurl'd his sceptre down

Then Moses spake:
"Harden'd and proud! the God of Israel
Again shall stretch his rod upon the land,
And thou shalt let the afflicted people go.
Behold, to-morrow, even about this time,
The Lord shall send a very grievous hail,
Such as in Egypt never hath been seen.
Send therefore now, and gather from the
fields

Thy cattle, and thy sheep, and all thou hast.
For upon every man and beast found there
The hail shall come, that they shall surely die.
So shalt thou know that Israel's God is God,
And shalt repent, and bid the people go."
But yet the king was harden'd in his heart,
And mock'd at Moses and at Israel's God.

Then on the morrow unto Moses spake
The Lord, and said. "Stretch forth thine hand
towards the heaven,
That upon every man, and beast, and herb,
Throughout the land of Egypt, may come hail."

Then Moses stretch'd forth his rod towards
the heaven,
And o'er the sky came darkness, that the
sun,
As with a furnace-smoke, quench'd utterly.
Blackness and death-like silence all the land
Made like a tomb: astonish'd, every tongue
Was mute, and every limb with terror shook.

But soon a sound far off was heard in heaven,
A sound as of a coming multitude,
Horses and chariots, rushing furiously;
Then, like a trumpet opening on the ear
Came down a terrible and mighty wind.
Wide scattering, fell anon, with heavy stroke,
As of a stone from a strong slinger's arm,
The solitary hail; dark fires at length
Amid the black clouds wander'd to and fro;
Earth shook, and heaven with terror seem'd
to quake—

And all the plague was loosed.—The voice of
God

Spoke in ten thousand thunders, fire and hail
Shot howling down, and lightning in a flood,
Mix'd with the hail, and ran upon the ground,
And with the hail, and thunder, and the fire,
A mighty wind, that the huge hailstones smote
Like rocks the quivering ground—like shatter-
ing rocks,

Hurl'd from the mountain to the groaning
plain—
Smoking and whirling, rush'd the awful hail,

Hailstones and fires, tempests and thunders
mix'd,

Fell on the land, that all the people cried,
And trembled at the anger of the Lord.
And every man, and every beast that stood
Within the fields, the hailstones smote and
slew,

And every herb and every tree brake down
In all the land of Egypt—But the sun
Shone in the fields of Goshen pleasantly.
Thunder, nor wind, nor fire, nor hailstones fell
For there the sons of Israel abode,
The favour'd people, chosen of the Lord.

Then Pharaoh, trembling, unto Moses sent,
And Aaron, and besought them bitterly
"Oh! I have sinn'd! righteous is the Lord,
I and my people wicked. Haste ye now,
And pray unto your God that he will hold
His mighty thunders, and his dreadful hail
And I will let the chosen people go,
And ye shall stay no longer."

Then to him
Spake Moses, saying—"When I shall be gone
Out of the city, I will spread my hands
Abroad unto the Lord, and he will stay
The thunder and the hail, and they shall cease
So mayst thou know that all the earth is his;
And that Jehovah is the God of Gods.
But as for thee, and thine, I know that still
Ye will not fear the Lord, nor let us go."

Then Moses went from out the city straight,
And spread abroad his hands unto the Lord.
The thunders, and the fire, and hailstones
ceased.

Edwin Atherstone

1566 a.—NINEVEH.

But joyous is the stirring city now
The moon is clear, the stars are coming
forth,

The evening breeze fans pleasantly. Retired
Within his gorgeous hall, Assyria's king
Sits at the banquet, and in love and wine
Revels delighted. On the gilded roof
A thousand golden lamps their lustre fling,
And on the marble walls, and on the throne
Gem-boss'd, that high on jasper steps up-
raised,

Like to one solid diamond quivering stands,
Sun-splendours flashing round in woman's
garb

The sensual king is clad, and with him sit
A crowd of beauteous concubines. They
sing,

And roll the wanton eye, and laugh, and sigh,
And feed his ear with honey'd flatteries,
And land him as a God. All rarest flowers,
Bright-hued and fragrant, in the brilliant light
Bloom as in sunshine like a mountain stream,
Amid the silence of the dewy eve

Heard by the lonely traveller through the
vale,

With dream-like murmuring melodious,
In diamond showers a crystal fountain falls.
All fruits delicious, and of every clime,
Beauteous to sight, and odoriferous,
Invite the taste; and wines of sunny light,
Rose-hued, or golden, for the feasting gods
Fit nectar sylph-like girls, and blooming boys,
Flower-crown'd, and in apparel bright as
spring,

Attend upon their bidding. At the sign,
From bands unseen, voluptuous music
breathes,

Harp, dulcimer, and, sweetest far of all,
Woman's mellifluous voice. What pumper'd
sense

Of luxury most rare and rich can ask,
Or thought conceive, is there.

But, far away,

The proud and melancholy queen sits lone
In her high chamber, breathing the cool air
That fans in vain her hot, indignant brow.
She loathes the sensual monarch; can not
stoop

Her noble soul to share his orgies foul;
Yet once hath loved him, once hath been be-
loved,

And now she thinks upon the years gone by,
And sighs, and sheds some passionate tears,
and looks

On that gigantic city, spread below
Far as the eye can reach, and says, "Alas!
Thou mighty city, art I queen of thee,
Yet desolate?"

Young Dara, flush'd with love,
Through the perfumed shades steals fearfully
Of the proud palace gardens, for his soul
Is with Nehushtha, daughter of the king.
Along the broad, dim, moonlight-dappled path
Lightly trips he, oft stops, and looks around;
And flings his dark hair back, and listens oft.
She with two trusted maidens, in a bowery
Fragrant with all delicious flowers that breathe
Their richness to the eve, impatient waits,
And blames the murmur of a fountain nigh
That drowns his stealthy footstep; and oft
looks

With eager eye along the chequer'd path,
And says, "Oh, Dara, hasten to me, love!"

Through all the city sounds the voice of joy
And tipsy merriment. On the spacious walls,
That, like huge sea-cliffs, gird the city in,
Myriads of wanton feet go to and fro:
Gay garments rustle in the scented breeze,
Crimson and azure, purple, green, and gold;
Laugh, jest, and passing whisper are heard
there;

Timbrel, and lute, and dulcimer, and song;
And many feet that tread the dance are seen,
And arms upflung, and swaying heads plume-
crown'd.

So is that city steep'd in revelry.

Edwin Atherstone.

1566 b.—SARDANAPALUS.

He spake, and raised the goblet to his lips,
And pour'd the nectar down and, when he
drank,

His concubines drank also, every one;
And joy was in all eyes Then went the king,
Flush'd with the wine, and in his pride of
power

Glorying, and with his own strong arm up-
raised

From out its rest the Assyrian banner broad,
Purple and edged with gold, and, standing
then

Upon the utmost summit of the mount,
Round, and yet round—for two strong men a
task

Sufficient deem'd—he waved the splendid flag,
Bright as a meteor streaming

At that sight
The plain was in a stir—the helms of brass
Were lifted up, and glittering spear-points
waved,

And banners shaken, and wide trumpet mouths
Upturn'd; and myriads of bright-harness'd
steeds

Were seen uprearing, shaking their proud
heads,

And brazen chariots in a moment sprang,
And clush'd together In a moment more
Up came the monstrous universal shout,
Like a volcano's burst Up, up to heaven
The multitudinous tempest tore its way,
Rooking the clouds from all the swarming
plain

And from the city rose the mingled cry,
“Long live Sardanapalus, king of kings!
May the king live for ever!” Thrice the flag
The monarch waved; and thrice the shouts
arose

Enormous, that the solid walls were shook,
And the firm ground made tremble

At his height,
A speck scarce visible, the eagle heard,
And felt his strong wing falter—terror-struck,
Fluttering and wildly screaming, down he sank
Down through the quivering air another
shout,

His talons droop, his sunny eye grows dark,
His strengthless pennons fall, plumb down he
falls,

Even like a stone. Amid the far off hills,
With eye of fire, and shaggy mane uprear'd,
The sleeping lion in his den sprang up,
Liston'd awhile—then laid his monstrous
mouth

Close to the floor, and breathed hot roarings out
In fierce reply.

Edwin Atherstone.

1566 c.—TO THE BATTLE

He comes at length—
The thickening thunder of the wheels is heard.

Upon their hinges roaring, open fly
The brazen gates: sounds then the tramp of
hoofs—

And lo! the gorgeons pageant, like the sun,
Flares on thou startled eyes. Four snow-
white steeds,

In golden trappings, barbed all in gold,
Spring through the gate, the lofty chariot
thou,

Of ebony, with gold and gems thick strown,
Ebon like the starry night. The spokes were
gold,

With foliages of strong brass; the naves were
brass,

With burnish'd gold o'erlaid, and diamond
rimm'd,

Steel were the axles in bright silver case,
The pole was cast in silver—high aloft,
Like a rich throne, the gorgeous seat was
framed,

Of ivory part, part silver, and part gold,
On either side a golden statue stood

Upon the right—and on a throne of gold—
Great Belus, of the Assyrian empire first,

And worshipp'd as a god; but, on the left,
In a resplendent car by lions drawn,

A goddess, on her head a tower, and, round,
Celestial glory thus the deity

Whom most the monarch worshipp'd; she whom,
since,

Astarte or Derceto men have named,
And Venus, queen of love. Around her waist

A girdle, glittering with all radiant gems,
Seem'd heaving to her breath. Behind the car,

Fell in the centre, on the ebon ground,
Flamed forth a diamond sun, on either side,

A horned moon of diamond; and beyond
The planets, each one blazing diamond

Such was the chariot of the king of kings.

Himself in dazzling armour stands aloft,
And rules the fiery steeds. His shield of
gold,

His spear, his helm, his bow and quiver hang
Within the roomy car. Thus, like a god,

From forth the gates he comes, and every
knee

Bends to the ground, and every voice cries
out,

“Long live Sardanapalus, king of kings!
May the king live for ever!” Thrice he

smiles,
And waves his hand to all, and thrice the
shouts

To heaven go up Then on his starting horse
Springs every rider, every charioteer

Leaps to his car; and through the sounding
streets

The pageant flames, and on the dusty plain
Pours forth; and evermore, from street to
street,

Runs on the cry, “The king! the king comes
forth!”

The king of kings in his war-chariot comes;
Long live Sardanapalus, king of kings!

May the king live for ever!

To the walls
The cry flies on, they hear it on the plains,
The plains cry out, they hear it in the heavens
On through the bowing host the monarch
drives;

High over all conspicuous, the bright crown,
Like an ethereal fire, through all the field
Flashing perpetual light. From rank to rank,
From nation unto nation goes he on;
And still all knees are bent, all voices raised
As to a deity

Edwin Atherton.

1566 d.—NEHUSHTA'S BOWER.

Meantime, within the oft-frequented bower,
Nehushta sat, and Dara 'Twas a spot
Herself had chosen, from the palace walls
Farthest removed, and by no sound disturb'd
And by no eye o'erlook'd, for in the midst
Of loftiest trees, umbrageous, was it hid—
Yet to the sunshine open, and the air,
That from the deep shades all around it
breathed,

Cool and sweet scented Myrtle, jessamine,
Roses of varied hues—all climbing shrubs,
Green-leaved and fragrant, had she planted
there,

And trees of slender body, fruit, and flower;
At early morn had water'd, and at eve,
From a bright fountain nigh, that ceaselessly
Gush'd with a gentle coil from out the earth,
Its liquid diamonds flinging to the sun
With a soft whisper To a graceful arch
The plant branches, intertwined, were bent;
Flowers some, and some rich fruits of gorgeous
hues,

Down hanging lavishly, the taste to please,
Or, with rich scent, the smell, or that fine
sensa

Of beauty that in forms and colours rare
Doth take delight With fragrant moss the
floor

Was planted, to the foot a carpet rich,
Or, for the languid limbs, a downy couch,
Inviting slumber. At the noontide hour,
Here, with some chosen maidens would she
come,

Stories of love to listen, or the deeds
Of heroes of old days the harp, sometimes,
Herself would touch, and with her own sweet
voice

Fill all the air with loveliness. But, chief,
When to his green-wave bed the wearied sun
Had parted, and heaven's glorious arch yet
shone,

A last gleam catching from his closing eye,
The palace, with her maidens, quitting then,
Through vistas dim of tall trees would she
pass—

Cedar, or waving pine, or giant palm—
Through orange groves, and citron, myrtle
walks,

Alleys of roses, beds of sweetest flowers,
Their richest meadows to the dewy breeze
Breathing profusely all, and having reach'd
The spot beloved, with sport, or dance awhile
On the small lawn to sound of dulcimer,
The pleasant time would pass; or to the lute
Give ear delighted, and the plaintive voice
That sang of hapless love, or, arm in arm,
Amid the twilight saunter, listing oft
The fountain's murmur, or the evening's sigh,
Or whisperings in the leaves, or, in his pride
Of minstrelsy, the sleepless nightingale
Flooding the air with beauty of sweet sound;
And, over as the silence came again,
The distant and unceasing hum could hear
Of that magnificent city, on all sides
Surrounding them. But oft with one alone,
One faithful, favoured maiden, would she
come;

At early morn sometimes, while every flower,
In diamonds glittering, with its proud weight
bow'd;

When through the glistering trees the golden
beams
Aslant their bright flood pour'd, and every
bird

In his green palace sitting sang aloud,
And all the air with youthful fragrances trem'd,
Fresh as at Nature's birth her pastime then,
The flowers to tend, to look upon the sky,
And on the earth, and drink the perfumed air,
And in the gladness of all things be glad.
But in the placid twilight hour of eve
Not seldom came they Dara then the harp
Or dulcimer would touch, or, happier still,
His words of love into her listening ear
Distil with sweeter music than from strings,
Or breathing pipe, though sweet.

Edwin Atherton

1566 e.—THE TRIUMPHANT RETURN OF SARDANAPALUS.

On sight more gorgeous never sun look'd
down.

A myriad gongs of bright hue stream'd,
A myriad silver trumpets spake to heaven;
Blazed the bright chariots, the gold-spangl'd
horses

Beneath their flaming ridors, proudly trode:
Flash'd helm, and shield of gold, and dazzling
mail,

And, with unnumber'd martial instruments
Accompanied, unto the mighty Bel,
And to Sardanapalus, king of kings,
Triumphal hymns the host together sang.

Her brazen gates wide flung the city then,
And on the plain, with acclamations loud
The conqueror hailing, countless multitudes,
Dense thronging, pour'd, and on her walls the
throngs

Expecting stood, and on her lofty towers,
Assyria's damsels there, and peerless dames,

Like tulip beds, in richest vesture clad,
Made sunshine seem more bright, and, to the
breath

Of the sweet south, a sweeter fragrance
breathed

But, beautiful amidst the beautiful,
Amid a bright heaven the one brightest star,
Assyria's goddess queen, in regal state
Magnificent, to pomp imparting grace,
To triumph majesty, her lord to meet,
From the great central eastern gate came forth
High throned upon a car, with gold and gems
Refulgent, slowly rode she. Diamond wreaths
Amid her ebony locks luxuriant glow'd,
Like heaven's lamps through the dark, her
ample robe,

Sky-hued, like to a waving sapphire glow'd,
And round one graceful shoulder wreathed, one
arm

Of rose-tinged snow, a web-like drapery,
Bright as a ruby streak of morning, hang.
Beneath her swelling bosom, chaste and warm,
A golden zone, with priceless gems thick
starr'd,

Flash'd gentle lightnings. The unresting fire
Of diamond, and the ruby's burning glow,
With the pure sapphire's gentle beam mix'd
there,

The flumy topaz, with the emerald cool,
Like sunshine dappling the spring meadows,
play'd,

Gold was the clasp, and diamond Bracelets
light,

Of emerald, and diamond, and gold,
On each fine taper'd, pearly wrist she wore;
And, round her pillar'd neck, majestic,
A slender chain of diamond, the weight
Sustaining of one priceless diamond,
Like dawn faint blushing, radiant as the morn,
That on her creamy bosom, like a spark
Of sun-fire on rich pearl embedded, lay.
With graceful ease and perfect dignity,
Yet womanly softness, like a shape of heaven,
In majesty of beauty, pale, serene,
With eye oft downcast, yet with swelling
heart

Proudly exultant, on her gorgeous seat
Reclined, of Tyrian purple, golden fringed,
Of all eyes mutely worshipp'd, she rode on.
So, when, victorious o'er the giant brood,
Back to Olympus came the Thunderer,
Imperial Juno, on her golden car,
By clouds of fire upborne, with smile of love,
Her lord to meet, and ether-brightening
brow,
Through heaven's wide open'd portals proudly
rode.

In shining cars, behind Assyria's queen,
The sons and daughters also of the king,
To grace the triumph of the conqueror, came.

He in his blazing chariot, like a god,
Exulting rode. His helm and mail laid by,
The sunlike crown upon his head, in robes
Attired, that like one waving gem appear'd,
Amid the thunder of applauding hosts,
Onward he came. His coursers' arching necks

With gems and gold were hung, and, far
before,

Behind, and round his chariot, glittering bright
With gold and gems, like a phosphoric sea,
His choicest captains, and his royal guard,
On their proud troading steeds rode gallantly
The chariot of the queen at hand beheld,
To right and left disparting, ample space
In midst the horsemen left. Low bow'd each
head,

As the bright vision pass'd, and silence deep
Of admiration weigh'd upon all lips.

But, when the royal chariots, meeting, paused,
Then first, with blushing cheek, stood up the
queen,

And welcome proud unto the conqueror gave.

Edwin Atherton.

1567.—NASEBY.

O! wherefore come ye forth in triumph from
the North,
With your hands and your feet, and your
raiment all red?

And wherefore do your rout send forth a
joyous shout?

And whence are the grapes of the wine-press
that ye tread?

O! evil was the root, and bitter was the
fruit,

And crimson was the juice of the vintage that
we trod,

For we trampled on the throng of the haughty
and the strong,

Who sat in the high places and slew the
saints of God

It was about the noon of a glorious day of
June,

That we saw their banners dance and their
cuirasses shine,

And the Man of Blood was there, with his
long ensenced hair,

And Astley, and Sir Marmaduke, and Rupert
of the Rhine

Like a servant of the Lord, with his Bible and
his sword,

The General rode along us to form us for the
fight,

When a murmuring sound broke out, and
swell'd into a shout

Among the godless horsemen upon the tyrant's
right.

And hark! like the roar of the bullock on the
shore,

The cry of battle rises along their charging
line:

For God! for the Cause! for the Church! for
the Laws!

For Charles, King of England, and Rupert of
the Rhine!

The furious German comes, with his trumpets
and his drums,
His bravoes of Alsatia and pages of White-
hall;
They are bursting on our flanks! Grasp your
pikes! Close your ranks!
For Rupert never comes, but to conquer, or to
fall.

They are here—they rush on—we are broken
—we are gone—
Our left is borne before them like stubble on
the blast
O Lord, put forth thy might! O Lord, defend
the right!
Stand back to back, in God's name! and fight
it to the last!

Stout Skippen hath a wound—the centre hath
given ground
But hark! what means this trampling of
horsemen in the rear?
What banner do I see, boys? 'Tis he! thank
God! 'tis he, boys!
Bear up another minute! Brave Oliver is
here!

Their heads are stooping low, their pikes all
in a row.
Like a whirlwind on the trees, like a deluge on
the dykes,
Our courassiers have burst on the ranks of the
Accurst,
And at a shock have scatter'd the forest of his
pikes
Fast, fast, the gallants ride, in some safe nook
to hide
Their coward heads, predestined to rot on
Temple Bar
And he—he turns! he flies! shame to those
cruel eyes
That bore to look on torture, and dare not look
on war

Ho, comrades! scour the plain, and ere ye
strip the slain,
First give another stab to make the quest
secure;
Then shake from sleeves and pockets their
broad pieces and locketts,
The tokens of the wanton, the plunder of the
poor.

Fools! your doublets shone with gold, and
your hearts were gay and bold,
When you kiss'd your lily hands to your lemans
to-day;
And to-morrow shall the fox from her cham-
bers in the rocks
Lead forth her tawny cubs to howl above the
prey.

Where be your tongues, that late mock'd at
heaven, and hall and fate?
And the fingers that once were so busy with
your blades?

Your perfumed satin clothes, your catches and
your oaths?
Your stage-plays and your sonnets? your
diamonds and your spades?

Down! down! for ever down, with the mitre
and the crown!
With the Belial of the Court, and the Mam-
mon of the Pope!
There is woe in Oxford halls, there is wail in
Durham stalls,
The Jesuit smites his bosom, the Bishop rends
his cope.

And she of the Seven Hills shall mourn her
children's ills,
And tremble when she thinks on the edge of
England's sword;
And the Kings of earth in fear shall tremble
when they hear
What the hand of God hath wrought for the
Houses and the World!

Macauley.—Born 1800, Died 1859.

1568.—SERMON IN A CHURCHYARD

Let pious Damon take his seat,
With mincing step, and languid smile,
And scatter from his 'kerchief sweet,
Sabian odours o'er the aisle;
And spread his little jewelled hand,
And smile round all the parish beauties,
And pat his curls and smooth his hand,
Meet prelude to his saintly duties.

Let the thronged audience prattle and stare,
Let stifled maidens ply the fan,
Admire his doctrines and his hair,
And whisper "What a good young man!"
While he explains what seems most clear,
So clearly that it seems perplexed,
I'll stay and read my sermon here;
And skulls, and bones, shall be the text.

Art thou the jilted dupe of fame?
Dost thou with jealous anger pine
Whene'er she sounds some other name,
With fonder emphasis than thine?
To thee I preach, draw near; attend!
Look on these bones, thou fool, and see
Where all her scorn and favour end,
What Byron is, and thou must be.

Dost thou revere, or praise, or trust
Some clod like those that here we spurn;
Something that sprang like thee from dust,
And shall like thee to dust return?
Dost thou rate statesmen, heroes, wits,
At one sear leaf, or wandering feather?
Behold the black, damp, narrow pits,
Where they and thou must lie together.

Dost thou beneath the smile or frown
Of some vain woman bend thy knee?

Here take thy stand, and trample down
Things that were once as fair as she.
Here rave of her ten thousand graces,
Bosom, and lip, and eye, and chin,
While, as in scorn, the fleshless faces
Of Hamiltons and Waldegraves grin.

Whate'er thy losses or thy gains,
Whate'er thy projects or thy fears,
Whate'er the joys, whate'er the pains,
That prompt thy baby smiles and tears ;
Come to my school, and thou shalt learn,
In one short hour of placid thought,
A stoicism, more deep, more stern,
Than ever Zeno's porch hath taught.

The plots and feats of those that press
To seize on titles, wealth, or power,
Shall seem to thee a game of chess,
Devised to pass a tedious hour.
What matters it to him who fights
For shows of unsubstantial good,
Whether his Kings, and Queens, and Knights,
Be things of flesh, or things of wood ?

We check, and take ; exult, and fret ;
Our plans extend, our passions rise,
Till in our ardour we forget
How worthless is the victor's prize.
Soon fades the spell, soon comes the night :
Say will it not be then the same,
Whether we played the black or white,
Whether we lost or won the game ?

Dost thou among these hillocks stray,
O'er some dear idol's tomb to moan ?
Know that thy foot is on the clay
Of hearts once wretched as thy own.
How many a father's anxious schemes,
How many rapturous thoughts of lovers,
How many a mother's cherished dreams,
The swelling turf before thee covers !

Here for the living, and the dead,
The weepers and the friends they weep,
Hath been ordained the same cold bed,
The same dark night, the same long sleep ;
Why shouldst thou wince, and sob, and rave
O'er those with whom thou soon must be ?
Death his own sting shall cure—the grave
Shall vanquish its own victory.

Here learn that all the griefs and joys,
Which now torment, which now beguile,
Are children's hurts and children's toys,
Scarce worthy of one bitter smile.
Here learn that pulpit, throne, and press,
Sword, sceptre, lyre, alike are frail,
That Science is a blind man's guess,
And History a nurse's tale.

Here learn that glory and disgrace,
Wisdom and folly, pass away,
That mirth hath its appointed space,
That sorrow is but for a day ;
That all we love, and all we hate,
That all we hope, and all we fear,

Each mood of mind, each turn of fate,
Must end in dust and silence here.

Macaulay.—Born 1800, Died 1859.

1569.—SONNET.

What was't awaken'd first the untir'd ear
Of that sole man who was all humankind ?
Was it the gladsome welcome of the wind,
Starring the leaves that never yet were sere ?
The four malicious streams which flow'd so
near,
Their lulling murmurs all in one combined ?
The note of bird unnamed ? The startled
hind
Bursting the brake—in wonder, not in fear,
Of her new lord ? Or did the holy ground
Send forth mysterious melody to greet
The gracious presence of immaculate feet ?
Did viewless seraphs rustle all around,
Making sweet music out of air as sweet ?
Or his own voice awake him with its sound ?

Hartley Coleridge.—Born 1796, Died 1849.

1570.—ON SHAKSPERE

The soul of man is larger than the sky,
Deeper than ocean—or the abysmal dark
Of the unfathom'd centre. Like that ark,
Which in its sacred hold uplifted high,
O'er the drown'd hills, the human family,
And stock reserved of every living kind,
So, in the compass of the single mind,
The seeds and pregnant forms in essence lie,
That make all worlds. Great poet, 'twas thy
art

To know thyself, and in thyself to be
Whate'er Love, Hate, Ambition, Destiny,
Or the firm fatal purpose of the heart
Can make of man. Yet thou wert still the
same,

Serene of thought, unhurt by thy own flame

Hartley Coleridge.—Born 1796, Died 1849.

1571.—SONNETS TO A FRIEND.

When we were idlers with the loitering mills,
The need of human love we little noted .
Our love was nature, and the peace that
floated

On the white mist, and dwelt upon the hills,
To sweet accord subdued our wayward wills
One soul was ours, one mind, one heart
devoted,

That, wisely doting, ask'd not why it doted,
And ours the unknown joy, which knowing
kills.

But now I find how dear thou wert to me ;
That man is more than half of nature's
treasure,
Of that fair beauty which no eye can see,
Of that sweet music which no ear can
measure,
And now the streams may sing for others'
pleasure,
The hills sleep on in their eternity.

In the great city we are met again,
Where many souls there are that breathe and
die,
Scarce knowing more of Nature's potency
Than what they learn from heat, or cold, or
rain—

The sad vicissitude of weary pain :
For busy man is lord of ear and eye,
And what hath Nature but the vast void sky,
And the throng'd river toiling to the main ?
Oh ! say not so, for she shall have her part
In every smile, in every tear that falls,
And she shall hide her in the secret heart,
Where love persuades, and sterner duty
calls :
But worse it were than death, or sorrow's
smart,
To live without a friend within these walls.

We parted on the mountains, as two streams
From one clear spring pursue their several
ways ;

And thy fleet course hath been through many
a maze

In foreign lands, where silvery Padus gleams
To that delicious sky, whose glowing beams
Brighten'd the tresses that old poets praise ;
Where Petrarch's patient love and artful
lays,

And Amos's song of many themes,
Moved the soft air. But I, a lazy brook,
As close pent up within my native dell,
Have crept along from nook to shady nook,
Where flowrets blow and whispering Naiads
dwell.

Yet now we meet, that parted were so wide,
O'er rough and smooth to travel side by side.

Hartley Coleridge.—Born 1796, Died 1849.

1572 —TO CERTAIN GOLDEN FISHES.

Restless forms of living light,
Quivering on your lucid wings,
Cheating still the curious sight
With a thousand shadowings,
Various as the tints of even,
Gorgeous as the hues of heaven,
Reflected on your native streams
In flitting, flashing, billowy gleams.
Harmless warriors clad in mail
Of silver breastplate, golden scale ;

Mail of Nature's own bestowing,
With peaceful radiance mildly glowing
Keener than the Tartar's arrow,
Sport ye in your sea so narrow.
Was the sun himself your sire ?
Were ye born of vital fire ?
Or of the shade of golden flowers,
Such as we fetch from eastern bower
To mock this murky clime of ours ?
Upwards, downwards, now ye glance,
Weaving many a many dance ;
Seeming still to grow in size,
When ye would elude our eyes.
Pretty creatures ! we might deem
Ye were happy as ye seem,
As gay, as gameome, and as blithe,
As light, as loving, and as lithe,
As gladly earnest in your play,
As when ye gleam'd in fair Cathay ;
And yet, since on this hapless earth
There's small sincerity in mirth,
And laughter oft is but an art
To drown the outcry of the heart,
It may be, that your careless gambols,
Your wheelings, dartings, davings, rambles,
Your restless roving round and round
The circuit of your crystal bound,
Is but the task of weary pain,
An endless labour, dull and vain ;
And while your forms are gaily shining,
Your little lives are inly pining !
Nay—but still I fain would dream
That ye are happy as ye seem.

Hartley Coleridge.—Born 1796, Died 1849.

1573 —SONG.

'Tis sweet to hear the merry lark,
That bids a blithe good-morrow ;
But sweeter to hark, in the twinkling dark
To the soothing song of sorrow.
Oh nightingale ! What doth she ail ?
And is she sad or jolly ?
For no'er on earth was sound of mirth
So like to melancholy.

The merry lark, he soars on high,
No worldly thought o'ertakes him ;
He sings aloud to the clear blue sky,
And the daylight that awakes him.
As sweet a lay, as loud, as gay,
The nightingale is trilling ;
With feeling bliss, no less than his,
Her little heart is thrilling.

Yet ever and anon a sigh
Peers through her lavish mirth ;
For the lark's bold song is of the sky,
And hers is of the earth.
By night and day, she tunes her lay,
To drive away all sorrow ;
For bliss, alas ! to-night must pass,
And woe may come to-morrow.

Hartley Coleridge.—Born 1796, Died 1849.

1574.—NOVEMBER.

The mellow year is hasting to its close
 The little birds have almost sung their last,
 Their small notes twitter in the dreary blast—
 That shrill-piped harbinger of early snows;
 The patient beauty of the scentless rose,
 Oft with the morn's hoar crystal quaintly
 glass'd,

Hangs, a pale mourner for the summer past,
 And makes a little summer where it grows.
 In the chill sunbeam of the faint brief day
 The dusky waters shudder as they shine;
 The russet leaves obstruct the straggling way
 Of oozy brooks, which no deep banks define;
 And the gaunt woods, in ragged, scant array,
 Wrap their old limbs with sombre ivy twine.

Hartley Coleridge.—Born 1796, Died 1849.

1575.—TO A MOUNTAIN DAISY

Woe, modest, crimson-tipp'd flower,
 Thou'st met me in an evil hour;
 For I maun crush amang the stoure
 Thy slender stem:
 To spare thee now is past my power,
 Thou bonnie gem

Alas! it's nae thy nober sweet,
 The bonnie lark, companion meet,
 Bending thee 'mang the dewy weat!

Wi' speckled breast,
 When upward-springing, blithe, to greet
 The purpling east.

Could blow the bitter-biting north
 Upon thy early, humble birth;
 Yet cheerfully thou glinted forth
 Amid the storm,
 Scarce rear'd above the parent earth
 Thy tender form.

The flaunting flowers our gardens yield,
 High sheltering woods and wa's maun shield:
 But thou, beneath the random bield
 O' clod or stane,
 Adorns the hushie stibble-field,
 Unseen, alone.

There in thy scanty mantle clad,
 Thy snawie bosom sun-ward spread,
 Thou lifts thy unassuming head
 In humble guise;
 But now the sharo uprears thy bed,
 And low thou lies!

Such is the fate of artless maid,
 Sweet flowret of the rural shade!
 By love's simplicity betray'd,
 And guileless trust,
 Till she, like thee, all soild, is laid
 Low i' the dust.

Such is the fate of simple bard,
 On life's rough ocean luckless starr'd!

Unskilful he to note the card
 Of prudent lore,
 Till billows rage, and gales blow hard,
 And whelm him o'er!

Such fate to suffering worth is given,
 Who long with wants and woes has striven,
 By human pride or cunning driven
 To misery's brink,
 Till wretch'd of every stay but Heaven,
 He, ruin'd, sink!

Even thou who mourn'st the daisy's fate,
 That fate is thine—no distant date;
 Stern Ruin's ploughshare drives, apace,
 Full on thy bloom,
 Till crush'd beneath the furrow's weight,
 Shall be thy doom.

Robert Burns.—Born 1759, Died 1796.

1576.—AE FOND KISS

Ae fond kiss, and then we sever
 Ae fareweel, alas! for ever!
 Deep in heart-wrung tears I'll pledge thee,
 Warring sighs and groans I'll wage thee.
 Who shall say that fortune grieves him,
 While the star of hope she leaves him?
 Mo, nae cheerfu' twinkle lights me;
 Dark despair around boughs me.

I'll no'er blame my partial fancy,
 Naething could resist my Nancy;
 But to see her was to love her.
 Love but hor, and love for ever.
 Had we never loved sae kindly,
 Had we never loved sae blindly,
 Never met—or never parted,
 We had ne'er been broken-hearted.

Fare thee weel, thou first and fairest!
 Fare thee weel, thou best and dearest!
 Thine be ilka joy and treasure,
 Peace, enjoyment, love, and pleasure!
 Ae fond kiss, and then we sever;
 Ae farewell, alas! for ever!
 Deep in heart-wrung tears I'll pledge thee,
 Warring sighs and groans I'll wage thee!

Robert Burns.—Born 1759, Died 1796.

1577.—MY BONNIE MARY

Go fetch to me a pint o' wine,
 And fill it in a silver tasse;
 That I may drink, before I go,
 A service to my bonnie lass;
 The boat rocks at the pier o' Leith,
 Fu' loud the wind blows frae the Ferry;
 The ship rides by the Berwick-law,
 And I maun leave my bonnie Mary.

The trumpets sound, the banners fly,
The glittering spears are ranked ready,
The shouts o' war are heard afar,
The battle closes thick and bloody;
But it's not the roar o' sea or shore
Wad make me langer wish to tarry;
Nor shouts o' war that's heard afar—
It's leaving thee, my bonnie Mary.

Robert Burns — Born 1759, Died 1796.

1578.—MARY MORISON.

Oh Mary, at thy window be,
It is the wuh'd, the trysted hour!
Those smiles and glances let me see,
That make the miser's treasure poor—
How blithely wad I bide the stoure,
A weary slave frae sun to sun,
Could I the rich reward secure,
The lovely Mary Morison.

Yestreen when to the trembling string
The dance gaed through the lighted ha',
To thee my fancy took its wing,
I sat, but neither heard nor saw.
Though this was fair, and that was braw,
And yon the toast o' a' the town,
I sigh'd, and said amang them a',
"Ye are na Mary Morison."

Oh Mary, canst thou wreck his peace,
Wha for thy sake wad gladly die?
Or canst thou break that heart of his,
Whase only fault is loving thee?
If love for love thou wilt na gie,
At least be pity to me shown;
A thought ungentle canna be
The thought o' Mary Morison.

Robert Burns.—Born 1759, Died 1796.

1579.—BRUCE'S ADDRESS.

Scots, wha hae wi' Wallace bled,
Scots, wham Bruce has aften led;
Welcome to your gory bed,
Or to victory!
Now's the day, and now's the hour;
See the front o' battle lour,
See approach proud Edward's power—
Chains and slavery!

Wha will be a traitor knave?
Who can fill a coward's grave?
Wha sae base as be a slave?
Let him turn and flee!

Wha for Scotland's king and law
Freedom's sword will strongly draw,
Freeman stand, or freeman fa',
Let him follow me!

By oppression's woes and pains
By your sons in servile chains!
We will drain our dearest veins,
But they shall be free!

Lay the proud usurpers low!
Tyrants fall in every foe!
Liberty's in every blow!
Let us do, or die!

Robert Burns — Born 1759, Died 1796.

1580.—MY HEART'S IN THE HIGH- LANDS.

My heart's in the Highlands, my heart is not
here;
My heart's in the Highlands a-chasing the
deer;
Chasing the wild deer, and following the roe,
My heart's in the Highlands wherever I go.
Farewell to the Highlands, farewell to the
North,
The birth-place of valour, the country of worth;
Wherever I wander, wherever I rove,
The hills of the Highlands for ever I love.
Farewell to the mountains high cover'd with
snow;
Farewell to the straths and green valleys
below,
Farewell to the forests and wild-hanging
woods,
Farewell to the torrents and loud-pouring
floods.
My heart's in the Highlands, my heart is not
here,
My heart's in the Highlands a-chasing the
deer;
Chasing the wild deer, and following the roe,
My heart's in the Highlands, wherever I go.

Robert Burns.—Born 1759, Died 1796.

1581.—AULD LANG SYNE.

I.

Should auld acquaintance be forgot,
And never brought to min'?
Should auld acquaintance be forgot,
And days o' lang syne?
For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet
For auld lang syne!

II.

We twa hae run about the braes,
And pu'd the gowans fine;
But we've wander'd mony a weary foot
Sin auld lang syne.

III.

We twa hae paidl't i' the burn
Frae mornin' sun till dine,
But seas between us braid hae roar'd
Sin auld lang syne

IV.

And here's a hand, my trusty fere,
And gie's a hand o' thine;
And we'll tak a right guid wilhe-waught
For auld land syne!

V.

And surely ye'll be your pint-stowp,
And surely I'll be mine;
And we'll tak a cup o' kindness yet
For auld lang syne.
For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne!

Robert Burns.—Born 1759, Died 1796.

1582.—CA' THE YOWES TO THE
KNOWES

Ca' the yowes to the knowes,
Ca' them where the heather grows,
Ca' them where the burnie rows,
My bonnie dearie.
Hark the mavis' evening sang
Sounding Clouden's woods amang;
Then a fauldin' let us gang,
My bonnie dearie

We'll gae down by Clouden side,
Thro' the hazels spreading wide,
O'er the waves that sweetly glide
To the moon sae clearly.

Yonder Clouden's silent towers,
Where at moonshine, midnight hours,
O'er the dewy bending flowers,
Fairies dance sae cheery.

Ghaist nor bogle shalt thou fear;
Thou'rt to love and heaven sae dear,
Nocht of ill may come thee near,
My bonnie dearie.

Fair and lovely as thou art,
Thou hast stown my very heart;
I can die—but canna part
My bonnie dearie.

While waters wimple to the sea,
While day blinks in the lift sae hue,
Till clay-could death shall blin' my ee,
Ye shall be my dearie.

Ca' the yowes to the knowes,
Ca' them where the heather grows,
Ca' them where the burnie rows,
My bonnie dearie.

Robert Burns.—Born 1759, Died 1796.

1583.—OF A' THE AIRTS THE WIND
CAN BLOW.

Of a' the airts the wind can blaw,
I dearly like the west;
For there the bonnie lassie lives,
The lassie I lo'e best.
There wild woods grow, and rivers row,
And monie a hill between;
But day and night my fancy's flight
Is ever wi' my Jean.

I see her in the dewy flowers,
I see her sweet and fair;
I hear her in the tunefu' birds,
I hear her charm the air,
There's not a bonnie flower that springs
By fountain, shaw, or green—
There's not a bonnie bird that sings,
But minds me o' my Jean.

Robert Burns.—Born 1759, Died 1796.

1584.—A RED, RED ROSE.

O, my luve's like a red, red rose,
That's newly sprung in June;
O, my luve's like the melodie
That's sweetly play'd in tune.

As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry—

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will luve thee still, my dear,
While the sands of life shall run.

And fare thee weel, my only luve!
And fare thee weel a while!
And I will come again, my luve,
Tho' it were ten thousand mile.

Robert Burns.—Born 1759, Died 1796.

1585.—BONNIE LESLIE.

O saw ye bonnie Leslie
As she gaed o'er the border?
Sho's gane, like Alexander,
To spread her conquests farther.

To see her is to love her,
And loze but her for ever;
For Nature made her what she is,
And ne'er made sic anither.

Thou art a queen, fair Leslie—
Thy subjects we, before thee;
Thou art divine, fair Leslie—
The hearts o' men adore thee.

The Deil he could na scaith thee,
Or aught that wad belang thee,
He'd look into thy bonnie face,
And say, "I canna wrang thee."

The powers aboon will tent thee,
Misfortune sha'na steer thee;
Thou'rt like themselves sae lovely,
That ill they'll ne'er let near thee.

Return again, fair Leslie!
Return to Caledonia!
That we may brag we hae a lass
There's name again sae bonnie.

Robert Burns.—Born 1759, Died 1796.

1586.—HIGHLAND MARY.

Ye banks, and braes, and streams around
The castle o' Montgomery,
Green be your woods, and fair your flowers,
Your waters never drumble!
There summer first unfold her robes
And there the langest tarry!
For there I took the last farewell
O' my sweet Highland Mary.

How sweetly bloom'd the gay green birk!
How rich the hawthorn's blossom!
As underneath their fragrant shade
I clasp'd her to my bosom!
The golden hours, on angel wings,
Flew o'er me and my dearie;
For dear to me as light and life
Was my sweet Highland Mary.

Wi' monie a vow and lock'd embrace
Our parting was fu' tender;
And pledging aft to meet again,
We tore ourselves asunder,
But, O! fell Death's untimely frost,
That nipt my flower sae early!
Now green's the sod, and cauld's the clay,
That wraps my Highland Mary!

O pale, pale now, those rosy lips
I aft hae kiss'd sae fondly!
And clos'd for aye the sparkling glance
That dwelt on me sae kindly!
And mould'ring now in silent dust
That heart that lo'd me dearly!
But still within my bosom's core
Shall live my Highland Mary.

Robert Burns.—Born 1759, Died 1796.

1587.—TO MARY IN HEAVEN.

Thou lingering star, with less'ning ray,
That lov'st to greet the early morn,
Again thou usherest in the day
My Mary from my soul was torn.

O Mary! dear, departed shade!
Where is thy place of blissful rest
Seest thou thy lover lowly laid?
Hear'st thou the groans that rend his
breast?

That sacred hour can I forget,
Can I forget the hallow'd grove,
Where by the winding Ayr we met,
To live one day of parting love?
Eternity will not efface
Those records dear of transports past—
Thy image at our last embrace!
Ah! little thought we 'twas our last!

Ayr, gurgling, kiss'd his pebbled shore,
O'erhung with wild woods, thickening,
green;
The fragrant birch, and hawthorn hoar,
Twined amorous round the raptur'd scene.
The flowers sprang wanton to be press'd
The birds sang love on every spray,
Till too, too soon, the glowing wont
Proclaim'd the speed of wing'd day.

Still o'er those scenes my memory wakes,
And fondly broods with miser care;
Time but th' impression deeper makes,
As streams their channels deeper wear.
My Mary! dear, departed shade!
Where is thy place of blissful rest?
Seest thou thy lover lowly laid?
Hear'st thou the groans that rend his
breast?

Robert Burns.—Born 1759, Died 1796.

1588.—MY WIFE'S A WINSOME WEE THING.

She is a winsome wee thing,
She is a handsome wee thing,
She is a bonnie wee thing,
This sweet wee wife o' mine.

I never saw a fairer,
I never lo'd a dearer,
And neist my heart I'll wear her,
For fear my jewel tane.

She is a winsome wee thing,
She is a handsome wee thing,
She is a bonnie wee thing,
This sweet wee wife o' mine.

The world's a wrack, we share o't,
The warstle and the care o't,
Wi' her I'll blithely bear it,
And think my lot divine.

Robert Burns.—Born 1759, Died 1796.

1589.—JOHN ANDERSON.

John Anderson, my jo, John,
When we were first acquaint,
Your locks were like the raven,
Your bonny brow was brent ;
But now your brow is bald, John,
Your locks are like the snow ;
But blessings on your frosty pow,
John Anderson, my jo.

John Anderson, my jo, John,
We clamb the hill thegither,
And mony a canty day, John,
We've had wi' ane anither ,
Now we maun totter down, John,
But hand in hand we'll go,
And sleep thegither at the foot,
John Anderson, my jo.

Robert Burns.—Born 1759, Died 1796.

1590.—HERE'S A HEALTH TO THEM
THAT'S AWA.

Here's a health to them that's awa,
And here's to them that's awa ,
And wha winna wish guid luck to our cause,
May never guid luck be their fu' !
It's guid to be merry and wise,
It's guid to be honest and true,
It's guid to support Caledonia's cause,
And bide by the buff and the blue
Here's a health to them that's awa,
And here's to them that's awa ;
Here's a health to Charlie, the chief o' the
clan,
Altho' that his band be sma' .
May liberty meet wi' success !
May prudence protect her frae evil !
May tyrants and tyranny tine in the mist,
And wander their way to the devil !

Here's a health to them that's awa,
And here's to them that's awa ;
Here's a health to Tammie, the Norland
laddie,
That lives at the lug o' the law !
Here's freedom to him that wad read,
Here's freedom to him that wad write
There's name ever fear'd that the truth should
be heard
But they wham the truth wad indite.

Here's a health to them that's awa,
And here's to them that's awa :
Here's Maitland and Wycombe, and wha does
na like 'em
We'll build in a hole o' the wa'
Here's timmer that's red at the heart,
Here's fruit that's sound at the core !
May he that wad turn the buff and blue
coat
Be turn'd to the back o' the door.

Here's a health to them that's awa,
And here's to them that's awa ;
Here's Chieftain M'Leod, a chieftain worth
gowd,
Though bred amang mountains o' snaw !
Here's friends on baith sides o' the Forth,
And friends on baith sides o' the Tweed ;
And wha would betray old Albion's rights,
May they never eat of her bread !

Robert Burns.—Born 1759, Died 1796.

1591.—TAM O' SHANTER.

A TALE.

When chapman billies leave the street,
And drouthy neebors neebors meet,
As market-days are wearing late,
An' folk begin to tak the gate ;
While we sit bousing at the nappy,
An' getting fou and unco happy,
We think na on the lang Scots miles,
The mosses, waters, slaps, and styles,
That lie between us and our hame,
Where sits our sulky, sullen dame,
Gathering her brows like gathering storm,
Nursing her wrath to keep it warm
This truth fand honest Tam o' Shanter,
As he, fine Ayr, ae night did canter
(Auld Ayr, wham ne'er a town surpasses,
For honest men and bonnie lasses)
O Tam ! hadst thou but been sae wise
As taen thy run wife Kate's advice !
She tauld thee weel thou was a skellum,
A bleth'ring, blust'ring, drunken biallum,
That frae November till October,
Ae market-day thou was na sober ;
That ilka melder, wi' the miller,
Thou sat as lang as thou had siller ;
That every naig was on'd a shoe on,
The smith and thee gat roaring fou on ;
That at the L—d's house, ev'n on Sunday,
Thou drank wi' Kirton Jean till Monday.
She prophesied that, late or soon,
Thou would be found deep drown'd in Doon ;
Or catch'd wi' warlocks in the mirk,
By Alloway's auld haunted kirk.
Ah, gentle dames ! it gars me greet
To think how monie counsels sweet,
How monie lengthen'd sage advices,
The husband frae the wife despises !
But to our tale Ae market night
Tam had got planted unco right,
Fast by an ingle, bleezing finely,
Wi' reaming swats, that drank divinely ;
And at his elbow souter Johnny,
His ancient, trusty, drouthy crony—
Tam lo'ed him like a vera brither—
They had been fou for weeks thegither.
The night drave on wi' sangs and clatter
And ay the ale was growing better
The landlady and Tam grew gracious,
Wi' favours secret, sweet, and precious

The souter tauld his queerest stories;
The landlord's laugh was ready chorus;
The storm without might rair and rustle,
Tam did na mind the storm a whistle.

Care, mad to see a man sae happy,
E'en drown'd himself amang the nappy;
As bees flees hame wi' lades o' treasure,
The minutes wing'd their way wi' pleasure;
Kings may be blest, but Tam was glorious,
O'er a' the ills o' life victorious.

But pleasures are like poppies spread,
You seize the flower, its bloom is shed;
Or like the snow-fall in the river,
A moment white—then melts for ever;
Or like the borealis race,
That fit ere you can point their place;
Or like the rainbow's lovely form
Evanishing amid the storm.
Nae man can tether time or tide;
The hour approaches Tam maun ride—
That hour o' night's black arch the keystone,
That dreary hour he mounts his beast in;
And sic a night he takes the road in
As ne'er poor sinner was abroad in.

The wind blew as 'twad blaw its last;
The rattling showers rose on the blast;
The speedy gleams the darkness swallow'd;
Loud, deep, and lang, the thunder bellow'd;
That night a child might understand
The Deil had business on his hand.

Woel mounted on his grey mare, Meg
(A better never lifted leg),
Tam skelpit on thro' dub and mire,
Despising wind, and rain, and fire—
Whyles holding fast his guid blue bonnet,
Whyles crooning o'er some auld Scots sonnet,
Whyles glow'ring round wi' prudent cares,
Lest bogies catch him unawares;
Kirk-Alloway was drawing nigh,
Where ghaists and houlets nightly cry.

By this time he was cross the ford,
Where in the snaw the chapman smoor'd;
And past the burks and meikle stane,
Where drunken Charlie brak's neck bane,
And thro' the whins, and by the cairn,
Where hunters fand the murder'd bairn;
And near the thorn, aboon the well,
Where Mungo's mither hang'd hersel.
Before him Doon pours all his floods;
The doubling storm roars thro' the woods;
The lightnings flash from pole to pole;
Near and more near the thunders roll;
When glimmering thro' the groaning trees,
Kirk-Alloway seem'd in a breeze;
Thro' ilka bore the beams were glancing,
And loud resounded mirth and dancing.

Inspiring bold John Barleycorn!
What dangers thou canst make us scorn!
Wi' tippenny we fear nae evil;
Wi' usquebae we'll face the Devil!—
The swats sae ream'd in Tamme's noddle,
Fair play, he cared na Deils a bodle.
But Maggie stood right sair astonish'd,
Till, by the heel and hand admonish'd,
She ventured forward on the light;
And, wow! Tam saw an uncouth sight—

Warlocks and witches in a dance;
Nae cotillion brant new frae France,
But hornpipes, jigs, strathspeys, and reels,
Put life and mettle in their heels.
A winnock-bunker in the east,
There sat auld Nick, in shape o' beast—
A towzie tyke, black, grim, and large—
To gie them music was his charge;
He screw'd the pipes and gart them skirl,
Till roof an' rafters a' did dirl.
Coffins stood round like open presses,
That shaw'd the dead in their last dresses;
And by some devilish cantrips sleight,
Each in its cauld hand held a light—
By which heroic Tam was able
To note upon the haly table,
A murderer's bane in gibbet arms;
Twa span-lang, wee, unchristen'd bairns;
A thief, new cutt'd fra a rape,
Wi' his last gasp his gab did gape;
Five tomahawks, wi' bluid red rusted;
Five scymitars, wi' murder crusted;
A garter which a babe had strangled,
A knife a father's throat had mangled,
Whom his ain son o' life bereft—
The grey hairs yet stick to the heft,
Three lawyers' tongues turn'd inside out,
Wi' lies soom'd like a boggar's clout;
And priests' hearts, rotten, black as muck,
Lay stinking, vile, in every nook:
Wi' mair o' horrible and awfu',
Which ev'n to name wad be unlawfu'.

As Tamme glowr'd, amazed, and curious,
The mirth and fun grew fast and furious;
The piper loud and louder blew;
The dancers quick and quicker flew;
They reel'd, they set, they cross'd, they clockit,
Till ilka carlin swat and reekit,
And coost her duddies to the wark,
And linket at it in her sark.

Now Tam, O Tam! had they been queens
A' plump and strapping in their teens;
Their sarks, instead o' crumshie flannan,
Been snaw-white seventeen-hunder linen;
Thir breeks o' mine, my only pair,
That ance were plush, o' guid blue hair,
I wad hae gi'en them a' my hurdies,
For ae blink o' the bonnie burdies!

But wither'd belchams, auld and droll,
Bagwoodie hags wad spoon a foal,
Lowping an' flinging on a crummock—
I wonder did na turn thy stomach.

But Tam kenn'd what was what fu' brawlie.
There was ae winsome wench and wallo,
That night mistel'd in the core
(Lang after kenn'd on Carrick shore!
For monie a beast to dead she shot,
And perish'd monie a bonnie boat,
And shook baith meikle corn and bear
And kept the country-side in fear),
Her cutty-sark o' Paisley harn,
That while a lassie she had worn—
In longitude tho' scroily scanty,
It was her best and she was vauntie.
Ah! little kenn'd thy reverend grannie
That sark she coft for her wee Nannie,

Wi' twa pund Scots (twas a' her riches)—
Wae ever graced a dance o' witches !

But here my Muse her wing maun cow'r,
Sic flights are far beyond her pow'r ;
To sing how Nannie lap and flang
(A souple jad she was and strang),
And how Tam stood, like ane bewitch'd,
And thought his very een enrich'd.
Ev'n Satan glowr'd, and fidg'd fu' fain,
And hoteh'd and blew wi' might and main ;
Till first as caper, syne anither—
Tam tint his reason a' thegither,
And roars out, Weel done, Cutty-sark !
And in an instant a' was dark ;
And scarcely had he Maggie called,
When out the hellish legion rallied.

As bees bizz out wi' angry fyke,
When plundering hords assail their byke ;
As open pussie's mortal foes,
When pop ! she starts before their nose ;
As eager runs the market-crowd,
When Catch the thief ! resounds aloud ;
So Maggie runs—the witches follow,
Wi' monie an eldritch skreech and hollow.

Ah, Tam ! ah, Tam ! thou'lt get thy fairin' !
In hell they'll roast thee like a herrin !
In vain thy Kate awaits thy comin'—
Kate soon will be a woofu' woman !
Now, do thy speedy utmost, Meg,
And win the key-stane of the brig ;
There at them thou thy tail may toss—
A running stream they dare na cross
But ere the key-stane she could make,
The fiend a tail she had to shake,
For Nannie, far before the rest,
Hard upon noble Maggie prest,
And flew at Tam wi' furious otter ;
But little wist she Maggie's mettle—
As spring brought aff her master hale,
But left behind her an gray tail :
The earlin' claut her by the rump,
And left poor Maggie scarce a stump.

Now, wha thus tale o' truth shall read,
Ilk man and mother's son take heed ;
Whene'er to drink you are inclined,
Or cutty-sarks run in your mind,
Think, ye may buy the joy o'er dear,
Remember Tam o' Shanter's mare.

Robert Burns.—Born 1759, Died 1796.

1592 —THE COTTER'S SATURDAY NIGHT.

My loved, my honour'd, much-respected friend !
No mercenary bard his homage pays ;
With honest pride I scorn each selfish end,
My dearest need a friend's esteem and praise

To you I sing, in simple Scottish lays,
The lowly train in life's sequester'd scene,
The native feelings strong, the guileless ways—
What Aiken in a cottage would have been ;
Ah ! tho' his worth unknown, far happier
there, I ween

November chill blaws loud wi' angry sigh ;
The short'ning winter day is near a close ;
The mry beasts retreating frae the plough,
The black'ning trains o' crows to their re-
pose

The toil-worn cotter frae his labour goes—
This night his weekly toil is at an end—
Collects his spades, his mattocks, and his
hoes,

Hoping the morn in ease and rest to spend ;
And weary, o'er the moor, his course does
hameward bend.

At length his lonely cot appears in view,
Beneath the shelter of an aged tree,
Th' expectant wee things, toddlin, stacher
thro'

To meet their dad wi' flichterin noise and
glee

His wee bit ingle blunkin' bonnilie,
His clean hearth-stane, his thriftie wife's
smile,

The lispin infant prattling on his knee,
Does a' his weary, carking cares beguile,
An' makes him quite forget his labour and
his toil.

Belyve the elder bairns come drappin' in—
At service out, amang the farmers roun' ;
Some ca' the plough, some herd, some tentie
run

A cannie errand to a neebor town
Their eldest hope, their Jenny, woman grown,
In youthfu' bloom, love sparkling in her
e'e,

Comes hame, perhaps, to shew a brow new
gown,
Or deposit her sair-won penny fee,
To help her parents dear, if they in hard-
ship be.

Wi' joy unfeign'd, brothers and sisters meet,
An' each for other's welfare kindly spiers :
The social hours, swift-wing'd, unnoticed fleet ;
Each tells the uncoss that he sees or hears ;
The parents, partial, eye their hopeful years—
Anticipation forward points the view.
The mother, wi' her needle an' her sheers,
Gars auld claes look amaisht as weel's the
new ;

The father mixes a' wi' admonition due

Their masters' and their mistresses' command
The youngers a' are warn'd to obey,
An' mind their labours wi' an eydent hand,
An' ne'er, tho' out o' sight, to jauk or play ;
An' O ! be sure to fear the Lord alway !
An' mind your duty, duly, morn an' night
Lest in temptation's path ye gang astray,
Implore His counsel and assisting might :
They never sought in vain that sought the
Lord aright !

But hark ! a rap comes gently to the door ;
Jenny, wha kens the meaning o' the same,
Tells how a neebor lad cam o'er the moor
To do some errands, and convoy her hame.

The wily mother sees the conscious flame
Sparkle in Jonny's e'e, and flush her cheek;
Wi' heart-struck, anxious care, inquires his
name,
While Jonny haffins is afraid to speak;
Weel pleased the mother hears it's nae
wild, worthless rake.

Wi' kindly welcome, Jonny brings him hen—
A strappan youth, he takes the mother's
eye;

Blythe Jenny sees the visit's no ill ta'en;
The father cracks of horses, ploughs, and
kye;

The youngster's artless heart o'erflows wi'
joy.

But blate and laithfu', scarce can weel be-
have;

The mother, wi' a woman's wiles, can spy
What makes the youth sae bashfu' and sae
grave—

Weel pleased to think her bairn's respected
like the lave

O happy love! where love like this is found!
O heart-felt raptures! bliss beyond com-
pare!

I've paced much this weary mortal round,
And sage experience bids me thus declare—
If Heaven a draught of heavenly pleasure
spare,

One cordial in this melancholy vale,
'Tis when a youthful, loving, modest pair
In other's arms breathe out the tender tale,
Beneath the milk-white thorn that scents
the evening gale.

Is there, in human form that bears a heart,
A wretch, a villain, lost to love and truth,
That can, with studied, sly, ensnaring art,
Betray sweet Jenny's unsuspecting youth?
Curse on his perjured arts! dissembling
smooth!

Are honour, virtue, conscience, all exiled?
Is there no pity, no relenting ruth,
Points to the parents fondling o'er their
child—

Then paints the ruin'd maid, and their dis-
traction wild?

But now the supper crowns their simple
board—

The halesome parritch, chief o' Scotia's
food;

The soup their only hawkie does afford,
That 'yont the hallan snugly chows her
cud;

The dame brings forth, in complimentary mood,
To grace the lad, her weel-hain'd kobbuck
fell,

An' aft he's press'd, and aft he ca's it good;
The frugal wife, garrulous, will tell
How 'twas a townmond auld, sin' lint was
i' the bell.

The cheerfu' supper done, wi' serious face
They, round the ingle, form a circle wide;

The sire turns o'er, wi' patriarchal grace,
The big Ha'-Bible, ance his father's pride
His bonnet rev'rently is laid aside,
His lyart haffets warmin' thin and bare;
Those strains that once did sweet in Zion
glide

He wales a portion with judicious care;
And "Let us worship God!" he says with
solemn air.

They chant their artless notes in simple guise;
They tune their hearts, by far the noblest
aim,

Perhaps Dundee's wild, warbling measures
rise,

Or plaintive Martyr's, worthy o' the name;
Or noble Elgin boots the heavenward flame—
The sweetest far o' Scotia's holy lays;

Compared with these, Italian trills are tame;
The tickled ears no heart-felt raptures
raise—

Nae unson hae they with our Creator's
praise.

The priest-like father reads the sacred page:
How Abraham was the friend of God on
high;

Or Moses bade eternal warfare wage

With Amalek's ungracious progeny;

Or how the royal bard did groaning lie
Beneath the stroke of Heaven's avenging
ire;

Or Job's pathetic plaint, and wailing cry;

Or rapt Isaiah's wild, seraphic fire;

Or other holy seers that tune the sacred
lyre

Perhaps the Christian volume is the theme:

How guiltless blood for guilty man was
shed;

How He, who bore in Heaven the sacred
name,

Had not on earth whereon to lay His head;

How His first followers and servants sped—
The precepts sage they wrote to many a
land;

How he, who lone in Patmos banished,
Saw in the sun a mighty angel stand,
And heard great Bab'lon's doom pronounced
by Heaven's command.

Then kneeling down to Heaven's eternal King,
The saint, the father, and the husband
prays.

Hope "springs exulting on triumphant wing"
That thus they all shall meet in future days;

There ever bask in uncreated rays,

No more to sigh, or shed the bitter tear—

Together hymning their Creator's praise,
In such society, yet still more dear,
While circling time moves round in an
eternal sphere.

Compared with this, how poor religion's pride,
In all the pomp of method and of art,
When men display to congregations wide
Devotion's every grace except the heart!

The Power, incoined, the pageant will desert,
The pompons strain, the sacerdotal stole;
But haply, in some cottage far apart,
May hear, well pleased, the language of the
soul,
And in His book of life the inmates poor
enrol.

Then homeward all take off their sev'ral way,
The youngling cottagers retire to rest,
The parent-pair their secret homage pay,
And proffer up to Heaven the warm re-
quest

That He who stills the raven's clam'rous nest,
And decks the lily fair in flowery pride,
Would, in the way His wisdom sees the best,
For them and for their little ones provide—
But chiefly in their hearts with grace di-
vine provide.

From scenes like these old Scotia's grandeur
springs,
That makes her loved at home, revered
abroad.

Princes and lords are but the breath of kings—
“An honest man's the noblest work of
God,”

And, certes, in fair virtue's heavenly road,
The cottage leaves the palace far behind
What in a lordling's pomp? a cumbrous load,
Disguising oft the wretch of human kind,
Studied in arts of hell, in wickedness re-
fined!

O Scotia! my dear, my native soil!
For whom my warmest wish to Heaven is
sent!

Long may thy hardy sons of rustic toil
Be blest with health, and peace, and sweet
content!

And, oh! may Heaven their simple lives pre-
vent

From luxury's contagion weak and vile!
Then, how'er crowns and coronets be rent,
A virtuous populace may rise the while,
And stand a wall of fire around their much-
loved isle.

O Thou! who pour'd the patriotic tide
That stream'd through Wallace's undaunted
heart—

Who dared to nobly stem tyrannic pride,
Or nobly die, the second glorious part—
(The patriot's God peculiarly Thou art—
His friend, inspirer, guardian, and reward!)

O never, never Scotia's realm desert,
But still the patriot and the patriot bard
In bright succession raise, her ornament
and guard!

Robert Burns.—Born 1759, Died 1796.

1593.—A VILLAGE SCOLD SURPRISING HER HUSBAND IN AN ALE-HOUSE.

I' the thrang o' stonies tellin,
Shakin hands and jokin queer,
Swith! a chap comes on the hallan—
“Mungo! is our Watty here?”

Maggy's wool-kent tongue and hurry
Darted through him like a knife
Up the door flew—like a fury
In came Watty's scoldin wife.

“Nasty, gude-for-naething being!
O ye snuffly drucken sow!
Bringin wife and weans to run,
Drinkin here wi' sic a crew!”

“Rase! ye drucken boast o' Bethel!
Drink! 's your night and day's desire;
Rase, this precious hour! or faith I'll
Fling your whisky! the fire!”

Watty heard her tongue unhallow'd,
Paid his groat wi' little din,
Loft the house, while Maggy fallow'd,
Flyting a' the road behin'.

Folk frae every door came lampun,
Maggy curst them aye and a',
Clapp'd wi' her hands, and stampin,
Lost her bauchels! the snaw.

Hame, at length, she turn'd the gavel,
Wi' a face as white's a clout,
Ragin like a very devil,
Kiekin stools and chairs about.

“Ye'll sat wi' your limmers round ye—
Hang you, sir, I'll be your death!
Little hands my hands, confound you,
But I cleave you to the teeth!”

Watty, wha, 'midst this oration,
Eyed her whiles, but durst na speak,
Sat, like patient Resignation,
Trembling by the ingle-cheek.

Sad his wee drap brose he sippet
(Maggy's tongue gaod like a bell),
Quietly to his bed he slippet,
Sighin aften to himsel—

“Nane are free frae some vexation,
Ilk aye has his ills to dree;
But through a' the hale creation
Is nae mortal vex'd like me”

A. Wilson.—Born 1766, Died 1818.

1594.—A PEDLAR'S STORY.

I wha stand here, in this bare scowry coat,
Was ance a packman, worth mony a groat;
I've earned packs as big's your meikle table;
I've scarted pats, and sleepit in a stable.
Sax pounds I wadna for my pack anco taen,
And I could bandldy brag 'twas a' mine ain.

Ay! thae were days indeed, that gar'd me
hope,
Aiblins, through time to warsle up a shop;
And as a wife aye in my noddle ran,
I koun'd my Kate wad grapple at me than.
Oh, Kate was past compare! sic cheeks!
sic een!

Sic smiling looks! were never, never seen.
Dear, dear I loed her, and whene'er we met,
Pleaded to have the bridal day but set;
Stapp'd her pouches fu' o' preens and laces,
And thought mysel weel paid wi' twa three
lasses:

Yet still she put it aff frae day to day,
And after kindly in my lug would say,
"Ae half-year langer's no nae unco stop,
We'll marry then, and syne set up a shop."

Oh, sir, but lasses' words are saft and fair,
They soothe our griefs and banish ilka care:
Wha wadna toil to please the lass he loes?
A lover true munda this in all he does.

Finding her mind was thus sae firmly bent,
And that I couldna get her to relent,
There was nought left but quietly to resign,
To heeze my pack for ae lang hard campaign;
And as the Highlands was the place for meet,
I ventured there in spite o' wind and weat

Could now the winter blow, and deep the
snow

For three hale days incessantly did fa';
Far in a muir, amang the whirling drift,
Where nought was seen but mountains and
the lift,

I lost my road and wander'd mony a mile,
Maist dead wi' hunger, cauld, and fright, and
toil.

Thus wandering, east or west, I kenn'd na
where,

My mind o'ercome wi' gloom and black
despair,

Wi' a fell ringe I plunged at ance, forsooth,
Down through a wraeth o' snow up to my
mouth—

Clean owre my head my precious wallet flow,
But whar it gaed, Lord kons—I never know!

What great misfortunes are pour'd down
on some!

I thought my fearfu' hinder-end was come!

Wi' grief and sorrow was my sail owercastr,
Ilk breath I drew was like to be my last;

For aye the mair I warsled roun' and roun',
I fand mysel aye stuck the deeper down;

Till ance, at length, wi' a prodigious pull,
I drew my puir cauld carcass frae the hole.

Lang, lang I sought and graped for my pack,
Till night and hunger forced me to come back.

For three lang hours I wander'd up and down,
Till chance at last convey'd me to a town;

There, wi' a trembling hand, I wrote my Kate
A sad account o' a' my luckless fate,

But bade her aye be kind, and no despair,
Since life was left, I soon would gather mair,

Wi' whilk I hoped, within a towmont's date,
To be at hame, and share it a' wi' Kate.

Fool that I was! how little did I think
That love would soon be lost for faunt o' clink!

The loss o' fair-won wealth, though hard to
bear,

Afore this—ne'er had power to force a tear.
I trusted time would bring things round again.
And Kate, dear Kate! would then be a' mine
ain.

Consoled my mind in hopes o' better luck—
But, oh! what sad reverse! how thunder-
struck!

When ae black day brought word frae Rah
my brither,

That—Kate was oried and married on anither!
Though a' my friends, and ilka comrade
sweet,

At ance had drapp'd could dwell at my foot;
Or though I'd heard the last day's dreadful
ca',

Nae deeper horror owre my heart could fa':
I curs'd mysel, I curs'd my luckless fate,
And grat—and sabbing cried, Oh Kate! oh
Kate!

Frae that day forth I never mair did weel,
But drank, and ran headforemost to the deil!
My siller vanish'd, far frae hame I pin'd,
But Kate for ever ran across my mind;
In her were a' my hopes—these hopes were
vain,

And now I'll never see her like again.

A. Wilson.—Born 1766, Died 1813.

1595.—THE ALE-HOUSE.

In a howm whose bonny burnie
Whumpering row'd its crystal flood,
Near the road where travellers turn aye,
Neat and bield a out-house stood:

White the wa's wi' roof now theekit,
Window broads just painted red,
Lown 'mang trees and braes it reakit
Hafins seen and hafins hid.

Up the gavel-end thiek spreading
Crap the claspung ivy green,
Back owre firs the high cruiers cleadin,
Raised a' round a comey screen.

Down below a flowery meadow
Join'd the burnie's rambling line;
Here it was that Howe the widow
The same day set up her sign.

Brattling down the brae, and near its
Bottom, Will first marvelling soon
"Porter, Ale, and British Spirits,"
Painted bright between twa trees.

"Godsake, Tam! here's walth for drinking!
Wha can this now-come be?"

"Hout," quo' Tam, "there's drouth in think-
ing—

Let's in, Will, and syne we'll see."

Hector Macneill.—Born 1748. Died 1818

1596.—THE HUSBAND'S RETURN.

Sometimes briskly, sometimes flaggin',
Sometimes helpit, Will gat forth;
On a cart, or in a wagon,
Hurpling aye towards the north.

Tired ae e'enin, stepping hooly,
Pondering on his thraward fate,
In the bonny month o' July,
Wilhe, hoodless, tant his gate.

Soft the southland breeze was blawin',
Sweetly sughed the green aik wood;
Loud the din o' streams fast fa'in',
Strack the ear wi' thundering thud:

Ewes and lambs on braes ran bleating;
Linties chirp'd on ilka tree;
Frae the west the sun, near setting,
Flamed on Roslin's towers sae hie

Roslin's towers and braes sae bonny!
Craags and water, woods and glen!
Roslin's banks unpeer'd by ony,
Save the Muses' Hawthornden!

Ilka sound and charm delighting,
Will (though hardly fit to gang)
Wander'd on through scenes inviting,
Llistening to the mavis' sang.

Faint at length, the day fast closing,
(On a fragrant strawberry steep,
Eak's sweet dream to rest composing,
Wearied nature drapt asleep

"Soldier, rise!—the dew's o' e'enin
Gathering, fa' wi' deadly skaith!—
Wounded soldier! if complaining,
Sleep na here, and catch your death."

* * *

Silent step he on, poor fallow!
Llistening to his guide before,
O'er green knowe and flowery hallow,
Till they reach'd the cot-house door.

Leigh it was, yet sweet and humble;
Deck'd wi' honeysuckle round;
Clear below Eak's waters rumble,
Deep glens murmuring back the sound.

Melville's towers sae white and stately,
Dim by gloaming glint to view;
Through Lasswade's dark woods keek sweetly
Skies sae red and hft sae blue.

Entering now in transport mingle
Mother fond and happy wean,
Smiling round a canty ingle
Bleezing on a clean hearthstane.

"Soldier, welcome! come be cheerie—
Here ye'se rest and tak' your bed—
Faint, wae's me! ye seem, and weary,
Pale's your cheek sae lately red!"

"Changed I am," sigh'd Wilhe till her;
"Changed, nae doubt, as changed can be;
Yet, alas! does Jeanie Miller
Nought o' Wilhe Garlace see?"

Hae ye mark'd the dew o' morning
Glittering in the sunny ray,
Quickly fa', when, without warning,
Rough blasts came and shook the spray?

Hae ye seen the bird fast fiesing,
Drap when pierced by death mair fleet?
Then see Jean wi' colour deeing,
Senseless drap at Willie's feet.

After three lang years' affliction
(A' their wae's now hush'd to rest),
Jean ance mair, in fond affection,
Clasps her Willie to her breast.

Hector Macneill.—Born 1746, Died 1818.

1597.—MARY OF CASTLE-CARY.

Saw ye my wee thing, saw ye my ain thing,
Saw ye my true love down on yon lea—
Cross'd she the meadow yestreen at the
gloaming,
Sought she the burnie where flowers the
haw-tree;
Her hair it is lint-white, her skin it is milk-
white,
Dark is the blue of her soft rolling e'e;
Red, red are her ripe lips, and sweeter than roses.
Where could my wee thing wander frae me?

I saw nae your wee thing, I saw nae your ain
thing,
Nor saw I your true love down by yon lea;
But I met my bonnie thing late in the
gloaming,
Down by the burnie where flowers the haw-
tree:

Her hair it was lint-white, her skin it was
milk-white,
Dark was the blue of her soft rolling e'e;
Red were her ripe lips and sweeter than
roses—
Sweet were the kisses that she gave to me.

It was nae my wee thing, it was nae my ain
thing,
It was nae my true love ye met by the tree:
Proud is her leal heart, and modest her nature,
She never loved ony till ance she loed me.
Her name it is Mary, she's frae Castle-Cary,
Aft has she sat when a bairn on my knee:
Fair as your face is, wert fifty times fairer,
Young bragger, she ne'er wad gie kisses to
thee.

It was then your Mary; she's frae Castle-Cary,
It was then your true love I met by the tree;
Proud as her heart is, and modest her nature,
Sweet were the kisses that she gave to me.
Sair gloom'd his dark brow, blood-red his cheek
grew,
Wild flash'd the fire frae his red rolling e'e.
Ye'se rue sair this morning your boasts and
your scorning,
Defend ye, fause traitor, fu' loudly ye ha.

Away wi' beguiling, cried the youth, smiling—
Off went the bonnet, the lunt-white locks floe,
The belted plaid fa'ing, her white bosom
shawing,

Fair stood the loved maid wi' the dark
rolling o'e.

Is it my wee thing, is it my ain thing,
Is it my true love here that I see?

O Jamie, forgie me, your heart's constant to me,
I'll never mair wander, dear laddie, frae thee.

Hector Macneill.—Born 1746, Died 1818.

1598.—THE BRAES O' BALQUHITHER.

Let us go, lassie, go,
To the braes o' Balquhither,
Where the blae-bornies grow
'Mang the bonnie Highland heather;
Where the deer and the roe,
Lighly bounding together,
Sport the lang summer day
On the braes o' Balquhither.

I will twine thee a bower
By the clear siller fountain,
And I'll cover it o'er
Wi' the flowers of the mountain;
I will range through the wilds,
And the deep glens sae drearie,
And return wi' the spoils
To the bower o' my dearie.

When the rude wintry win'
Idly raves round our dwelling,
And the roar of the hurst
On the night breeze is swelling,
So merrily we'll sing,
As the storm rattles o'er us,
Till the dear shieling ring
Wi' the light liltin' chorus

Now the summer's in prime
Wi' the flowers richly blooming,
And the wild mountain thyme
A' the moorlands perfuming.
To our dear native scenes
Let us journey together,
Where glad innocence reigns
'Mang the braes o' Balquhither.

Robert Tannahill.—Born 1774, Died 1810.

1599.—THE BRAES O' GLENIFFER.

Keen blows the win' o'er the braes o' Gleniffer,
The auld castle turrets are cover'd with snaw;
How changed frae the time when I met wi'
my lover

Amang the broom bushes by Stanley green
shaw!

The wild flowers o' summer were spread a' sae
bonnie,

The mavis sang sweet frae the green birken
tree;

But far to the camp they hae march'd my
dear Johnnie,
And now it is winter wi' nature and me.

Then ilk thing around us was blithesome and
cheerie

Then ilk thing around us was bonnie and
braw;

Now naething is heard but the wind whistling
drearie,

And naething is seen but the wide-spreading
snaw.

The trees are a' bare, and the birds mute and
dowie;

They shuko the cauld drift frae their wings
as they floe;

And chirp out their plaints, seeming wae for
my Johnnie;

'Tis winter wi' them, and 'tis winter wi' me.

Yon cauld sleety cloud skiffs along the bleak
mountain,

And shakes the dark firs on the steep rocky
brae,

While down the deep glen hawls the snaw-
flooded fountain,

That murmur'd sae sweet to my laddie and me.
It's no its loud roar on the wintry wind
swollin',

It's no the cauld blast brings the tear i' my
e'e;

For oh! gin I saw but my bonnie Scot's callan,
The dark days o' winter were summer to me.

Robert Tannahill.—Born 1774, Died 1810.

1600.—THE FLOWER O' DUMBLANE

The sun has gane down o'er the lofty Ben-
lomond,

And left the red clouds to provide o'er the
scene,

While lanely I stray in the calm summer
gloomin',

To muse on sweet Jessie, the flower o'
Dumblane.

How sweet is the brier, wi' its soft fauldin'
blossom!

And sweet is the birk, wi' its mantle o' green;
Yet sweeter and fairer, and dear to this bowen,

Is lovely young Jessie, the flower o' Dum-
blane.

She's modest as ony, and blithe as she's
bonnie;

For guileless simplicity marks her its ain;

And far be the villain, divested of feeling,
Wha'd blight in its bloom the sweet flower
o' Dumblane.

Sing on, thou sweet mavis, thy hymn to the
o'ening;

Thou'rt dear to the echoes of Calderwood
glen;

Sae dear to this bosom, sae artless and winning,
Is charming young Jessie, the flower o'
Dumblane.

How lost were my days till I met wi' my
 Jossie!
 The sports o' the city seem'd foolish and
 vain;
 I ne'er saw a nymph I would ca' my dear
 lassie,
 Till charm'd wi' sweet Jossie, the flower o'
 Dumblane.
 Though mine were the station o' loftiest
 grandeur,
 Amidst its profusion I'd languish in pain,
 And reckon as naething the height o' its
 splendour,
 If wanting sweet Jossie, the flower o' Dum-
 blane

Robert Tannahill.—Born 1774, Died 1810.

1601.—THE MIDGES DANCE ABOON THE BURN.

The midges dance aboon the burn;
 The dews begin to fa';
 The pairtricks down the rushy holm
 Set up their e'enin' ca'.
 Now loud and clear the blackbird's sang
 Rings through the briery shaw,
 While flitting gay the swallows play
 Around the castle wa'.

Beneath the golden gloamin' sky
 The mavis mends her lay,
 The redbreast pours his sweetest strains,
 To charm the lung'ring day;
 While weary yuldrins seem to wail
 Their little nestlings torn,
 The merry wren, frae den to den,
 Gae jinking through the thorn.

The roses fauld their silken leaves,
 The foxglove shuts its bell;
 The honeysuckle and the birk
 Spread fragrance through the dell.
 Let others crowd the giddy court
 Of mirth and revelry,
 The simple joys that Nature yields
 Are dearer far to me.

Robert Tannahill.—Born 1774, Died 1810.

1602.—GLOOMY WINTER'S NOW AWA.

Gloomy winter's now awa,
 Saft the westlin breezes blaw.
 'Mang the birks o' Stanley-shaw
 The mavis sings fu' cheerie O.
 Sweet the crow-flower's early bell
 Decks Gleniffer's dewy dall,
 Blooming like thy bonnie sel',
 My young, my artless dearie O.
 Come, my lassie, let us stray,
 O'er Glenkilloch's sunny brae,
 Blithely spend the gowden day
 'Midst joys that never wearie O.

Towering o'er the Newton woods,
 Lavrocks fan the snaw-white clouds;
 Siller saughs, wi' downie buds,
 Adorn the banks sae bierie O.
 Round the sylvan fairy nooks,
 Feathery brekans fringe the rocks,
 Neath the brae the burnie jouks,
 And ilka thing is cheerie O.
 Trees may bud, and birds may sing,
 Flowers may bloom, and verdure spring,
 Joy to me they canna bring,
 Unless wi' thee, my dearie O.

Robert Tannahill.—Born 1774, Died 1810.

1603.—MY ONLY JO AND DEARIE O.

Thy cheek is o' the rose's hue,
 My only jo and dearie O,
 Thy neck is like the sillor-dow
 Upon the banks sae briery O,
 Thy teeth are o' the ivory,
 O sweet's the twinkle o' thine ee!
 Nae joy, nae pleasure, blinks on me,
 My only jo and dearie O.

The birdie sings upon the thorn
 Its sang o' joy, fu' cheerie O,
 Rejoicing in the summer morn,
 Nae care to mak it eerie O;
 But little kens the sangster sweet
 Aught o' the cares I hae to meet,
 That gar my restless bosom beat,
 My only jo and dearie O.

Whan we were bairnies on yon brae,
 And youth was blinking bonnie O,
 Aft we wad daff the loe-lang day,
 Our joys in' sweet and mony O;
 Aft I wad chase thee o'er the lee,
 And round about the thorny tree,
 Or pu' the wild flowers a' for thee,
 My only jo and dearie O.

I hae a wish I canna tane,
 'Mang a' the cares that grieve me O;
 I wish thou wert for ever mine,
 And never mar to leave me O.
 Then I wad dant thee night and day,
 Nor ither warldly care wad hae,
 Till life's warm stream forgot to play,
 My only jo and dearie O.

Richard Gall.—Born 1776, Died 1801.

1604.—FAREWELL TO AYRSHIRE.

Scenes of wo and scenes of pleasure,
 Scenes that former thoughts renew;
 Scenes of wo and scenes of pleasure,
 Now a sad and last adieu!
 Bonny Doon, sae sweet at gloaming,
 Fare thee weel before I gang—
 Bonny Doon, where, early morning,
 First I weaved the rustic sang!

Bowers, adieu! where love decoying,
First enthrall'd this heart o' mine;
There the softest sweets enjoying,
Sweets that memory ne'er shall time!
Friends so dear my bosom ever,
Ye hae render'd moments dear;
But, alas! when forced to sever,
Then the stroke, oh! how severe!

Friends, that parting tear reserve it,
Though 'tis doubly dear to me;
Could I think I did deserve it,
How much happier would I be!
Scenes of wo and scenes of pleasure,
Scenes that former thoughts renew;
Scenes of wo and scenes of pleasure,
Now a sad and last adieu!

Richard Gall.—Born 1776, Died 1801.

1605.—LOGAN BRAES.

By Logan streams that rin sae deep,
Fu' aft wi' glee I've herded sheep;
Herded sheep and gather'd slaes,
Wi' my dear lad on Logan braes.
But wae's my heart, thae days are gane,
And I wi' grief may herd alane,
While my dear lad maun face his faes,
Far, far frae me and Logan braes.

Nae maar at Logan kirk will he
Atween the preachings meet wi' me;
Meet wi' me, or when it's mirk,
Convoy me hame frae Logan kirk.
I weel may sing thae days are gane:
Fae kirk and fair I come alane,
While my dear lad maun face his faes,
Far, far frae me and Logan braes.

At e'en, when hope amais is gane,
I dauner out and sit alane;
Sit alane beneath the tree
Where aft he kept his tryst wi' me.
Oh! could I see thae days again,
My lover skaithless, and my ain!
Beloved by friends, revered by faes,
We'd hve in bliss on Logan braes!

John Mayne.—Born 1761, Died 1836.

1606.—HELEN OF KIRKCONNEL.

I wish I were where Helen lies,
For, night and day, on me she cries;
And, like an angel, to the skies
Still seems to beckon me!
For me she lived, for me she sigh'd,
For me she wish'd to be a bride;
For me in life's sweet morn she died
On fair Kirkconnel-lee!

Where Kirtle-waters gently wind,
As Helen on my arm reclined,
A rival with a ruthless mind,
Took deadly aim at me:

My love, to disappoint the foe,
Rush'd in between me and the blow;
And now her corse is lying low
On fair Kirkconnel-lee!

Though Heaven forbids my wrath to swell,
I curse the hand by which she fell—
The fiend who made my heaven a hell
And tore my love from me!
For if, where all the graces shine—
Oh! if on earth there's aught divine,
My Helen! all these charms were thine—
They center'd all in thee!

Ah! what avails it that, amain,
I clove the assassin's head in twain?
No peace of mind, my Helen slain,
No resting-place for me:
I see her spirit in the air—
I hear the shriek of wild despair,
When Murder laid her bosom bare,
On fair Kirkconnel-lee!

Oh! when I'm sleeping in my grave,
And o'er my head the rank weeds wave,
May He who life and spirit gave
Unite my love and me!
Then from this world of doubts and sighs,
My soul on wings of peace shall rise;
And, joining Helen in the skies,
Forget Kirkconnel-lee!

John Mayne.—Born 1761, Died 1836.

1607.—TO THE RIVER NITH.

Hail, gentle stream! for ever dear
Thy rudest murmurs to mine ear!
Torn from thy banks, though far I rove,
The slave of poverty and love,
Ne'er shall thy hard, where'er he be,
Without a sigh remember thee!
For there my infant years begun,
And there my happiest minutes ran,
And there to love and friendship true,
The blossoms of affection grew.

Blithe on thy banks, thou sweetest stream
That ever nursed a poet's dream!
Oft have I in forbidden time
(If youth could sanctify a crime),
With hazel rod and fraudulent fly,
Ensnared thy unsuspecting fry;
In pairs have dragg'd them from their den,
Till, chased by lurking fishermen,
Away I've flown as fleet as wind,
My lagging followers far behind,
And when the vain pursuit was o'er,
Return'd successful as before.

John Mayne.—Born 1761, Died 1836.

1608.—MUSTERING OF THE TRADES TO SHOOT FOR THE SILVER GUN.

The lift was clear, the morn serene,
The sun just glinting ower the scene,

When James M'Noo began again
To beat to arms,
Rousing the heart o' man and wean
Wi' war's alarms.

Fran far and near the country lads
(Their joes ahint them on their yads)
Flock'd in to see the show in squads,
And, what was dafter,
Their pawky muthers and their dads
Cam trotting after!

And mony a bean and belle were there,
Doited wi' dozing on a chair;
For lest they'd, sleeping, spoil their hair,
Or miss the sight,
The gowks, like bairns before a fair,
Sat up a' night!

Wi' hats as black as ony raven,
Flash as the rose, their boards new shaven,
And a' their Sunday's clooding having
Sae trim and gay,
Forth cam our Trados, some ora saving
To wair that day.

Fair fa' ilk canny, caidgy cowl,
Weel may he bruk his new apparel!
And never droe the bitter snarl
O' scowling wifo!
But, blent in pantry, barn, and barrel,
Be blithe through life!

Hush, sirs! what crowds cam into town,
To see them mustering up and down!
Lasses and lads, sun-burnt and brown—
Women and weans,
Gentle and sople, mingling, crown
The gladsome scenes!

At first, forenent ilk Deacon's hallan,
His ain brigade was made to fall in;
And, while the muster-roll was calling,
And joybells jowing,
Hot-pints, weel spiced, to keep the soul in,
Around were flowing!

Drail'd kipper, cheese, and bread, and ham,
Laid the foundation for a dram
O' whiskey, gin frae Rotterdam,
Or cherry brandy;
Whilk after, a' was fish that cam
To Jock or Sandy.

O! weel ken they wha loe their chapin,
Drink maks the auldost swack and strapping;
Gars Care forget the ills that happen—
The blate look spruce—
And even the thowless cock their tappin,
And craw fu' croose!

The muster owre, the different bands
File aff in parties to the sands;
Where, 'mid loud laughs and clapping hands,
Gley'd Geordy Smith
Reviews them, and their line expands
Along the Nith!

But ne'er, for uniform or air,
Was nae a group review'd elsewhere!
The short, the tall; fat folk, and spare;
Syde coats, and cockit;
Wigs, queues, and clubs, and curly hair;
Round hats, and cockit!

As to their guns—thae fall engines,
Borrow'd or begg'd, ware of a' kinds
For bloody war, or bad designs,
Or shooting cushions—
Lang fowling-pieces, carabines,
And blunderbusses!

Maist feek, though oil'd to mak them glimmer,
Hadna been shot for mony a summer;
And Fame, the story-telling kimmer,
Jocosely hints
That some o' them had bits o' tammer
Instead o' flints!

Some guns, she threeps within her ken,
Were spiked, to let nae priming ben,
And, as in twenty there were ten
Worm-eaten stocks,
Sae, here and there, a roont-and
Held on their locks!

And then, to show what difference stands
Atween the leaders and their bands,
Swords that, unsheathed since Prestonpans
Neglected lay,
Were furbish'd up, to grace the hands
O' chiefs this day!

"Ohon!" says George, and ga'e a grane,
"The age o' chivalry is gane!"
Sync, having owre and owre again
The hale survey'd,
Their route, and a' things aise, made plain,
He snuff'd, and said:

"Now, gentlemen! now, mind the motion,
And dinna, this time, mak a botton:
Shonther your arms! O! ha'd them tosh on,
And not athraw!
Wheel wi' your left hands to the ocean,
And march awa!"

Wi' that, the dmin drums rebound,
Fifes, clarionets, and hautboys sound!
Through crowds and crowds, collected round,
The Corporations
Trudge aff, while Echo's self is drown'd
In acclamations!

John Mayne.—Born 1761, Died 1836.

1809.—JENNY DANG THE WEAVER.

At Willie's wedding on the green,
The lasses, bonny witches!
Were a' dress'd out in aprons clean,
And braw white Sunday matches:
Auld Maggie bade the lads tak' tent,
But Jock would not believe her:

But soon the fool his folly kent,
For Jenny dang the weaver.
And Jenny dang, Jenny dang,
Jenny dang the weaver;
But soon the fool his folly kent,
For Jenny dang the weaver.

At ilka country dance or reel,
Wi' her he would be bobbing;
When she sat down, he sat down,
And to her would be gabbing;
Where'er she gaed, baith butt and ben,
The coof would never leave her;
Aye keekling like a clocking hen,
But Jenny dang the weaver
Jenny dang, &c.

Quo' he, My lass, to speak my mind,
I troth I needna swither,
You've bonny een, and if you're kind,
I'll never seek anither:
He humm'd and haw'd, the lass oied, Peugh,
And bade the coof not deave her;
Syne snapt her fingers, lap and leugh,
And dang the silly weaver.
And Jenny dang, Jenny dang,
Jenny dang the weaver;
Syne snapt her fingers, lap and leugh,
And dang the silly weaver.

Sir A. Boswell.—Born 1775, Died 1822.

1610.—JENNY'S BAWBEE.

I met four chaps yon birks amang,
Wi' hingin' lugs, and facos lang,
I speer'd at neighbour Bauldy Strang.
Wha's thae I see?

Quo' he, ilk cream-faced, pawky chiel,
Thought himsel' cunnin' as the de'il,
And here they cam, awa to steal
Jenny's bawbee

The first, a captain tall his trade,
Wi' skull ill lined, and back well clad,
March'd round the barn, and by the shed,
And pappit on his knee.

Quo' he, "My goddess, nymph, and queen,
Your beauty's dazzled baith my een;"
But de'il a beauty he had seen
But—Jonny's bawbee.

A lawyer neist, wi' bletherin' gab,
Wha speeches wove like ony wab,
In ilk ane's corn aye took a dab,
And a' for a fee.

Accounts he had through a' the town,
And tradesmen's tongues nae mair could
drown;
Haith now he thought to clout his gown
Wi' Jenny's bawbee.

A Norland laird noust trotted up,
Wi' bawson'd naig and siller whup,
Cried, "Thero's my beast, lad, haul the grup,
Or tae't till a tree.

What's gowd to me?—I've walth o' lan';
Bestow on ane o' worth your han', "
He thought to pay what he was awn
Wi' Jonny's bawbee.

A' spruce frae ban'boxes and tubs,
A Thing cam neist (but life has rubs),
Foul wore the roads, and fou' the dub',
Ah! wash me!

A' clatty, squintin' through a glass,
He ginn'd, "I fraith a bonnie lass!"
He thought to win, wi' front o' brass,
Jenny's bawbee.

She bade the laird gang comb his wig,
The sodger not to strut aae big,
The lawyer not to be a prig,
The fool cried, "Tolice,

I kent that I could never fail!"
She princed the dish-clout till his tail,
And cool'd him wi' a water-pail,
And kept her bawbee.

Sir A. Boswell.—Born 1775, Died 1822.

1611.—GOOD NIGHT, AND JOY BE WI' YE A'.

Good night, and joy be wi' ye a';
Your harmless mirth has charm'd my heart;
May life's fell blasts out owre ye blaw!
In sorrow may ye never part!
My spirit lives, but strength is gone;
The mountain-fires now blaze in vain:
Remember, sons, the deeds I've done,
And in your deeds I'll live again!

When on yon muir our gallant clan
Frae boasting foen their banners tore,
Wha show'd himself a better man,
Or fiercer waved the red claymore?
But when in peace—then mark me there—
When through the glen the wanderer came,
I gave him of our lordly fare,
I gave him here a welcome hame.

The auld will speak, the young maun hear;
But cantie, but be good and leal;
Your ain ill aye has heart to hear,
Another's aye has heart to feel.
So, ere I set, I'll see you shine,
I'll see you triumph ere I fa';
My parting breath shall boast you mine—
Good night, and joy be wi' you a'.

Sir A. Boswell.—Born 1775, Died 1822.

1612.—WHEN THE KYE COMES HAME.

Come all ye jolly shepherds
That whistle through the glen,
I'll tell ye of a secret
That courtiers dinna ken;
What is the greatest bliss
That the tongue o' man can name?
'Tis to woo a bonnie lassie
When the kye comes hame.
When the kye comes hame,
When the kye comes hame,
'Tween the gloamin and the mirk,
When the kye comes hame.

'Tis not beneath the coronet,
Nor canopy of state,
'Tis not on couch of velvet,
Nor arbour of the great—
'Tis beneath the spreading birk,
In the glen without the name,
Wi' a bonnie, bonnie lassie,
When the kye comes hame.

There the blackbird bigs his nest
For the mate he lo'es to see,
And on the topmost bough,
O, a happy bird is he!
Then he pours his melting ditty,
And love is a' the theme,
And he'll woo his bonnie lassie
When the kye comes hame.

When the blawart bears a pearl,
And the daisy turns a pea,
And the bonnie linnen gowan
Has fauldit up her ee,
Then the lavrook frae the blue lift,
Drops down, and thinks nae shame
To woo his bonnie lassie
When the kye comes hame.

See yonder pawky shepherd
That lingers on the hill—
His yowes are in the fauld,
And his lambs are lying still;
Yet he downa gang to bed,
For his heart is in a flame
To meet his bonnie lassie
When the kye comes hame.

When the little wee bit heart
Rises high in the breast,
And the little wee bit starn
Rises red in the east,
O there's a joy sae dear,
That the heart can hardly frame,
Wi' a bonnie, bonnie lassie,
When the kye comes hame.

Then since all nature joins
In this love without alloy,
O, wha wad prove a traitor
To nature's dearest joy?
Or wha wad choose a crown,
Wi' its perils and its fame,
And miss his bonnie lassie
When the kye comes hame.

When the kye comes hame,
When the kye comes hame,
'Tween the gloamin and the mirk,
When the kye comes hame.
James Hogg.—Born 1772, Died 1835.

1613.—THE SKYLARK.

Bird of the wilderness,
Blithesome and cumbersome,
Sweet be thy matin o'er moorland and len!
Emblem of happiness,
Blest is thy dwelling-place—
O to abide in the desert with thee!
Wild is thy lay and loud,
Far in the downy cloud,
Love gives it energy, love gave it birth;
Where, on thy dowy wing,
Where art thou journeying?
Thy lay is in heaven, thy love is on earth.

O'er fell and fountain sheen,
O'er moor and mountain green,
O'er the red streamer that heralds the day,
Over the cloudlet dim,
Over the rainbow's rim,
Musical cherub, soar, singing, away!
Then, when the gloaming comes,
Low in the heather blooms,
Sweet will thy welcome and bed of love be!
Emblem of happiness,
Blest is thy dwelling-place—
O to abide in the desert with thee!

James Hogg.—Born 1772, Died 1835.

1614.—THE MOON WAS A-WANING.

The moon was a-waning,
The tempest was over;
Fair was the maiden,
And fond was the lover;
But the snow was so deep
That his heart it grew weary;
And he sunk down to sleep,
In the moorland so dreary.

Soft was the bed
She had made for her lover,
White were the sheets
And embroider'd the cover;
But his sheets are more white,
And his canopy grander;
And sounder he sleeps
Where the hill-foxes wander.

Alas, pretty maiden,
What sorrows attend you!
I see you sit shivering,
With lights at your window;
But long may you wait
Ere your arms shall enclose him,
For still, still he lies,
With a wreath on his bosom!

How painful the task
The sad tidings to tell you !
An orphan you were
Ere this misery befell you ;
And far in yon wild,
Where the dead-tapers hover,
So cold, cold and wan,
Lies the corpse of your lover !
James Hogg.—Born 1772, Died 1835.

1615.—KILMENY.

Bonny Kilmeny gaed up the glen ;
But it wasna to meet Dunceira's men,
Nor the rosy monk of the isle to see,
For Kilmeny was pure as pure could be.
It was only to hear the Yorlin sing,
And pu' the cress-flower round the spring—
The scarlet hypp, and the hund berry,
And the nut that hung frae the hazel-tree ;
For Kilmeny was pure as pure could be
But lang may her minny look o'er the wa',
And lang may she seek i' the green-wood
shaw,
Lang the laird of Dunceira blame,
And lang, lang greet o' Kilmeny come hame.

When many a day had come and fled,
When grief grew calm, and hope was dead,
When mass for Kilmeny's soul had been sung,
When the bedes-man had pray'd, and the dead-
bell rung,
Late, late in a gloamin, when all was still,
When the fringe was red on the westlin hil,
The wood was sere, the moon i' the wane,
The reek o' the cot hung over the plain—
Like a little wee cloud in the world its lane—
When the ingle low'd with an airy lome,
Late, late in the gloamin Kilmeny came hame !

" Kilmeny, Kilmeny, where have you been ?
Lang hae we sought both holt and den—
By linn, by ford, and green-wood tree,
Yet you are haleome and fair to see
Where got you that joup o' the lily sheen ?
That bonny smood of the birk sae green ?
And these roses, the fairest that ever was
seen ?
Kilmeny, Kilmeny, where have you been ? "

Kilmeny look'd up with a lovely grace,
But nae smile was seen on Kilmeny's face
As still was her look, and as still was her o'e,
As the stillness that lay on the emerald lea,
Or the mist that sleeps on a waveless sea.
For Kilmeny had been she knew not where,
And Kilmeny had seen what she could not
declare,
Kilmeny had been where the cock never crew,
Where the rain never fell, and the wind never
blew ;
But it seem'd as the harp of the sky had
rung,
And the airs of heaven play'd round her
tongue,

When she spake of the lovely form she had
seen,
And a land where sin had never been—
A land of love, and a land of light,
Withouten sun, or moon, or night ;
Where the river saw'd a living stream,
And the light a pure celestial beam :
The land of vision it would seem,
A still, an overlasting dream.
In yon green-wood there is a walk,
And in that walk there is a woe,
And in that woe there is a mair,
That neither has flesh, blood, nor bone ;
And down in yon green-wood he walks his
lane.

In that green woe, Kilmeny lay,
Her bosom happ'd wi' the floweret gray ;
But the air was soft, and the silence deep,
And bonny Kilmeny fell sound asleep ;
She kenn'd nae mair, nor open'd her e'e,
Till waked by the hymns of a far countrie.

She 'waken'd on a couch of the silk saerlim,
All stamp'd wi' the bars of the rainbow's rim
And lovely boughs around were rife,
Who erst had travell'd mortal life ;
And aye they smiled, and 'gan to speak :
" What spirit has brought this mortal here ! "

" Lang hae I journey'd the world wide,"
A monk and reverend fere replied ;
" Baith night and day I hae watch'd the fair
Eldent a thousand years and mair.
Yes, I hae watch'd o'er ilk degree,
Wherever blooms feminity ;
But sinless virgin, free of stain,
In mind and body, fand I none.
Never, since the banquet of time,
Found I a virgin in her prime,
Till late this bonny maiden I saw,
As spotless as the morning snow.
Full twenty years she has lived as free
As the spirits that sojourn in this countrie.
I hae brought her away frae the snares of
men,
That sin or death she may never ken."

They clasp'd her waist and her hands sae fair ;
They kiss'd her cheek, and they kenned her
hair ;
And round came many a blooming fere,
Saying, " Bonny Kilmeny, ye're welcome here ;
Women are freed of the litlun moon ;
O, blest be the day Kilmeny was born !
Now shall the land of the spirits see,
Now shall it ken, what a woman may be !
Many a lang year in sorrow and pain,
Many a lang year through the world we've
gane,
Commission'd to watch fair womankind,
For it's they who nurice the immortal mind.
We hae watch'd their steps as the dawning
shone,
And deep in the green-wood walks alone ;
By hly bower and silken bed
The viewless tears have o'er them shed ;

Have soothed their ardent minds to sleep,
Or left the couch of love to weep
We have seen! we have seen! but the time
must come,
And the angels will weep at the day of doom!

"O, would the fairest of mortal kind
Aye keep the holy truths in mind,
That kindred spirits their motions see,
Who watch their ways with anxious e'e,
And grieve for the guilt of humanity!
O, sweet to heaven the maiden's prayer,
And the sigh that heaves a bosom so fair!
And dear to heaven the words of truth
And the praise of virtue frae beauty's mouth!
And dear to the viewless forms of air,
The minds that kythe as the body fair!

"O, bonny Kilmeny! free frae stain,
If ever you seek the world again—
That world of sin, of sorrow and fear—
O, tell of the joys that are waiting here,
And tell of the signs you shall shortly see,
Of the times that are now, and the times that
shall be"—

They lifted Kilmeny, they led her away,
And she walk'd in the light of a sunless day;
The sky was a dome of crystal bright,
The fountain of vision, and fountain of light,
The emerald fields were of dazzling glow,
And the flowers of everlasting blow
Then deep in the stream her body they laid,
That her youth and beauty never might fade;
And they smiled on heaven, when they saw her
lie

In the stream of life that wander'd by.
And she heard a song—she heard it sung,
She knew'd not where, but saw sweetly it rung,
It fell on her ear like a dream of the morn—
"O! blast be the day Kilmeny was born!

Now shall the land of the spirits see,
Now shall it ken, what a woman may be!
The sun that shines on the world so bright,
A borrow'd gleam frae the fountain of light,
And the moon that streaks the sky so dun,
Like a golden bow, or a beamless sun—
Shall wear away, and be seen nae mair,
And the angels shall miss them, travelling the
air.

But lang, lang after bath night and day,
When the sun and the world have died away,
When the sinner has gone to his wesome
doom,

Kilmeny shall smile in eternal bloom!"—

They bore her away, she wist not how,
For she felt not arm nor rest below,
But so swift they wain'd her through the
light,

'Twas like the motion of sound or sight;
They seem'd to split the gales of air,
And yet nor gale nor breeze was there.
Unnumber'd groves below them grow;
They came, they past, and backward flew,
Like floods of blossoms gliding on,
In moment seen, in moment gone.

O, never vales to mortal view
Appear'd like those o'er which they flow
That land to human spirits given,
The lowermost vales of the storied heaven,
From whence they can view the world below,
And heaven's blue gales with sapphires glow—
More glory yet unmet to know.

They bore her far to a mountain green,
To see what mortal never had seen;
And they seated her high on a purple sward,
And bade her heed what she saw and heard,
And note the changes the spirits wrought;
For now she lived in the land of thought.
She look'd, and she saw nor sun nor skies,
But a crystal dome of a thousand dyes,
She look'd, and she saw nae land aught,
But an endless whul of glory and light,
And radiant beings went and came,
Far swifter than wind, or the link'd flame;
She hid her een frae the dazzling view,
She look'd again, and the scene was new.

She saw a sun on a summer sky,
And clouds of amber sailing by,
A lovely land beneath her lay,
And that land had glens and mountains gray;
And that land had valleys and hoary piles,
And marl'd seas, and a thousand isles,
Its fields were speckled, its forests green,
And its lakes were all of the dazzling shoon,
Like magic mirrors, where slumbering lay
The sun and the sky and the cloudlet gray,
Which heaved and trembled, and gently swung,
On every shore they seem'd to be hung;
For there they were seen on their downward
plain

A thousand times and a thousand again,
In winding lake and placid firth—
Little peaceful heavens in the bosom of earth.

Kilmeny sigh'd and seem'd to grieve,
For she found her heart to that land did cleave;
She saw the corn wave on the vale;
She saw the deer run down the dale;
She saw the plaid and the broad claymore,
And the brows that the badge of freedom bore;
And she thought she had seen the land before.

She saw a lady sit on a throne,
The fairest that ever the sun shone on!
A lion look'd her hand of milk,
And she held him in a loush of silk,
And a leifu' maiden stood at her knee,
With a silver wand and melting e'e—
Her sovereign shield, till Love stole in,
And poison'd all the fount within.

Then a gruff, untoward bedes-man came,
And humb'd the lion on his dame;
And the guardian maid wi' the dauntless e'e,
She dropp'd a tear and left her knee;
And she saw till the queen frae the lion fled,
Till the bonniest flower of the world lay dead,
A coffin was set on a distant plain,
And she saw the red blood fall like rain.
Then bonny Kilmeny's heart grew sair,
And she turn'd away, and could look nae mair

Then the gruff, grim carle garr'd amain,
And they trampled him down—but he rose
again;
And he baited the lion to deeds of weir,
Till he lapp'd the blood to the kingdom dear—
And, wooing his head was danger-proof
When crown'd with the rose and clover leaf,
He growl'd at the carle, and chased him away
To feed wi' the deer on the mountain gray.
He growl'd at the carle, and he gock'd at
Heaven;
But his mark was set, and his arlos given.
Kilmory a while her oon withdrew;
She look'd again, and the scene was new.

She saw below her, fair unfurl'd,
One half of all the glowing world,
Where oceans roll'd and rivers ran,
To bound the sams of sinful man.
She saw a people fierce and fell,
Burst frae their bounds like fionds of hell;
There lilies grew, and the eagle flew,
And she herked on her ravening crew,
Till the cities and towers were wrapt in a blaze,
And the thunder it roar'd o'er the lands and
the seas
The widows they wail'd, and the red blood ran,
And she threaten'd an end to the race of man;
She never lened, nor stood in awe,
Till caught by the lion's deadly paw
Oh! then the eagle swink'd for life,
And brainzell'd up a mortal strife,
But flew she north, or flew she south,
She met wi' the growl of the lion's mouth.

With a mooted wing and waefu' maen,
The eagle sought her eiry again;
But lang may she cower in her bloody nes.,
And lang, lang alook her wounded breast,
Before she sey another flight,
To play wi' the norland lion's might

But to sing the sights Kilmory saw,
So far surpassing Nature's law,
The singer's voice wad sink away,
And the string of his harp wad cease to play.
But she saw till the sorrows of man were by,
And all was love and harmony,
Till the stars of heaven fell calmly away,
Like the flakes of snaw on a winter's day.

Then Kilmory begg'd again to see
The friends she had left in her own countrye,
To tell of the place where she had been,
And the glories that lay in the land unseen;
To warn the living maidens fair,
The loved of Heaven, the spirits' care,
That all whose munds unmeled remain
Shall bloom in beauty when Time is gane.

With distant music, soft and deep,
They lull'd Kilmory sound asleep;
And when she awaken'd, she lay her lane,
All happ'd with flowers in the green-wood
wene.
When seven long years had come and fled;
When grief was calm, and hope was dead;

When scarce was remember'd Kilmory's name,
Late, late in a gloamin, Kilmory came hame!
And O, her beauty was fair to see,
But still and standfast was her o'e!
Such beauty hard may never declare,
For there was no pride nor passion there;
And the soft desire of maidens' ean,
In that mild face could never be seen.
Her soymar was the lily flower,
And her cheek the moss-rose in the shower;
And her voice like the distant melodye
That floats along the twilight sea.
But she loved to raiko the lanely glen,
And keep'd afar frae the haunts of men;
Her holy hymns unheard to sing,
To suck the flowers and drink the spring.
But wherever her peaceful form appour'd,
The wild beasts of the hills were cheer'd;
The wolf play'd blithly round the field,
The lordly bison low'd and kneel'd;
The dun deer woo'd with manner bland,
And cower'd aneath her lily hand.
And when at even the woodlands rung,
When hymns of other worlds she sung;
In ecstacy of sweet devotion,
Oh, then the glen was all in motion!
The wild beasts of the forest came,
Broke from their bights and foulds the tame,
And gowd around, charm'd and amazed;
Even the dull cattle croon'd and gazed,
And murmur'd and look'd with anxious pain,
For something the mystry to explain.
The buzzard came with the throats-cook,
The corby left her hauf in the rook;
The blackbird along wi' the eagle flew;
The lund came tripping o'er the dew;
The wolf and the kid their raiko began;
And the tod, and the lamb, and the leveret ran;
The hawk and the horn attour them hung,
And the merl and the mavin forhoon'd their
young;

And all in a peaceful ring were hurld;
It was like an eve in a sinless world!

When a month and day had come and gane,
Kilmory sought the green-wood wane;
There laid her down on the leaven and green,
And Kilmory on earth was never mair seen.
But oh, the words that fell from her mouth
Were words of wonder, and words of truth!
But all the land were in fear and droul,
For they kenn'd na whether she was living; or
dead.

It wasna her hame, and she couldna remain;
She left this world of sorrow and pain,
And return'd to the land of thought again.

James Hogg.—Born 1772, Died 1835.

1616.—TO THE COMET OF 1811.

How lovely is this wilder'd scene,
As twilight from her vaults no blue
Steals soft o'er Yarrow's mountain green,
To sleep embalm'd in midnight dew!

All hail, ye hills, whose towering height,
Like shadows, sweep the yielding sky !
And thou, mysterious guest of night,
Dread traveller of immensity !

Stranger of heaven ! I bid thee hail !
Shred from the pall of glory riven,
That flashest in celestial gale,
Broad pennon of the King of Heaven !

Art thou the flag of woo and death,
From angel's ensign-staff unfurl'd ?
Art thou the standard of his wrath
Waved o'er a sordid sinful world ?

No, from that pure pellucid beam,
That erst o'er plains of Bethlehem shone,
No latent evil we can deem,
Bright herald of the eternal throne !

What'er portends thy front of fire,
Thy streaming locks so lovely pale—
Or peace to man, or judgments dire,
Stranger of heaven, I bid thee hail !

Where hast thou roam'd these thousand
years ?

Why sought those polar paths again,
From wilderness of glowing spheres,
To fling thy vesture o'er the wain ?

And when thou searest the Milky Way,
And vanishest from human view,
A thousand worlds shall hail thy ray
Through wilds of yon empyreal blue !

Oh ! on thy rapid prow to glide !
To sail the boundless skies with thee,
And plough the twinkling stars aside,
Like foun-hells on a tranquil sea !

To brush the embers from the sun,
The icicles from off the pole ;
Then far to other systems run,
Where other moons and planets roll !

Stranger of heaven ! O let thine eye
Smile on a rapt enthusiast's dream,
Eccentric as thy course on high,
And airy as thine ambient beam !

And long, long may thy silver ray
Our northern arch at eve adorn,
Then, wheeling to the east away,
Light the gray portals of the morn !

James Illeggy.—Born 1772, Died 1835.

1617.—HAME, HAME, HAME.

Hame, hame, hame, hame fain wad I be,
O hame, hame, hame, to my ain countrie !
When the flower is i' the bud, and the leaf is
on the tree,
The larks shall sing me hame in my ain
countrie,
Hame, hame, hame, hame fain wad I be,
O hame, hame, hame, to my ain countrie !

The green leaf o' loyalty's begun for to fa',
The bonnie white rose it is withering an' a' ;
But I'll water't wi' the blade of usurping
tyrannie,

An' green it will grow in my ain countrie.
Hame, hame, hame, hame fain wad I be,
O hame, hame, hame, to my ain countrie !

O there's naught frae ruin my country can
save,
But the keys o' kind heaven to open the
grave,

That a' the noble martyrs wha died for
loyaltie,
May rise again and fight for their ain countrie.
Hame, hame, hame, hame fain wad I be,
O hame, hame, hame, to my ain countrie !

The great are now gane, a' wha ventured to
save,

The new grass is springing on the tap o' their
grave ;

But the sun through the mirk blinks blithe in
my o'e,

" I'll shine on ye yet in yere ain countrie."

Hame, hame, hame, hame fain wad I be,
Hame, hame, hame, to my ain countrie !

Allan Cunningham.—Born 1784, Died 1842.

1618.—MY NANIE O.

Red rows the Nith 'tween bank and brae,

Mirk is the night and rannie O,
Though heaven and earth should mix in storm,
I'll gang and see my Nanie O ;

My Nanie O, my Nanie O ;

My kind and winsome Nanie O,
She holds my heart in love's dear bands,
And nane can do't but Nanie O.

In preaching time sae meek she stands,
Sae saintly and sae bonnie O,

I cannot get ae glimpse of grace,
For thieving looks at Nanie O ;

My Nanie O, my Nanie O,

The world's in love with Nanie O ;
That heart is hardly worth the wear
That wadna love my Nanie O.

My breast can scarce contain my heart,
When dancing she moves finely O ;

I guess what heaven is by her eyes,
They sparkle sae divinely O ;

My Nanie O, my Nanie O,

The flower o' Nithsdale's Nanie O ;
Love looks frae 'neath her long brown hair,
And says, I dwell with Nanie O.

Tell not, thou star at gray daylight,
O'er Timwald-top so bonnie O,

My footsteps 'mang the morning dew
When coming frae my Nanie O,

My Nanie O, my Nanie O ;

Nane ken o' me and Nanie O ;

The stars and moon may tell't aboon,
They winna wrang my Nanie O'

Allan Cunningham.—Born 1784, Died 1842.

1619.—THE YOUNG MAXWELL.

"Where gang ye, thou silly auld carle?
And what do ye carry there?"

"I'm gaun to the hill-side, thou sodger gentlo-
man,
To shift my sheep thair lair."

Ae stride or twa took the silly auld carle,
An' a gude lang stride took he.

"I trow thou to be a feck auld carle,
Will ye shaw the way to me?"

And he has gane wi' the silly auld carle,
Adown by the greenwood side,
"Light down and gang, thou sodger gentleman,
For here ye canna ride"

He drew the reins o' his bonnie gray stood,
An' lightly down he sprang
Of the comehest scarlet was his woir coat,
Where the gowden tassels hang.

He has thrown aff his plaid, the silly auld
carle,
An' his bonnet frae 'boon his bree,
An' wha was it but the young Maxwell!
An' his gude brown sword drew he!

"Thou kill'd my father, thou vile Southron
An' ye kill'd my brethren three!
Whilk brake the heart o' my ae sister,
I loved as the light o' my o'e"

Draw out yere sword, thou vile Southron!
Red wat wi' blude o' my kin!
That sword it crapp'd the bonniest flower
E'er lifted its head to the sun!

There's ae sad stroke for my dear old father!
There's twa for my brethren three!
An' there's aye to thy heart for my ae sister,
Wham I loved as the light o' my o'e"

Allan Cunningham.—Born 1784, Died 1842

1620.—FRAGMENT.

Gane wore but the winter-cauld,
And gane were but the snaw,
I could sleep in the wild woods,
Where primroses blaw.

Cauld's the snaw at my head,
And cauld at my feet,
And the finger o' death's at my een,
Closing them to sleep.

Let nane tell my father,
Or my mither sae dear,
I'll meet them bairn in heaven
At the spring o' the year.

Allan Cunningham.—Born 1784, Died 1842.

1621—SHE'S GANE TO DWELL IN
HEAVEN.

She's gane to dwell in heaven, my lassie,
She's gane to dwell in heaven:
Ye're owre pure, quo' the voice o' God,
For dwelling out o' heaven!

O what'll she do in heaven, my lassie?
O what'll she do in heaven?
She'll mix her ain thoughts wi' angel'd sangs,
An' make them mair meet for heaven.

She was beloved by a', my lassie,
She was beloved by a';
But an angel fell in love wi' her,
An' took her frae us a'.

Low there thou lie, my lassie,
Low there thou lie,
A bonnier form ne'er went to the yird,
Nor frae it will arise!

Fu' soon I'll follow thee, my lassie,
Fu' soon I'll follow thee;
Thou left me nought to covet ahin',
But took gudeness wi' wi' thee.

I look'd on thy death-cold face, my lassie,
I look'd on thy death-cold face;
Thou seem'd a hly new cut i' the bud,
An' fading in its place.

I look'd on thy death-shut eye, my lassie,
I look'd on thy death-shut eye;
An' a lovelier light in the brow of heaven
Fell tane shall ne'er destroy.

Thy lips were ruddy and calm, my lassie,
Thy lips were ruddy and calm;
But gane was the holy breath o' heaven
To sing the evening psalm.

There's naught but dust now mine, lassie,
There's naught but dust now mine;
My saul's wi' thee i' the cauld grave,
An' why should I stay behin'!

Allan Cunningham.—Born 1784, Died 1842.

1622.—THE POET'S BRIDAL-DAY SONG.

Oh! my love's like the steadfast sun,
Or streams that deepen as they run;
Nor hoary hairs, nor forty years,
Nor moments between sighs and tears—
Nor nights of thought, nor days of pain,
Nor dreams of glory dream'd in vain—

Nor mirth, nor sweetest song which flows
To sober joys and soften woes,
Can make my heart or fancy flee
(One moment, my sweet wife, from thee.

Even while I muse, I see thee sit
In maiden bloom and matron wit—
Fair, gentle as when first I met,
Ye seem, but of sedater mood,
Yet my heart leaps as fond for thee
As when, beneath Arbigland tree,
We stay'd and woo'd, and thought the moon
Set on the sea an hour too soon;
Or linger'd 'mid the falling dew,
When looks were fond and words were few.

Though I see smiling at thy feet
Five sons and as fair daughter sweet;
And time, and care, and birth-lame woes
Have dimm'd thine eye, and touch'd thy rose,
To thee, and thoughts of thee, belong
All that charms me of tale or song,
When words come down like dews unsought,
With gleams of deep enthusiast thought,
And fancy in her heaven flies free—
They come, my love, they come from the

Oh, when more thought we gave of old
To silver than some give to gold;
'Twas sweet to sit and ponder o'er
What things should deck our humble bower!
'Twas sweet to pull in hope with thee
The golden fruit from Fortune's tree;
And sweeter still to choose and twine
A garland for these locks of thine—
A song-wreath which may grace my Jean,
While rivers flow and woods are green.

At times there come, as come there ought,
Grave moments of sedater thought—
When Fortune frowns, nor lends our night
One gleam of her inconstant light;
And Hope, that decks the peasant's bower,
Shines like the rainbow through the shower,
Oh, then I see, while seated nigh,
A mother's heart shine in thine eye;
And proud resolve and purpose meek
Speak of thee more than words can speak—
I think the wedded wife of mine
The best of all that's not divine.

Allan Cunningham.—Born 1784, Died 1842.

1623.—A WET SHEET AND A FLOWING SEA.

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail,
And bends the gallant mast;
And bends the gallant mast, my boys,
While, like the eagle free,
Away the good ship flies, and leaves
Old England on the lee.

Oh for a soft and gentle wind!
I heard a fair one cry,

But gave to me the snoring breeze,
And white waves heaving high,
And white waves heaving high, my boys,
The good ship tight and free—
The world of waters is our home,
And merry men are we.

There's tempest in yon horn'd moon,
And lightning in yon cloud,
And hark the music, marmors,
The wind is piping loud,
The wind is piping loud, my boys,
The lightning flashing free—
While the hollow oak our palace is,
Our heritage the sea.

Allan Cunningham.—Born 1784, Died 1842.

1624.—THE TOWN CHILD AND COUNTRY CHILD

Child of the Country! free as air
Art thou, and as the sunshine fair;
Born like the lily, where the dew
Lies odorous when the day is new,
Fed 'mid the May-flowers like the bee,
Nursed to sweet music on the knee,
Lull'd in the breast to that sweet tune
Which winds make 'mong the woods of June:
I sing of thee — 'tis sweet to sing
Of such a fair and gladsome thing.

Child of the Town! for thee I sigh,
A gilded roof 's thy golden sky,
A carpet is thy daisied sod,
A narrow street thy boundless wood,
Thy rustling deer 's the clattering tramp
Of watchmen, thy best light 's a lamp,—
Through smoke, and not through trellised
vines
And blooming trees, thy sunbeam shines:
I sing of thee in sadness, where
Else is woe wrought in aught so fair?

Child of the Country! thy small feet
Tread on strawberries red and sweet:
With thee I wander forth to see
The flowers which most delight the bee;
The bush o'er which the throstle sung
In April while she nursed her young;
The dew beneath the sloe-thorn, where
She brod her twins the timorous hare,
The knoll, wrought o'er with wild blue-bells,
Where brown bees build their balmy cells,
The greenwood stream, the shady pool,
Where trouts leap when the day is cool:
The shilfa's nest that seems to be
A portion of the sheltering tree,
And other marvels which my verse
Can find no language to rehearse

Child of the Town! for thee, alas!
Glad Nature spreads nor flowers nor grass,
Birds build no nests, nor in the sun
Glad streams come singing as they run:

A Maypole is thy blossom'd tree,
A beetle is thy murmuring bee;
Thy bird is caged, thy dove is where
The poulterer dwells, beside the hare.
Thy fruit is pluck'd, and by the pound
Hawk'd, clamorous, o'er the city round
No roses, twin-born on the stalk,
Perfume thee in thy evening walk,
No voice of birds,—but to thee comes
The mingled din of cars and drums,
And startling cries, such as are rife
When wine and wassail waken strife.

Child of the Country! on the lawn
I see thee like the bounding fawn,
Blithe as the bird which tries its wing
The first time on the wings of Spring,
Bright as the sun when from the cloud
He comes as cocks are crowing loud;
Now running, shouting, 'mid sunbeams,
Now groping trouts in lucid streams,
Now spinning like a mill-wheel round,
Now hunting Echo's empty sound,
Now climbing up some old tall tree—
For climbing's sake—"Tis sweet to thee
To sit where birds can sit alone,
Or share with thee thy venturous throne

Oh! of the Town and bustling street,
What woes and snares await thy feet!
Thy paths are paved for five long miles,
Thy groves and hills are peaks and tiles;
Thy fragrant air is yon thick smoke,
Which shrouds thee like a mourning cloak;
And thou art cabin'd and confined,
At once from sun, and dew, and wind,
Or set thy tottering feet but on
Thy lengthen'd walks of slippery stone.
The coachman there careering reels,
With goaded steeds and maddening wheels,
And Commerce pours each prowling son
In pelf's pursuit, and halloo "Run!"
While flush'd with wine, and stung at play,
Men rush from darkness into day.
The stream 's too strong for thy small bark;
There nought can sail, save what is stark.
Fly from the town, sweet child! for health
Is happiness, and strength, and wealth.
There is a lesson in each flower,
A story in each stream and bower;
On every herb o'er which you tread
Are written words which, rightly read,
Will lead you, from earth's fragrant sod,
To hope and holiness, and God.

Alan Cunningham.—Born 1784, Died 1842.

1625.—THOU HAST VOW'D BY THY FAITH, MY JEANIE

Thou hast vow'd by thy faith, my Jeanie,
By that pretty white hand o' thine,
And by all the lowing stars in heaven,
That thou wad aye be mine!

And I have sworn by my faith, my Jeanie,
And by that kind heart o' thine,
By all the stars sown thick o'er heaven,
That thou shalt aye be mine!

Then foul fa' the hands wad loose sic hands,
And the heart wad part sic love;
But there's nae hand can loose the hand,
But the finger of Him above.
Tho' the wee, wee cot maun be my bield,
An' my clothing o'er so mean,
I should lay up rich in the faith of love,
Heaven's ainfu' o' my Jean.

Her white arm wad be a pillow to me,
Far softer than the down,
And Love wad winnow o'er us, him kind, kind
wings,
And sweetly we'd sleep, an' snan'.
Come here to me, thou lass whom I love,
Come here and kneel wi' me;
The morn is full of the presence of God,
And I canna pray but thee.

The morn-wind is sweet among the new flowers:
The wee birds sing saft on the tree,
Our gudeman sits in the bonnie sun-shine
And a blithe auld bodie is he.
The Beak maun be ta'en when he comes hame,
Wi' the holy psalmodie;
And I will speak of thee when I pray,
And thou maun speak of me.

Alan Cunningham.—Born 1784, Died 1842.

1626.—GENTLE HUGH HERRIES.

Go seek in the wild glen
Where streamlets are falling!
Go seek on the lone hill
Where curlews are malling!
Go seek when the clear stars
Shine down without number,
For there shall ye find him,
My true love, in slumber.

They sought in the wild glen—
The glen was forsaken;
They sought on the mountain,
'Mang lang lady-bracken;
And sore, sore they hunted,
My true love to find him,
With the strong bands of iron
To fetter and bind him.

Yon green hill I'll give thee,
Where the falcon is flying,
To show me the den where
This bold traitor 's lying;
O make me of Nithsdale's
Fair princedom the heiress—
Is that worth one smile of
My gentle Hugh Herries?

The white bread, the sweet milk,
And ripe fruits I found him,

And safe in my fond arms
I clasp'd and I wound him;
I warn you go not where
My true lover taries,
For sharp smites the sword of
My gentle Hugh Herries.

They rein'd their proud war-steeds—
Away they went swooping,
And behind them dames wail'd, and
Fair maidens went weeping;
But deep in yon wild glen,
'Mang banks of blue-barnes,
I dwell with my loved one,
My gentle Hugh Herries.

Allan Cunningham.—Born 1784, Died 1842.

1627.—THE SUN RISES BRIGHT IN FRANCE.

The sun rises bright in France,
And fair sets he,
But he has taint the blithe blink he had
In my ain countrie.
O gladness comes to many,
But sorrow comes to me,
As I look o'er the wide ocean
To my ain countrie.

O it's nae my ain ruin
That saddens aye my e'e,
But the love I left in Galloway,
Wi' bonnie hairnes thre.
My hamely hearth burnt bonnie,
An' smiled my fair Marie.
I've left my heart behind me
In my ain countrie.

The bud comes back to summer,
And the blossom to the bee;
But I'll win back—O never,
To my ain countrie.
I'm leal to the high Heaven,
Which will be leal to me,
An' there I'll meet ye a' suns
Frae my ain countrie.

Allan Cunningham.—Born 1784, Died 1842.

1628.—FROM ANSTER FAIR.

I wish I had a cottage snug and neat
Upon the top of many-fountain'd Ide,
That I might thence, in holy fervour, greet
The bright-gown'd Morning tripping up her
side:

And when the low Sun's glory-buskin'd feet
Walk on the blue wave of the Aegean tide,
Oh! I would kneel me down, and worship
there
The God who garnish'd out a world so bright
and fair!

The saffron-elbow'd Morning up the slope
Of heaven canaries in her jewell'd shoes,
And throws o'er Kelly-law's sheep-mibbled top
Her golden apron dripping kindly dews;
And never, since she first began to hop
Up heaven's blue causeway, of her beams
profuse,
Shone there a dawn so glorious and so gay,
As shines the merry dawn of Anster market-
day.

Round through the vast circumference of sky
One speck of small cloud cannot eye behold,
Save in the east some fleeces bright of dye,
That strike the hem of heaven with woolly
gold,
Whereon are happy angels wont to lie
Lolling, in amaranthine flowers enroll'd,
That they may spy the precious light of God,
Flung from the blessed East o'er the fair
Earth abroad.

The fair Earth laughs through all her bound-
less range,
Hoaving her green hills high to greet the
beam;
City and village, steeple, cot, and grange,
Gilt as with Nature's purest leaf-gold seem;
The heaths and upland muirs, and fallows,
change
Their barren brown into a ruddy gleam,
And, on ten thousand dew-bent leaves and
sprays,
Twinkle ten thousand suns, and fling their
putty rays

Up from their nests and fields of tender corn
Full mornily the little skylarks sprang,
And on their dew-bodabbled pinions borne,
Mount to the heaven's blue key-stone
flickering;
They turn their plume-soft bosoms to the
morn,
And had the genial light, and cheer'ly sung;
Echo the gladsome hills and valleys round,
As half the bells of Fife ring loud and swell
the sound.

For when the first upsloping ray was flung
On Anster-steeple's swallow-harbouring top,
Its bell and all the bells around were rung
Sonorous, jangling, loud, without a stop;
For, toilingly, each bitter beadle swung,
Even till he smoked with sweat, his greasy
rope,
And almost broke his bell-wheel, ushering in
The morn of Anster Fair with tinkle-tanking
din

And, from our steeple's pinnacle outspread,
The town's long colours flare and flap on
high,
Whose anchor, blazon'd fair in green and red,
Curls, pliant to each breeze that whistles
by;
Whilst on the boltsprit, stern, and topmast
head
Of brig and sloop that in the harbour lie,

Streams the red gaudery of flags in air,
All to salute and grace the morn of Anster
Fair.

William Tennant — Born 1785, Died 1848.

1629.—THE HEROINE OF ANSTER FAIR.

Her form was as the Morning's blithesome
star,
That, capp'd with lustrous coronet of
beams.

Rides up the dawning orient in her car,
New-wash'd, and doubly fulgent from the
streams—

The Chaldee shepherd eyes her light afar,
And on his knees adores her as she gleams;
So shone the stately form of Maggie Lander,
And so the admiring crowds pay homage and
applaud her.

Each little step her trampling palfrey took,
Shaked her majestic person into grace,
And as at times his glossy sides she strook
Endearingly with whip's green silken lace
(The prancer seem'd to court such kind rebuke,
Loitering with wilful tardiness of pace),
By Jove, the very waving of her arm
Had power a brutish lout to unbrutify and
charm!

Her face was as the summer cloud, whereon
The dawning sun delights to rest his rays!
Compared with it, old Sharon's vale, o'er-
grown

With flaunting roses, had resign'd its
praise,
For why? Her face with heaven's own roses
shone,

Mocking the morn, and witching men to
gaze,
And he that gazed with cold unsmitten soul,
That blockhead's heart was ice thrice baked
beneath the Pole.

Her locks, apparent tufts of wiry gold,
Lay on her hly temples, fairly dangling,
And on each hair, so harmless to behold,
A lover's soul hung mercilessly strangling;
The piping silly zephyrs vied to unfold

The tresses in their arms so slim and
tangling,

And thrid in sport these lover-noosing snares,
And play'd at hide-and-seek amid the golden
hairs

Her eye was as an honour'd palace, where
A choir of lightsome Graces frisk and dance;
What object drew her gaze, how mean soe'er,
Got dignity and honour from the glance,
Woe to the man on whom she unaware

Did the dear witchery of her eye dance!
'Twas such a thrilling, killing, keen regard—
May Heaven from such a look preserve each
tender bard!

So on she rode in virgin majesty,
Charming the thin dead air to knee her lip,
And with the light and grandeur of her eye
Shaming the proud sun into dim eclipse;
While round her presence clustering far and
nigh,

On horseback some, with silver spur and
whips,
And some afoot with shoes of dazzling buckle,
Attended knights, and lairds, and clowns with
horny knuckles

William Tennant — Born 1785, Died 1848.

1630.—DESCRIPTION OF THE COMERS TO THE FAIR.

Comes next from Ross-shire and from Suther-
land

The horny-knuckled kilted Highlandman;
From where upon the rocky Cuthness strand
Breaks the long wave that at the Pole
began,

And where Lochline from her prolific sand
Her herrings gives to feed each bordering
clan,

Arrive the brogue-shod men of generous eye,
Flaoid and breechless all, with Man's hairy
thigh.

They come not now to fire the Lowland stacks,
Or foray on the banks of Forth's firth;
Claymore and broadsword, and Lochaber axe,
Are left to rust above the smoky hearth;
Their only arms are bagpipes now and sack;
Their teeth are set most desperately for
mirth;

And at their broad and sturdy backs are hung
Great wallies, cramm'd with cheese and
bannocks and cold tongue.

Nor staid away the Islanders, that lie
To buffet of the Atlantic surge exposed;
From Jura, Arran, Barra, Uist, and Skye,
Piping they come, unshaved, unbreech'd,
unhorsed;

And from that Isle, whose abbey, structured
high,

Within its precincts holds dead kings en-
closed,

Where St. Columba oft is seen to waddle
Gown'd round with flaming fire upon the spire
astraddle.

Next from the far-famed ancient town of Ayr
(Sweet Ayr! with crops of ruddy damoels
blest,

That, shooting up, and waxing fat and fair,
Shine on thy braes, the lilies of the west!);
And from Dumfries, and from Kilmarnock
(where

Are nightcaps made, the cheapest and the
best),

Blithely they ride on ass and mule, with sacks
In lieu of saddles placed upon their asses'
backs.

(‘lose at their heels, bestriding well-trapp’d
nag,
Or humbly riding asses’ backbone bare,
Come (Glasgow’s merchants, each with money-
bag,

To purchase Dutch lintseed at Anster Fair—
Sagacious fellows all, who well may brag
Of virtuous industry and talents rare;
The accomplish’d men o’ the counting-room
confest,
And fit to crack a joke or argue with the
best.

Nor keep their homes the Borderers, that
stay
Where purls the Jed, and Esk, and little
Liddel,

Men that can rarely on the bagpipe play,
And wake the unnumber spirit of the fiddle;
Avow’d freebooters, that have many a day
Stolen sheep and cow, yet never own’d they
did ill;

(Great rogues, for sure that wight is but a
rogue
That blots the eighth command from Moses’
decatalogue.

And some of them in sloop of tarry side,
Come from North-Berwick harbour sailing
out,

Others, abhorrent of the sickening tide,
Have ta’en the road by Stirling bing about,
And eastward now from long Kirkcaldy ride,
Slugging on their slow-gated asses stout,
While dangling at their backs are bagpipes
hung,
And dangling hangs a tale on every rhymor’s
tongue.

William Tennant.—Born 1785, Died 1848.

1631.—JEANIE MORRISON.

I’ve wander’d east, I’ve wander’d west,
Through many a weary way;
But never, never can forget
The love of life’s young day!
The fire that’s blawn on Beltane e’en.
May weal be black gin Yule,
But blacker fa’ awaits the heart
Where first fond love grows cule.

O dear, dear Jeanie Morrison,
The thochts o’ bygone years
Still fling their shadows owre my path,
And blind my een wi’ tears!
They blind my een wi’ sant, sant tears,
And sair and sick I pine,
As memory idly summons up
The blithe blinks o’ langsyne.

’Twas then we luvit ilk ither weel,
’Twas then we twa did part,
Sweet time!—saul time!—twa bairns at
schule,
Twa bairns, and but no heart!

’Twas then we sat on ae laigh bink,
To lear ilk ither lear,
And tones, and looks, and smiles were shed,
Remember’d ever mair

I wonder, Jeanie, aften yet,
When sitting on that bink,
Cheek touchin’ cheek, loof look’d in loof,
What our wee heads could think.
When baith bent down owre ae braid page,
Wi’ ae bink on our knee,
Thy lips were on thy lesson, but
My lesson was in thee.

Oh mind ye how we hung our heads,
How cheeks bent red wi’ shame,
Whene’er the schule-wome, laughin’, said,
We cleek’d thegither hame?
And mind ye o’ the Saturdays
(The schule then skail’t at noon),
When we ran aff to spoil the braes—
The broomy braes o’ June?

My head rins round and round about,
My heart flows like a sea,
As aye by aye the thochts rush back
O’ schule-time and o’ thee
Oh, mornin’ life! oh, mornin’ love!
(Oh, lightsome days and lang,
When hinned hopes around our hearts,
Like summer blossoms, sprang!

Oh mind ye, love, how aft we left
The doavin’ dunsome toun,
To wander by the green burnside,
And hear its water croon?
The simmer leaves hung owre our heads,
The flowers burst round our feet,
And in the gloamin’ o’ the wud
The throssil whusslit sweet.

The throssil whusslit in the wud,
The burn sung to the trees,
And we with Nature’s heart in tune,
Concocted harmonies;
And on the knowe abune the burn,
For hours thegither sat
In the silentness o’ joy, till baith
Wi’ vera gladness grat!

Aye, aye, dear Jeanie Morrison,
Tears trickled down your cheek,
Like dew-heads on a rose, yet nane
Had ony power to speak!
That was a time, a blessed time,
When hearts were fresh and young,
When freely gush’d all feelings forth,
Unsyllabled—unsung!

I marvel, Jeanie Morrison,
Gin I hae been to thee
As closely twined wi’ earliest thochts
As ye hae been to me?
Oh! tell me gin their music fills
Thine ear as it does mine,
Oh! say gin e’er your heart grows grit
Wi’ dreamings o’ langsyne?

I've wander'd east, I've wander'd west,
I've borne a weary lot;
But in my wanderings, far or near,
Ye never were forgot.
Tho' fount that first burst frae this heart,
Still travels on its way;
And channels deeper as it runs,
The love o' life's young day.

O dear, dear Jeanie Morrison,
Since we were sinder'd young,
I've never seen your face, nor heard
The music o' your tongue;
But I could hug all wretchedness,
And happy could I dee,
Did I but ken your heart still dream'd
O' bygone days and me!

Motherwell.—Born 1797, Died 1835.

1632.—SWORD CHANT OF THORSTEIN RAUDI.

'Tis not the gray hawk's flight o'er mountain
and mere,
'Tis not the foot hound's course, tracking the
deer;
'Tis not the light hoof-print of black steed or
gray,
Though sweltering it gallop a long summer's
day,
Which mete forth the lordships I challenge as
mine.

Ha! ha! 'tis the good brand
I clutch in my strong hand,
That can their broad marches and numbers
define

LAND GIVER! I kiss thee.

Dull builders of houses, base tillers of earth,
Gaping, ask me what lordships I own'd at my
birth;
But the pale fools wax mute when I point
with my sword
East, west, north, and south, shouting, "There
am I lord!"

Wold and waste, town and tower, hill, valley,
and stream,

Trembling bow to my sway,

In the fierce battle fray,

When the star that rules fate is this falchion's
red gleam.

MIGHT GIVER! I kiss thee.

I've heard great harps sounding in brave bower
and hall;

I've drunk the sweet music that bright lips
let fall;

I've hunted in greenwood, and heard small
birds sing;

But away with this idle and cold jargon!

The music I love is the shout of the brave,

The yell of the dying,

The scream of the flying,

When this arm wields death's rattle, and
garners the grave.

JOY GIVER! I kiss thee.

Far isles of the ocean thy lightning hath
known,

And wide o'er the mainland thy horrors have
shone.

Great sword of my father, stern joy of his
hand!

Thou hast carved him name deep on the
stranger's red strand,

And won him the glory of undying hon.

Keen cleaver of gay crests,

Sharp piercer of broad breasts,

Grim slayer of heroes, and scourge of the
strong!

FAME GIVER! I kiss thee.

In a love more abiding than that the heart
knows

For maiden more lovely than summer's first
rose,

My heart's knit to thine, and lives but for
thee;

In dreamings of gladness thou'rt dancing with
me,

Brave measures of madonnas, in some battle-
field,

Where armour is ringing,

And noble blood springing,

And cloven, yawning helmet, stout hauberk, and
ashod.

DEATH GIVER! I kiss thee.

The smile of a maiden's eye soon may depart;
And light is the faith of fair woman's heart;

Changeful as light clouds, and wayward as
wind,

Be the passions that govern weak woman's
mind.

But thy metal's as true as its polish is bright:
When all wax in number,

Thy love will not slumber;

But, starlike, burns fiercer the darker the
night.

HONOUR GIVER! I kiss thee.

My kindred have perish'd by war or by wave;
Now, childless and sireless, I long for the
grave.

When the path of our glory is shadow'd in
death,

With me thou wilt slumber below the brown
heath;

Thou wilt rest on my bosom, and with it
decay;

While harps shall be ringing,

And Scalds shall be singing

The deeds we have done in our old fearless
day.

SONG GIVER! I kiss thee.

Motherwell.—Born 1797, Died 1835.

1633.—THEY COME! THE MERRY
SUMMER MONTHS.

They come! the merry summer months of
bounty, song, and flowers;
They come! the glad some months that bring
thick leanness to bowers.
Up, up, my heart! and walk abroad; fling
cark and care aside;
Seek silent hills, or rest thyself where peaceful
waters glide;
(Or, underneath the shadow vast of patriarchal
tree,
Seam through its leaves the cloudless sky in
rapt tranquillity.

The grass is soft, its velvet touch is grateful
to the hand,
And, like the kiss of maiden love, the breeze
is sweet and bland;
The daisy and the buttercup are nodding
courteously;
It stirs their blood with kindest love, to bless
and welcome thee
And mark how with thine own thin locks—
they now are silvery gray—
That blissful breeze is wantoning, and whis-
pering, "Bo gay!"

There is no cloud that sails along the ocean of
yon sky,
But hush its own wing'd mariners to give it
melody
Thou shoot their glittering fans outspread, all
gleaming like red gold;
And hark! with shrill pipe musical, their
merry course they hold
God bless them all, those little ones, who, far
above this earth,
Can make a scoff of its mean joys, and vent
a nobler mirth.

But soft! mine ear upcaught a sound—from
yonder wood it came!
The spirit of the dim green blade did breathe
his own glad name;
Yes, it is he! the hermit bird, that, apart from
all his kind,
Slow spells his beads monotonous to the soft
western wind;
Cuckoo! Cuckoo! he sings again,—his notes
are void of art;
But simplest strains do soonest sound the
deep founts of the heart.

Good Lord! it is a gracious boon for thought-
oazed wight like me,
To smell again those summer flowers beneath
this summer tree!
To suck once more in every breath their little
souls away,
And feed my fancy with fond dreams of
youth's bright summer day,
When, rushing forth like untamed colt, the
reckless, truant boy
Wander'd through greenwoods all day long, a
mighty heart of joy!

I'm sadder now—I have had cause; but O!
I'm proud to think
That each pure joy-fount, loved of yore, I yet
delight to drink,—
Leaf, blossom, blade, hull, valley, stream, the
calm, unclouded sky,
Still mingle music with my dreams, as in the
days gone by.
When summer's loveliness and light fall round
me dark and cold,
I'll bear indeed life's heaviest curse—a heart
that hath wax'd old!

Motherwell.—Born 1797, Died 1836.

1634.—THE WATER! THE WATER!

The Water! the Water!
The joyous brook for me,
That tuneth through the quiet night
Its ever-living glee.
The Water! the Water!
That sleepless, merry heart,
Which gurgles on unstintedly,
And loveth to impart,
To all around it, some small measure
Of its own most perfect pleasure.

The Water! the Water!
The gentle stream for me,
That gushes from the old gray stone
Beside the alder-tree.
The Water! the Water!
That over-bubbling spring
I loved and look'd on while a child,
In deepest wondering,—
And ask'd it whence it came and went,
And when its treasures would be spent

The Water! the Water!
The merry, wanton brook
That bent itself to pleasure me,
Like mine old shepherd crook.
The Water! the Water!
That sang so sweet at noon,
And sweeter still all night, to win
Smiles from the pale, proud moon,
And from the little fairy faces
That gleam in heaven's remotest places.

The Water! the Water!
The dear and blessed thing,
That all day fed the little flowers
On its banks blossoming.
The Water! the Water!
That murmur'd in my ear
Hymns of a saint-like purity,
That angels well might hear,
And whisper in the gates of heaven,
How meek a pilgrim had been shriven.

The Water! the Water!
Where I have shed salt tears,
In loneliness and friendliness,
A thing of tender years.

The Water! the Water!
 Where I have happy been,
 And shower'd upon its bosom flowers
 Cull'd from each meadow green,
 And idly hoped my life would be
 So crown'd by love's idolatry.

The Water! the Water!
 My heart yet burns to think
 How cool thy fountain sparkled forth,
 For parch'd lip to drink.

The Water! the Water!
 Of mine own native glen—
 The gladsome tongue I oft have heard,
 But ne'er shall hear again,
 Though fancy fills my ear for aye
 With sounds that live so far away!

The Water! the Water!
 The mild and glassy wave,
 Upon whose broomy banks I've long'd
 To find my silent grave.
 The Water! the Water!
 O, blest to me thou art!
 Thus sounding in life's solitude
 The music of my heart,
 And filling it, despite of sadness,
 With dreamings of departed gladness.

The Water! the Water!
 The mournful, pensive tone
 That whisper'd to my heart how soon
 This weary life was done.
 The Water! the Water!
 That roll'd so bright and free,
 And bade me mark how beautiful
 Was its soul's purity,
 And how it glanced to heaven its wave,
 As, wandering on, it sought its grave.

Motherwell.—Born 1797, Died 1836.

1635.—THE MIDNIGHT WIND.

Mournfully! O, mournfully
 This midnight wind doth sigh,
 Like some sweet, plaintive melody
 Of ages long gone by!
 It speaks a tale of other years,
 Of hopes that bloom'd to die,
 Of sunny smiles that set in tears,
 And loves that mouldering lie!

Mournfully! O, mournfully
 This midnight wind doth moan!
 It stirs some chord of memory
 In each dull, heavy tone,
 The voices of the much-loved dead
 Seem floating thereupon—
 All, all my fond heart cherish'd
 Ere death had made it lone.

Mournfully! O, mournfully
 This midnight wind doth swell
 With its quaint, pensive minstrelsy—
 Hope's passionate farewell

To the dreamy joys of early years,
 Ere yet grief's canker fell
 On the heart's bloom—ay! well may tears
 Start at that parting knell!

Motherwell.—Born 1797, Died 1836.

1636.—THE CAVALIER'S SON.

A steed! a steed of matchless speed,
 A sword of metal keene!
 All else to noble hearts is dross,
 All else on earth is mean.
 The neighings of the war-horse proude,
 The rowlings of the drum,
 The clangor of the trumpet lowde,
 Be soundes from heaven that come;
 And O! the thundering press of knights,
 Whenas their war cryes swell,
 May tole from heaven an angel bright,
 And rouse a fiend from hell.

Then mounte! then mounte, brave gallants all,
 And don your helmes amaine.
 Deathe's couriers, Fame and Honor, call
 Us to the field againe.
 No shrewish tearis shall fill our eye
 When the sword-hilt's in our hand.
 Heart whole we'll part, and no whit sighs
 For the fayrest of the land;
 Let piping swaine, and craven wight,
 Thus weepe and puling crye;
 Our business is like men to fight,
 And hero-like to die!

Motherwell.—Born 1797, Died 1836.

1637.—THE BLOOM HATH FLED THY CHEEK, MARY.

The bloom hath fled thy cheek, Mary,
 As spring's rath blossoms die;
 And sadness hath o'ershadow'd now
 Thy once bright eye;
 But look! on me the prints of grief
 Still deeper lie.
 Farewell!

Thy lips are pale and mute, Mary;
 Thy step is sad and slow;
 The morn of gladness hath gone by
 Thou erst did know;
 I, too, am chang'd like thee, and weep
 For very woe.
 Farewell

It seems as 'twere but yesterday
 We were the happiest twain,
 When murmur'd sighs and joyous tears,
 Dropping like rain,
 Discour'd my love, and told how loved /
 I was again.
 Farewell!

'Twas not in cold and measured phrase
We gave our passion name;
Scorning such tedious eloquence,
Our hearts' fond flame
And long-imprison'd feelings fast
In deep sighs came.
Farewell!

Would that our love had been the love
That merest worldlings know,
When passion's draught to our doom'd lips
Turns utter woe,
And our poor dream of happiness
Vanishes so!
Farewell!

But in the wreck of all our hopes
There's yet some touch of bliss,
Since fate robs not our wretchedness
Of this last kiss:
Despair, and love, and madness meet
In this, in this.
Farewell!

Motherwell.—Born 1797, Died 1886.

1638.—MY HEID IS LIKE TO REND, WILLIE.

My heid is like to rend, Willie—
My heart is like to break;
I'm wearn' a' my feet, Willie—
I'm dyin' for your sake!
O, lay your cheek to mine, Willie,
Your hand on my briest-bane—
O, say ye'll think on me, Willie,
When I am deid and gane!

It's vain to comfort me, Willie—
Sair grief maun ha'e its will;
But let me rest upon your brest
To sab and greet my fill.
Let me sit on your knee, Willie—
Let me shed by your hair,
And look into the face, Willie,
I never sall see mair!

I'm sittin' on your knee, Willie,
For the last time in my life—
A pur heart-broken thing, Willie,
A mither, yet nae wife.
Ay, press your hand upon my heart,
And press it mair and mair—
Or it will burst the silken twine,
Sae strang is its despair.

O, wae's me for the hour, Willie,
When we thegither met—
O, wae's me for the time, Willie,
That our first tryst was set!
O, wae's me for the loamin' green
Where we were wont to gae—
And wae's me for the destinie
That gart me luvie thee sae!

O, dinna mind my words, Willie—
I downa seek to blame;
But O, it's hard to live, Willie,
And dreë a warld's shame!
Het tears are hailin' ower your cheek,
And hailin' ower your chin.
Why weep ye sae for worthlessness,
For sorrow, and for sin?

I'm weary o' this warld, Willie,
And sick wi' a' I see,
I canna live as I ha'e lived,
Or be as I should be.
But fauld unto your heart, Willie,
The heart that still is thine—
And kiss ance mair the white, white cheek
Ye said was red langsyne.

A stoun' gaes through my head, Willie—
A sair stoun' through my heart;
O, hand me up and let me kiss
Thy brow ere we twa part.
Anither, and anither yet!—
How fast my life-strings break!—
Fareweel! fareweel! through yon kirkyard
Step lightly for my sake!

The lav'rock in the lift, Willie,
That lits far ower our heid,
Will sing the morn as merrlie
Abune the clay-cauld deid;
And this green turf we're sittin' on,
Wi' dew-drops shimmurin' sheen,
Will hap the heart that luvit thee
As warld has seldom seen.

But O, remember me, Willie,
On land where'er ye be—
And O, think on the leal, leal heart,
That ne'er luvit aye but thee!
And O, think on the cauld, cauld mools
That fle my yellow hair—
That kiss the cheek, and kiss the chin,
Ye never sall kiss mair.

Motherwell.—Born 1797, Died 1886.

1639.—THE COVENANTERS' BATTLE- CHANT.

To battle! To battle!
To slaughter and strife!
For a sad, broken covenant
We barter poor life
The great God of Judah
Shall smite with our hand,
And break down the idols
That cumber the land.

Uplift every voice
In prayer, and in song;
Remember the battle
Is not to the strong.
Lo, the Ammonites thicken!
And onward they come,
To the vain noise of trumpet,
Of cymbal, and drum.

They haste to the onslaught,
With hagbut and spear;
They lust for a banquet
That's deathful and dear.
Now horseman and footman
Sweep down the hill-side;
They come, like fierce Pharaohs,
To die in their pride!

See, long plume and pennon
Stream gay in the air!
They are given us for slaughter—
Shall God's people spare?
Nay, nay; lop them off—
Friend, father, and son
All earth is athirst till
The good work be done.

Brace tight every buckler,
And lift high the sword!
For biting must blades be
That fight for the Lord.
Remember, remember,
How saints' blood was shed,
As free as the rain, and
Homes desolate made!

Among them!—among them!
Unburied bones cry:
Avenge us—or, like us,
Faith's true martyrs die!
Hew, hew down the spoilers!
Slay on, and spare none;
Then shout forth in gladness,
Heaven's battle is won!

Motherwell —Born 1797, Died 1836.

1640.—WHEN I BENEATH THE COLD RED EARTH AM SLEEPING.

When I beneath the cold red earth am sleep-
ing,

Life's fever o'er,
Will there for me be any bright eye weeping
That I'm no more?

Will there be any heart still memory keeping
Of heretofore?

When the great winds, through leafless forests
rushing,

Like full hearts break—
When the swoll'n streams, o'er crag and gully
gushing,

Sad music make—
Will there be one, whose heart Despair is
crushing,

Mourn for my sake?

When the bright sun upon that spot is shining
With purest ray,
And the small flowers, their buds and blos-
soms twining,

Burst through that clay—
Will there be one still on that spot repining
Lost hopes all day?

When the Night shadows, with the ample
sweeping

Of her dark pall,
The world and all its manifold creation sleep-
ing—

The great and small—
Will there be one, even at that dread hour,
weeping
For me—for all?

When no star twinkles with its eye of glory
On that low mound,
And wintry storms have with their ruins hewn
Its loneliness crown'd,
Will there be then one, versed in misery's story,
Pacing it round?

It may be so—but this is selfish sorrow
To ask such mood—
A weakness and a wickedness, to borrow
From hearts that bleed
The wallings of to-day, for what to-morrow
Shall never need,

Lay me then gently in my narrow dwelling,
Thou gentle heart!
And, though thy bosom should with grief be
swelling,

Let no tear start;
It were in vain—for Time hath long been
knelling—
Sad one, depart!

Motherwell.—Born 1797, Died 1836.

1641.—SONG OF THE DANISH SEA- KING.

Our bark is on the waters deep, our bright
blades in our hand,
Our birthright is the ocean vast—we scorn the
girdled land;

And the hollow wind is our music brave, and
none can bolder be
Than the hoarse-tongued tempest raving o'er
a proud and swelling sea!

Our bark is dancing on the waves, its tall
masts quivering bend

Before the gale, which hails us now with the
hollo of a friend;
And its prow is sheering merrily the upsur'd
billow's foam,

While our hearts, with throbbing gladness,
cheer old Ocean as our home!

Our eagle-wings of might we stretch before
the gallant wind,

And we leave the tame and sluggish earth a
dim, mean speck behind;

We shoot into the untrack'd deep, as earth-
freed spirits soar,

Like stars of fire through boundless space—
through realms without a shore!

Lords of this wide-spread wilderness of waters,
 we bound free,
 The haughty elements alone dispute our
 sovereignty ;
 No landmark doth our freedom let, for no law
 of man can mete
 The sky which arches o'er our head—the waves
 which kiss our feet !
 The warrior of the land may back the wild
 horse, in his pride ;
 But a fiercer stood we dauntless breast—the
 untamed ocean tide ,
 And a nobler tilt our bark careers, as it quells
 the saucy wave,
 While the Herald storm peals o'er the deep
 the glories of the brave.

Hurrah ! hurrah ! the wind is up—it bloweth
 fresh and free,
 And every cord, instinct with life, pipes loud
 its fearless glee ;
 Big swell the bosom'd sails with joy, and they
 madly kiss the spray,
 As proudly, through the foaming surge, the
 Sea-King bears away !

Motherwell.—Born 1797, Died 1836.

1642—THOUGHTS OF HEAVEN

High thoughts !

They come and go,
 Like the soft breathing of a listening
 maiden,
 While round me flow
 The winds, from woods and fields with
 gladness laden :
 When the corn's rustle on the ear doth come—
 When the eve's beetle sounds its drowsy hum—
 When the stars, dewdrops of the summer sky,
 Watch over all with soft and loving eye—
 While the leaves quiver
 By the lone river,
 And the quiet heart
 From depths doth call
 And garners all—
 Earth grows a shadow
 Forgotten whole,
 And Heaven lives
 In the blessed soul !

High thoughts !

They are with me,
 When, deep within the bosom of the
 forest,
 Thy morning melody
 Abroad into the sky, thou, thro' the
 pourerest.
 When the young sunbeams glance among the
 trees—
 When on the ear comes the soft song of bees—
 When every branch has its own favourite
 bird
 And songs of summer, from each thicket
 heard !—

Where the owl sitteth,
 Where the roe sitteth,
 And holiness
 Seems sleeping there ;
 While Nature's prayer
 Goes up to heaven
 In purity,
 Till all is glory
 And joy to me !

High thoughts !

They are my own
 When I am resting on a mountain's
 bosom,
 And see below me strown
 The huts and homes where humble virtues
 blossom ,
 When I can trace each streamlet through the
 meadow—
 When I can follow every fitful shadow—
 When I can watch the winds among the corn,
 And see the waves along the forest borne ;
 Where blue-bell and heather
 Are blooming together,
 And far doth come
 The Sabbath bell,
 O'er wood and fall ;
 I hear the beating
 Of Nature's heart ;
 Heaven is before me—
 God ! Thou art !

High thoughts !

They visit us
 In moments when the soul is dim and
 darken'd ;
 They come to bless,
 After the vanities to which we hearken'd :
 When weariness hath come upon the spirit—
 (Those hours of darkness which we all
 inherit)—
 Bursts there not through a glint of warm
 sunshine
 A winged thought, which bids us not repine ?
 In joy and gladness,
 In mirth and sadness,
 Come signs and tokens ;
 Life's angel brings
 Upon its wings
 Those bright commandings
 The soul doth keep—
 Those thoughts of heaven
 So pure and deep !

Robert Nicoll.—Born 1814, Died 1837

1643.—WE ARE BRETHERN A'.

A happy bit hame this auld world would be,
 If men, when they're here, could make shift to
 agree,
 An' ilk said to his neighbour, in cottage an' ha',
 "Come, gi'e me your hand—we are brethren
 a'."

I ken na why ane wi' anither should fight,
When to 'gree would make a body cosie an'
right,
When man meets wi' man, 'tis the best way
ava,
To say, "Gi'e me your hand—we are brethren
a'."

My coat is a coarse ane, an' yours may be fine,
And I maun drink water, while you may drink
wine;
But we baith ha'e a leal heart, unspotted to
shaw:
See gi'e me your hand—we are brethren a'.

The knave ye would scorn, the unfaithfu'
deride;
Ye would stand like a rock, wi' the truth on
your side;
See would I, an' nought else would I value a
straw,
Then gi'e me your hand—we are brethren a'.

Ye would scorn to do fausely by woman or
man;
I haud by the right aye, as weel as I can;
We are ane in our joys, our affections, an' a';
Come, gi'e me your hand—we are brethren a'.

Your mother has lo'ed you as mithers can lo'e;
An' mine has done for me what mithers can
do;
We are ane high an' laigh, an' we shouldna be
twa:
See gi'e me your hand—we are brethren a'.

We love the same simmer day, sunny and fair;
Hame! oh, how we love it, an' a' that are
there!
Frae the pure air of heaven the same life we
draw—
Come, gi'e me your hand—we are brethren a'.

Frail shakin' auld age will soon come o'er us
baith,
An' creeping alang at his back will be death;
Syne into the same mither-yird we will fa'
Come, gi'e me your hand—we are brethren a'.

Robert Nicoll.—Born 1814, Died 1837.

1644.—WILD FLOWERS.

Beautiful children of the woods and fields!
That bloom by mountain streamlets 'mid
the heather,
Or into clusters, 'neath the hazels,
gather,
Or where by hoary rocks you make your
bields,
And sweetly flourish on through summer
weather:—

I love ye all!

Beautiful flowers! to me ye fresher seem
From the Almighty hand that fashion'd all.
Than those that flourish by a garden-wall,
And I can image you, as in a dream,
Fair, modest maidens, nursed in hamlets
small:—

I love ye all!

Beautiful gems! that on the brow of earth
Are fix'd, as in a queenly diadem;
Though lowly ye, and most without a name,
Young hearts rejoice to see your buds come
forth,
As light erewhile into the world came:—
I love ye all!

Beautiful things ye are, where'er ye grow!
The wild red rose—the speedwell's peeping
eyes—
Our own bluebell—the daisy, that doth
rise
Wherever sunbeams fall or winds do blow;
And thousands more, of blessed forms and
dyes:—

I love ye all!

Beautiful nurslings of the early dew!
Fann'd in your loveliness, by every breeze,
And shaded o'er by green and arching
trees;
I often wish that I were one of you,
Dwelling afar upon the grassy lea:—
I love ye all!

Beautiful watchers! day and night ye wake!
The evening star grown dim and faulc
away,
And morning comes and goes, and then the
day
Within the arms of night its rest doth take;
But ye are watchful whare'er we
stray:—

I love ye all!

Beautiful objects of the wild-bee's love!
The wild-bird joys your opening bloom to
see,
And in your native woods and wilds to be.
All hearts, to Nature true, ye strangely move;
Ye are so passing fair—no passing free:—
I love ye all!

Beautiful children of the glen and dell—
The dingle deep—the moorland stretching
wide,
And of the mossy fountain's sodgy side!
Ye o'er my heart have thrown a lovesome
spell;
And, though the worldling, scorning, may
deride:—

I love ye all!

Robert Nicoll.—Born 1814, Died 1837.

1645.—DEATH.

The dew is on the summer's greenest grass,
Through which the modest daisy blushing
peeps;

The gentle wind that like a ghost doth pass,
A waving shadow on the corn-field keeps;
But I, who love them all, shall never be
Again among the woods, or on the moorland
lea!

The sun shines sweetly—sweeter may it
shine!—

Bless'd is the brightness of a summer day;
It cheers lone hearts; and why should I repine,
Although among green fields I cannot stray!
Woods! I have grown, since last I heard you
wave,
Familiar with death, and neighbour to the
grave!

These words have shaken mighty human
souls—

Like a sepulchre's echo drear they sound—
E'en as the owl's wild whoop at midnight rolls
The ivied remnants of old ruins round.
Yet wherefore tremble? Can the soul decay?
Or that which thinks and feels, in aught e'er
fade away?

Are there not aspirations in each heart
After a better, brighter world than this?
Longings for beings nobler in each part—
'Things more exalted—steep'd in deeper
bliss?

Who gave us these? What are they? Soul,
in thee
The bud is budding now for immortality!

Death comes to take me where I long to be;
One pang, and bright blooms the immortal
flower;

Death comes to lead me from mortality,
To lands which know not one unhappy hour;
I have a hope, a faith—from sorrow here
I'm led by Death away—why should I start
and fear?

If I have loved the forest and the field,
Can I not love them deeper, better there?
If all that Power hath made, to me doth yield
Something of good and beauty—something
fair—

Freed from the grossness of mortality,
May I not love them all, and better all enjoy?

A change from woe to joy—from earth to
heaven

Death gives me this—it leads me calmly
where

The souls that long ago from mine were riven
May meet again! Death answers many a
prayer.

Bright day, shune on! be glad: days brighter
far

Are stretch'd before my eyes than those of
mortals are!

Robert Nicoll.—Born 1814, Died 1837.

1646.—IN THE DAYS O' LANGSYNE.

In the days o' langsyne, when we carles were
young,

An' nae foreign fashions amang us had sprung;
When we made our ain bannocks, and brew'd
our ain yill,
An' were clad frae the sheep that gaed white
on the hill;

O! the thocht o' thae days gars my auld heart
aye fill!

In the days o' langsyne we were happy and free,
Proud lords on the land, and kings on the sea;
To our foes we were fierce, to our friends we
were kind,

An' where battle raged loudest, you ever did
find

The banner of Scotland float high in the wind!

In the days o' langsyne we aye ranted and sang
By the warm ingle side, or the wild braes
amang;

Our lads busk'd braw, and our lasses look'd
fine,

An' the sun on our mountains seem'd ever to
shine;

O! where is the Scotland o' bonnie langsyne?

In the days o' langsyne ilka glen had its tale,
Sweet voices were heard in ilk breath o' the gale;
An' ilka wee burn had a sang o' its ain,
As it trotted along through the valley or plain;
Shall we e'er hear the music o' streamlets
again?

In the days o' langsyne there were feasting
and glee,

Wi' pride in ilk heart, and joy in ilk ee;
And the auld, 'mang the nappy, their eild
seem'd to tyne,

It was your stoup the nicht, and the morn
'twas mine:

O! the days o' langsyne—O! the days o' lang-
syne

Robert Gilfillan.—Born 1814, Died 1887.

1647.—THE EXILE'S SONG.

Oh! why left I my hame?

Why did I cross the deep?

Oh! why left I the land

Where my forefathers sleep?

I sigh for Scotia's shore,

And I gaze across the sea,

But I canna get a blink

O' my ain countree!

The palm-tree waveth high,

And fair the myrtle springs;

And, to the Indian maid,

The bulbul sweetly sings.

But I dinna see the broom

Wi' its tassels on the lea,

Nor hear the liltie's sang

O' my ain countree!

Oh! here no Sabbath bell
Awakes the Sabbath morn,
Nor song of reapers heard
Among the yellow corn.
For the tyrant's voice is here,
And the wail of slavery;
But the sun of freedom shines
In my ain countrie!

There's a hope for every woe,
And a balm for every pain;
But the first joys o' our heart
Come never back again.
There's a track upon the deep
And a path across the sea;
But the weary ne'er return
To their ain countrie!

Robert Giffillan.—Born 1814, Died 1837.

1648.—THE HILLS O' GALLOWA'.

Amang the birks sae blithe and gay,
I met my Julia hameward gaun;
The lutes chantit on the spray,
The lammies loupit on the lawn;
On ilka hown the sward was mawn,
The braes wi' gowans buskit braw,
And gloamin's plaid o' gray was thrown
Out owre the hills o' Gallowa'.

Wi' music wild the woodlands rang,
And fragrance wing'd along the lee,
As down we sat the flowers amang,
Upon the banks o' stately Dee.
My Julia's arms encircled me,
And softly gladd the hours awa',
Till dawa' coost a glimmern' ee
Upon the hills o' Gallowa'.

It isna owson, sheep, and kye,
It isna gowd, it isna gear,
This lifted ee wad hae, quoth I,
The world's drumho gloom to cheer
But gi'e to me my Julia dear,
Ye powers wha row this yirthen ba',
And O! sae blithe through life I'll steer,
Amang the hills o' Gallowa'.

Whan gloamin' dauners up the hill,
And our gudeman ea's hame the yowes,
Wi' her I'll trace the mossy rill
That owre the muir meandering rows;
Or, tint amang the scroggy knowes,
My birkin pipe I'll sweetly blaw,
And sing the streams, the straths, and howes,
The hills and dales o' Gallowa'.

And when auld Scotland's healthy hills,
Her rural nymphs and joyous swains,
Her flowery wilds and wimpling rills,
Awake nae mair my canty strains;
Where friendship dwells and freedom reigns,
Where heather blooms and snipecocks crawl,
O! dig my grave, and hide my bones
Amang the hills o' Gallowa'.

Thomas Cunningham.—Born 18 ? Died 1834.

1649.—LUCY'S FLITTIN'.

'Twas when the wan leaf frae the birch-tree
was fa'in,
And Martinmas dowie had wound up the
year,
That Lucy rowed up her wee kist wi' her a'
in't,
And left her auld maister and neighbours sae
dear.

For Lucy had served i' the plen o' the summer;
She cam there afore the bloom cam on the
pea;
An orphan was she, and they had been gaele
till her,
Sure that was the thing brocht the tear to
her ee.

She gae'd by the stable where Jamie was
stannin';
Rocht sair was his kind heart her flittin'
to see;

"Fare ye weel, Lucy!" quo' Jamie, and ran
in;

The gatherin' tears trickled fast frae her ee.
As down the burn-side she gae'd slow wi' her
flittin',

"Fare ye weel, Lucy!" was ilka bird's
sang;

She heard the crow sayin't, high on the town
sittin',
And Robin was chirpin't the brown leaves
amang.

"Oh! what is't that pits my puir heart in a
flutter?

And what gars the tears come sae fast to
my ee?

If I wassna ottled to be ony better,
Then what gars me wish ony better to be?
I'm just like a lammie that loses its mither;
Nae mither or friend the puir lammie can
see;

I fear I hae tint my puir heart a'thegither,
Nae wonder the tear fa's sae fast frae my ee.

Wi' the rest o' my class I hae rowed up the
ribbon,

The bonnie blue ribbon that Jamie gae me;
Yestreen, when he gae me't, and saw I was
sabbin',

I'll never forget the wee blink o' his ee.
Though now he said naething but "Fare ye
weel, Lucy!"

It made me I neither could speak, hear, nor
see;

He couldna say mair but just, "Fare ye weel,
Lucy!"

Yet that I will mind till the day that I dee.

The lamb likes the gowan wi' dew when it's
droukit;

The hare likes the brake and the braird on
the lee;

But Lucy likes Jamie;—she turn'd and she
lookit,

She thoct the dear place she wad never
mair see.

Ah, weel may young Jamie gang dowie and cheerless!

And weel may he greet on the bank o' the burn!

For bonnie sweet Lucy, sae gentle and peerless,

Lies cauld in her grave, and will never return!

William Laidlaw.—Born 1810.

1650.—THE BROWNIE OF BLEDNOCH.

There cam a strange wight to our town-on',

An' the fient a body did him ken,

He tised na lang, but he glided ben

Wi' a drouy, drouy hum.

His face did glow like the glow o' the west,
When the drumly cloud has it half o'ercaст;
Or the struggling moon when she's sair distressed.

O, sirs! 'twas Aiken-drum.

I trow the bauldest stood aback,
Wi' a gape an' a glower till their lugs did crack,

As the shapeless phantom mum'ling spak—
Hae ye wark for Aiken-drum?

O! had ye seen the bairns' fright,
As they stared at this wild and unyirthly wight;

As they skulkit in 'tween the dark and the light,

And graned out, Aiken-drum!

The black dog growling cower'd his tail,
The lassie swar'd, loot fu' the pail;
Rob's single brak as he men't the flail,
At the sight o' Aiken-drum.

His matted head on his breast did rest,
A lang blue beard wan'er'd down like a vest;
But the glare o' his ee hath nae hard exprost,
Nor the skimos o' Aiken-drum.

Roun' his hairy form there was naething seen
But a phylabeg o' the rashes green,
An' his knotted knees play'd aye knot between—

What a sight was Aiken-drum!

On his wauchie arms three claws did meet,
As they trail'd on the grun' by his toeless foot;

E'en the auld gudeman himsel' did sweat,
To look at Aiken-drum.

But he drew a score, himsel' did sain,
The auld wife trod, but her tongue was gane,
While the young ane closer clas'd her wean,
And turn'd frae Aiken-drum.

But the canny auld wife cam till her breath,
And she doom'd the Bible might ward aff scath,

Be it benshee, bogie, ghast, or wraith—
But it fear'd na Aiken-drum.

"His presence protect us!" quoth the auld gudeman,

"What wad ye, whare won ye, by sea or by lan'?"

I conjure ye—speak—by the bouk in my han'!"

What a grane ga'e Aiken-drum!

"I lived in a lan' whare we saw nae sky,
I dwalt in a spot whare a burn runs na by;
But I've dwall now wi' you if ye like to try—

Hae ye wark for Aiken-drum?

I'll shiel a' your sheep i' the mornin' suno,
I'll berry your crap by the light o' the moon,
An' ba the bairns wi' an unkenn'd tune,
If ye'll keep purr Aiken-drum.

I'll loup the linn when ye canna wade,
I'll kurn the kirn, an' I'll turn the bread;
An' the wildest filly that ever ran red,
I've tame'd," quoth Aiken-drum.

"To wear the tod frae the flock on the fell,
To gather the dew frae the heather bell,
An' to look at my face in your clear crystal well,

Might ga'e pleasure to Aiken-drum.

I've soek nae gude, gear, bond, nor mark;
I use nae heddin', shoon, nor sark;
But a cogfu' o' brose 'tween the light an' dark
Is the wage o' Aiken-drum."

Quoth the wylie auld wife, "The thing speaks weel;

Our workers are scant—we hae routh o' meal;

Git he'll do as he says—he ho man, be ho dail—

Wow! we'll try this Aiken-drum."

But the wanches skirl'd, "He's no be here!
His eldritch look gars us swarf wi' fear;
An' the fient a ane will the house come near,
If they think but o' Aiken-drum."

"Puir clippalabors! ye hae little wit;
Is'tna hallowmas now, an' the crap out yet?"
Sae she silenced them a' wi' a stamp o' her fit—

"Sit yer wa's down, Aiken-drum."

Roun' a' that side what wark was dunc
By the streamer's gleam, or the glance o' the moon;

A word, or a wish, an' the brownie cam suno,
Sae helpfu' was Aiken-drum.

On Blednooh banks, an' on crystal Cree,
For mony a day a toil'd wight wae he;
While the barns play'd harmless roun' his
knee,

Sae social was Aiken-drum.

But a new-made wife, fu' o' frippish froaks,
Fond o' a' things feat for the five first weeks,
Laid a mouldy pair o' hor ain man's broeks
By the brose o' Aiken-drum.

Let the learned decide when they convene,
What spell was hum an' the broeks between;
For frae that day forth he was nae mair
seen,

An' sair-missed was Aiken-drum.

He was heard by a herd gaun by the Thrieve,
Orying, "Lang, lang now may I greet an'
grieve;

For, alas! I hae gotten baith fee an' leave—
O' luckless Aiken-drum!"

Awa, ye wrangling sceptic tribe,
Wi' your pros an' your cons wad ye decide
'Gain the sponable voice o' a hale country
side,

On the facts 'bout Aiken-drum?

Though the "Browne o' Blednooh" lang be
gane,

The mark o' his feet's left on mony a stane;
An' mony a wife an' mony a wean
Tell the feats o' Aiken-drum.

E'en now, light loons that jibe an' sneer
At spiritual guests an' a' sic gear,
At the Glashnooh mill hae swat wi' fear.
An' look'd roun' for Aiken-drum.

An' gudly folks hae gotten a fright,
When the moon was set, an' the stars gied
nae light,
At the roarin' lunn, in the howe o' the night,
Wi' sughis like Aiken-drum

William Nicholson.—Born 1805.

1651.—SONG.

Wi' drums and pipes the clachan rang,
I left my goats to wander wide;
And e'en as fast as I could bang,
I bicker'd down the mountain side.
My hazel rung and haslock plaid
Awa' I flang wi' could disdain,
Resolved I would nae langer bide
To do the auld thing o'er again.

Ye barons bold, whose turrets rise
Aboon the wild woods white wi' snaw,
I trow the laddies ye may prize,
Wha fight your battles far awa'.
Wi' them to stan', wi' them to fa',
Courageously I cross'd the main;
To see, fo' Caledonia,
The auld thing weel done o'er again.

Right far a-fiel' I freely fought,
'Gainst mony an outlandish loon;
An' wi' my good claymore I've brou'
Mony a beardy birkie down:
While I had pith to wield it roun',
In battle I ne'er met wi' ane
Could danton me, for Britain's crown,
To do the same thung o'er again.

Although I'm marching life's la' to daga,
Wi' sorrow crowded roun' my brow;
An' though the knapsack o' auld aye
Hangs heavy on my shoulders now
Yet recollection, ever new,
Discharges a' my toil and pain,
When fancy figures in my view
The pleasant auld thing o'er again.

Joseph Train.—Born 1810.

1652.—THE CAMERONIAN'S DREAM.

In a dream of the night I was wafted away
To the murmland of mist where the martyr
lay;
Where Cameron's sword and his Bible are
seen,
Engraved on the stone where the heather
grows green.

'Twas a dream of those ages of darkness and
blood,
When the minister's home was the mountain
and wood,
When in Wellwood's dark valley the standard
of Zion,
All bloody and torn, 'mong the heather was
lying.

'Twas morning, and summer's young sun from
the east
Lay in loving repose on the green mountain's
breast;
On Wardlaw and Cairntable the clear shining
dew
Ghasten'd there 'mong the heath bells and
mountain flowers blue.

And far up in heaven, near the white sunny
cloud,
The song of the lark was melodious and loud,
And in Glenmuir's wild solitude, lengthen'd
and deep,
Were the whistling of plovers and blenting
of sheep.

And Wellwood's sweet valleys breathed music
and gladness,
The fresh meadow blooms hung in beauty and
redness;
Its daughters were happy to hail the returning,
And drink the delights of July's sweet
morning.

But, oh! there were hearts cherish'd far other
feelings,
Illumed by the light of prophetic revealings,
Who drank from the scenery of beauty but
sorrow,
For they knew that their blood would bedew
it to-morrow.

'Twas the few faithful ones who with Cameron
were lying,
Conceal'd 'mong the mist where the heathfowl
was crying,
For the horsemen of Earlsall around them
were hovering,
And their bridle reins rung through the thin
misty covering.

Their faces grew pale, and their swords were
unshoutied,
But the vengeance that darkon'd their brow
was unbreathed;
With eyes turn'd to heaven in calm resig-
nation,
They sung their last song to the God of Sal-
vation.

The hills with the deep, mournful music were
ringing,
The curlew and plover in concert were singing;
But the melody died 'mid derision and
laughter,
As the host of ungodly rushed on to the
slaughter.

Though in mist and in darkness and fire they
were shrouded,
Yet the souls of the righteous were 'calm and
unclouded,
Their dark eyes flash'd lightning, as, firm and
unbending,
They stood like the rock which the thunder
is rending.

The muskets were flashing, the blue swords
were gleaming,
The helmets were cleft, and the red blood was
streaming,
The heavens grew dark, and the thunder was
rolling,
When in Wellwood's dark muirlands the
mighty were falling.

When the righteous had fallen, and the combat
was ended,
A chariot of fire through the dark cloud
descended;
Its drivers were angels on horses of whiteness,
And its burning wheels turn'd on axles of
brightness.

A seraph unfolded its doors bright and shining,
All dazzling like gold of the seventh refining,
And the souls that came forth, out of great
tribulation,
Have mounted the chariots and steeds of
salvation.

On the arch of the rainbow the chariot is
gliding,
Through the path of the thunder the horsemen
are riding;
Glide swiftly, bright spirits! the prize is
before ye,
A crown never fading, a kingdom of glory!

James Hislop.—Born 1798, Died 1827.

1653—MOUNTAIN CHILDREN.

Dwellers by lake and hill!
Merry companions of the bird and bee!
Go gladly forth and drink of joy your fill,
With unconstrained step and spirits free!

No crowd impedes your way,
No city wall impedes your further bounds;
Where the wild flock can wonder, ye may
stray,
The long day through, 'mid summer sights
and sounds.

The sunshine and the flowers,
And the old trees that cast a solemn shade;
The pleasant evening, the fresh dewy
hours,
And the green hills whereon your fathers
play'd.

The gray and ancient peaks
Round which the silent clouds hang day and
night;
And the low voice of water as it makes,
Like a glad creature, murmurings of delight.

These are your joys! Go forth—
Give your hearts up unto their mighty power;
For in this spirit God has clothed the
earth,
And speaketh solemnly from tree and flower.

The voice of hidden rills
Its quiet way into your spirits finds;
And awfully the everlasting hills
Address you in their many-toned winds.

Ye sit upon the earth
Twining its flowers, and shouting full of glee;
And a pure mighty influence, 'mid your
mirth,
Moulds your unconscious spirits silently.

Hence is it that the lands
Of storm and mountain have the noblest
sons;
Whom the world reverences. The patriot
bands
Wore of the hills like you, ye little ones!

Children of pleasant song
Are taught within the mountain solitudes;
For hoary legends to your wilds belong,
And yours are haunts where inspiration broods.

Then go forth—earth and sky
To you are tributary, joys are spread
Profusely, like the summer flowers that
he
In the green path, beneath your gamesome
tread!

Mary Howitt.—Born 1804.

1654.—THE FAIRIES OF THE CALDON- LOW.—A MIDSUMMER LEGEND.

“And where have you been, my Mary,
And where have you been from me?”
“I’ve been to the top of the Caldon-Low,
The Midsummer night to see!”

“And what did you see, my Mary,
All up on the Caldon-Low?”
“I saw the blithe sunshine come down,
And I saw the merry winds blow.”

“And what did you hear, my Mary,
All up on the Caldon-Hill?”
“I heard the drops of the water made,
And the green corn ears to fill.”

“Oh, tell me all, my Mary—
All, all that ever you know;
For you must have seen the faeries,
Last night on the Caldon-Low.”

“Then take me on your knee, mother,
And listen, mother of mine
A hundred faeries danced last night,
And the harpers they were nine.

And merry was the glee of the harp-strings,
And their dancing feet so small;
But, oh, the sound of their talking
Was merrier far than all!”

“And what were the words, my Mary,
That you did hear them say?”
“I’ll tell you all, my mother—
But let me have my way!”

And some they play’d with the water,
And roll’d it down the hill:
“And this,” they said, “shall speedily turn
The poor old miller’s mill,”

For there has been no water
Ever since the first of May;
And a busy man shall the miller be
By the dawning of the day!

Oh, the miller, how he will laugh,
When he sees the mill-dam rise!
The jolly old miller, how he will laugh,
Till the tears fill both his eyes!”

And some they seized the little winds,
That sounded over the hill,
And each put a horn into his mouth,
And blew so sharp and shrill:—

“And there,” said they, “the merry winds go,
Away from every horn:
And those shall clear the mildest dank
From the blind old widow’s corn:

Oh, the poor, blind old widow—
Though she has been blind so long,
She’ll be merry enough when the mildest dank
And the corn stands tall and strong!”

And some they brought the brown lint-curl,
And flung it down from the Low—
“And thus,” said they, “by the magic,
In the weaver’s craft shall grow!”

Oh, the poor, lame weaver,
How will he laugh outright,
When he sees his dwindling flax-field
All full of flowers by night!”

And then upspoke a brownie,
With a long beard on his chin—
“I have spun up all the tow,” said he,
“And I want some more to spin.

I’ve spun a piece of hempen cloth,
And I want to spin another—
A little sheet for Mary’s bed,
And an apron for her mother!”

And with that I could not help but laugh,
And I laugh’d out loud and free;
And then on the top of the Caldon-Low,
There was no one left but me.

And all, on the top of the Caldon-Low,
The mists were cold and gray,
And nothing I saw but the mossy stone
That round about me lay.

But, as I came down from the hill-top,
I heard, afar below,
How busy the jolly miller was,
And how merry the wheel did go!

And I peep’d into the widow’s field;
And, sure enough, was seen
The yellow ears of the mildest corn
All standing stiff and green.

And down by the weaver’s craft I stole,
To see if the flax were high;
But I saw the weaver at his gate
With the good news in his eye!

Now, this is all I heard, mother,
And all that I did see;
So, prithee, make my bed, mother,
For I’m tired as I can be!”

Mary Howitt.—Born 1804.

1655.—THE MONKEY.

Monkey, little merry fellow,
Thou art Nature’s Punchinello;
Full of fun as Puck could be—
Harlequin might learn of thee!

* *

In the very ark, no doubt,
You went frolicking about;
Never keeping in your mind
Drown'd monkeys left behind!

Have you no traditions—none,
(Of the court of Solomon?
No memorial how ye went
With Prince Itham's ornament?

Look now at him!—slyly peep,
He pretends he is asleep!
Fast asleep upon his bed,
With his arm beneath his head.

Now that posture is not right,
And he is not settled quite,
There! that's better than before—
And the knave pretends to snore!

Ha! he is not half asleep:
See, he slyly takes a peep.
Monkey, though your eyes were shut,
You could see this little nut.

You shall have it, pigmy brother!
What, another! and another!
Nay, your cheeks are like a sack—
Sit down, and begin to crack.

There the little ancient man
Creaks as fast as crack he can!
Now good-by, you merry fellow,
Nature's primost Punchinello

Mary Howitt.—Born 1804.

1656.—LITTLE STREAMS.

Little streams are light and shadow,
Flowing through the pasture meadow,
Flowing by the green way-side,
Through the forest dim and wide,
Through the hamlet still and small—
By the cottage, by the hall,
By the ruin'd abbey still;
Turning here and there a mill,
Bearing tribute to the river—
Little streams, I love you ever.

Summer music is there flowing—
Flowering plants in them are growing;
Happy life is in them all,
Creatures innocent and small;
Little birds come down to drink,
Fearless of their leafy brink;
Noble trees beside them grow,
Glooming them with branches low;
And between, the sunshine, glancing,
In their little waves, is dancing.

Little streams have flowers a many,
Beautiful and fair as any;
Typha strong, and green bur-reed;
Willow-herb, with cotton-seed;
Arrow-head, with eye of jet;
And the water-violet.

There the flowering-rush you meet,
And the plummy meadow-sweet,
And, in places deep and stilly,
Marble-like, the water-lily.

Little streams, their voices cheery,
Sound forth welcomes to the weary,
Flowing on from day to day,
Without stint and without stay,
Here, upon their flowery bank,
In the old time pilgrims drank—
Here have seen, as now, pass by,
King-fisher, and dragon-fly,
Those bright things that have their dwelling,
Where the little streams are welling.

Down in valleys green and lowly,
Murmuring not and gliding slowly,
Up in mountain-hollows wild,
Fretting like a peevish child;
Through the hamlet, where all day
In their waves the children play;
Bunning west, or running east,
Doing good to man and beast—
Always giving, weary never,
Little streams, I love you over.

Mary Howitt.—Born 1804.

1657.—THE BROOM-FLOWER

O the Broom, the yellow Broom,
The ancient poet sung it,
And dear it is on summer days
To lie at rest among it.

I know the realms where people say
The flowers have not their fellow;
I know where they shine out like suns,
The crimson and the yellow.

I know where ladies live enchained
In luxury's silken fetters,
And flowers as bright as glittering gems
Are used for written letters.

But ne'er was flower so fair as this,
In modern days or olden;
It groweth on its nodding stem
Like to a garland golden.

And all about my mother's door
Shine out its glittering bushes,
And down the glen, where clear as light
The mountain-water gushes.

Take all the rest; but give me this,
And the bird that nestles in it;
I love it, for it loves the Broom—
The green and yellow linnet.

Well, call the rose the queen of flowers,
And boast of that of Sharon,
Of lilies like to marble cups,
And the golden rod of Aaron

I care not how these flowers may be
Beloved of man and woman ;
The Broom it is the flower for me,
That groweth on the common.

O the Broom, the yellow Broom,
The ancient poet sung it,
And dear it is on summer days
To lie at rest among it.

Mary Howitt.—Born 1804

1658.—SUMMER WOODS.

Come ye into the summer woods ;
There entereth no annoy ;
All greenly wave the chestnut leaves,
And the earth is full of joy.

I cannot tell you half the sights
Of beauty you may see,
The bursts of golden sunshine,
And many a shady tree.

There, lightly swung, in bowery glades,
The honey-suckles twine ;
There blooms the rose-red campion,
And the dark-blue columbine.

There grows the four-leaved plant, "true-
love,"
In some dusk woodland spot ;
There grows the enchanter's night-shade,
And the wood forget-me-not.

And many a merry bird is there,
Unscared by lawless men,
The blue-wing'd jay, the woodpecker,
And the golden-crested wren.

Come down, and ye shall see them all,
The timid and the bold ;
For their sweet life of pleasantness,
It is not to be told.

And far within that summer wood,
Among the leaves so green,
There flows a little gurgling brook,
The brightest e'er was seen.

There come the little gentle birds,
Without a fear of ill,
Down to the murmuring water's edge,
And freely drink their fill !

And dash about and splash about,
The merry little things ;
And look askance with bright black eyes,
And flirt their dripping wings.

I've seen the freakish squirrels drop
Down from their leafy tree,
The little squirrels with the old—
Great joy it was to me !

And down unto the running brook,
I've seen them nimbly go ;
And the bright water seemed to speak
A welcome kind and low.

The nodding plants they bowed their heads,
As if in heartsome cheer ;
They spake unto these little things,
" 'Tis merry living here ! "

Oh, how my heart ran o'er with joy !
I saw that all was good,
And how we might glean up delight
All round us, if we would !

And many a wood-mouse dwelleth there,
Beneath the old wood shade,
And all day long has work to do,
Nor is of aught afraid.

The green shoots grow above their heads,
And roots so fresh and fine
Beneath their feet ; nor is there strife
'Mong them for mine and thine.

There is enough for every one,
And they lovingly agree ;
We might learn a lesson, all of us,
Beneath the green-wood tree.

Mary Howitt.—Born 1804.

1659.—LITTLE CHILDREN.

Sporting through the forest wide ;
Playing by the waterside ;
Wandering o'er the heathly fells ;
Down within the woodland dells ;
All among the mountains wild,
Dwelleth many a little child !
In the baron's hall of pride ;
By the poor man's dull fireside ;
'Mid the mighty, 'mid the mean,
Little children may be seen,
Like the flowers that spring up fair,
Bright and countless everywhere !
In the far isles of the main ;
In the desert's lone domain ;
In the savage mountain-glen,
'Mong the tribes of swarthy men ;
Wheresoe'er a foot hath gone ;
Wheresoe'er the sun hath shone
On a league of peopled ground,
Little children may be found !
Blessings on them ! they in me
Move a kindly sympathy,
With their wishes, hopes, and fears ;
With their laughter and their tears ;
With their wonder so intense,
And their small experience !
Little children, not alone
On the wide earth are ye known,
'Mid its labours and its cares,
'Mid its sufferings and its snarers ;

Free from sorrow, free from strife,
In the world of love and life,
Where no sinful thing hath trod—
In the presence of your God,
Spotless, blameless, glorified—
Little children, ye abide!

Mary Howitt.—Born 1804.

1660.—CORNFIELDS.

When on the breath of autumn breeze,
From pastures dry and brown,
Goes floating like an idle thought
The fair white thistle-down,
O then what joy to walk at will
Upon the golden harvest hill!

What joy in dreamy ease to lie
Amid a field new shorn,
And see all round on sun-lit slopes
The piled-up stacks of corn;
And send the fancy wandering o'er
All pleasant harvest-fields of yore.

I feel the day—I see the field,
The quivering of the leaves,
And good old Jacob and his house
Binding the yellow sheaves;
And at this very hour I seem
To be with Joseph in his dream.

I see the fields of Bethlehem,
And reapers many a one,
Bending unto their sickles' stroke—
And Boaz looking on;
And Ruth, the Moabite so fair,
Among the gleaners stooping there.

Again I see a little child,
His mother's sole delight,—
God's living gift unto
The kind good Shunammite;
To mortal pangs I see him yield,
And the lad bear him from the field.

The sun-bathed quiet of the hills,
The fields of Galilee,
That eighteen hundred years ago
Wore full of corn, I see;
And the dear Saviour takes his way
'Mid ripe ears on the Sabbath day.

O golden fields of bending corn,
How beautiful they seem;
The reaper-folk, the piled-up sheaves,
To me are like a dream.
The sunshine and the very air
Seem of old time, and take me there.

Mary Howitt.—Born 1804.

1661.—THE DEPARTURE OF THE SWALLOW.

And is the swallow gone?
Who beheld it?
Which way sailed it?
Farewell bade it none?

No mortal saw it go:—
But who doth hear
Its summer cheer
As it fitteth to and fro?

So the freed spurt flies!
From its surrounding clay
It steals away
Like the swallow from the skies.

Whither? wherefore doth it go?
'Tis all unknown,
We feel alone
That a void is left below.

William Howitt.—Born 1795.

1662.—MASSACRE OF THE MACPHERSON.

I

Fhairshon swore a feud
Against the clan M'Tavish—
Marched unto their land
To murder and to rash;
For he did resolve
To extirpate the vipers,
With four-and-twenty men,
And five-and-thirty pipers.

II.

But when he had gone
Half-way down Strath Canaan,
Of his fighting tail
Just three were remainin'.
They were all he had
To back him in ta battle;
All the rest had gone
Off to drive ta cattle.

III.

"Fery coot!" cried Fhairshon—
"So my clan disgraced is;
Lads, we'll need to fight
Pefore we touch ta peasties.
Here's Mhic-Mac-Mothusaleh.
Comin' wi' his fassals—
Gillies seventy-three,
And sixty Dhunné wassals!"

IV.

"Coot tay to you, sir!
Are not you ta Fhairshon?
Was you coming here
To visit any person?"

You are a plackquard, sir !
It is now six hundred
Coot long years, and more,
Since my glen was plundered."

V.

"Fat is tat you say ?
Dar you cock your poaver ?
I will teach you, sir,
Fat is good behaviour !
You shall not exist
For another day more ;
I will shoot you, sir,
Or step you with my claymore !"

VI.

"I am fery glad
To learn what you mention,
Since I can prevent
Any such intention."
So Mhic-Mao-Methusaleh
Gave some warlike howls,
Threw his skhian-dhu,
An' stuck it in his powels.

VII.

In this fery way
Tied to faliant Fhairshon,
Who was always thought
A superior person.
Fhairshon had a son,
Who married Noah's daughter,
And nearly spoiled ta Flood
By trinking up ta water—

VIII.

Which he would have done,
I at least beheve it,
Had ta mixture peen
Only half Glenlivet.
This is all my tale :
Sirs, I hope 'tis now t'ye !
Here's your fery good healths,
And tamn ta whiskey tuty !
W. E. Aytoun.—Born 1813, Died 1865.

1663—THE BURIAL-MARCH OF DUNDEE.

Sound the fife, and cry the slogan—
Let the pibroch shake the air
With its wild triumphal music,
Worthy of the freight we bear.
Let the ancient hills of Scotland
Hear once more the battle-song
Swell within their glens and valleys
As the clansmen march along !
Never from the field of combat,
Never from the deadly fray,
Was a nobler trophy carried
Than we bring with us to-day—
Never, since the valiant Douglas
On his dauntless bosom bore

Good King Robert's heart—the pride of—
To our dear Lochamer's shore !
Lo ! we bring with us the hero—
Lo ! we bring the conquering Clann
Crown'd as best becoms a victor
From the altar of his fame ;
Fresh and bleeding from the battle
Whence his spirit took its flight,
Midst the crushing charge of aquilon
And the thunder of the fight !
Strike, I say, the notes of triumph,
As we march o'er moor and lea !
Is there any here will venture
To bewail our dead Dundee ?
Let the widows of the traitors
Weep until their eyes are dim !
Wail ye may full well for Scotland—
Let none dare to mourn for him !
See ! above his glorious body
Lies the royal banner's fold—
See ! his valiant blood is mingled—
With its crimson and its gold—
See how calm he looks, and statelily,
Like a warrior on his shield,
Waiting till the flush of morning
Breaks along the battle-field !
See—Oh, never more, my comrades,
Shall we see that falcon eye
Bedden with its inward lightning,
As the hour of fight drew nigh !
Never shall we hear the voice that,
Clearer than the trumpet's call,
Bade us strike for King and Country,
Bade us win the field, or fall !
On the heights of Killiecrankie
Yester-morn our army lay :
Slowly rose the mist in column
From the river's broken way ;
Hoarsely roar'd the swollen torrent,
And the Pass was wrapt in gloom,
When the clansmen rose together
From their lair amidst the broom.
Then we bolted on our tartans,
And our bonnets down we drew,
And we felt our broadsword's edges,
And we proved them to be true ;
And we pray'd the prayer of soldiers,
And we cried the gathering-cry,
And we clasped the hands of kinsmen,
And we swore to do or die !
Then our leader rode before us
On his war-horse black as night—
Well the Cameronian rebels
Knew that danger in the fight !—
And a cry of exultation
From the bearded warriors rose ;
For we loved the house of Claver'son,
And we thought of good Montrose.
But he raised his hand for silence—
"Soldiers ! I have sworn a vow :
Ere the evening star shall glisten
On Schuchallion's lofty brow,
Bither we shall rest in triumph,
Or another of the Grimes
Shall have died in battle-harness
For his Country and King James !

Think upon the Royal Martyr—
 Think of what his race endure—
 Think of him whom butchers murder'd
 On the field of Magnus Muir:—
 By his sacred blood I charge ye,
 By the ruin'd hearth and shrine—
 By the blighted hopes of Scotland,
 By your injuries and mine—
 Strike this day as if the anvil
 Lay beneath your blows the while,
 Be they covenanting traitors,
 Or the brood of false Argyle!
 Strike! and drive the trembling rebels
 Backwards o'er the stormy Forth;
 Let them tell their pale Convention
 How they fared within the North.
 Let them tell that Highland honour
 Is not to be bought nor sold,
 That we scorn their prince's anger
 As we loathe his foreign gold.
 Strike! and when the fight is over,
 If ye look in vain for me,
 Where the dead are lying thickest,
 Search for him that was Dundee!"

Loudly then the hills re-echoed
 With our answer to his call,
 But a deeper echo sounded
 In the bosoms of us all.
 For the lands of wide Breadalbane,
 Not a man who heard him speak
 Would that day have left the battle.
 Burning eye and flushing cheek
 Told the clansmen's fierce emotion,
 And they harder drew their breath;
 For their souls were strong within them,
 Stronger than the grasp of death.
 Soon we heard a challenge-trumpet
 Sounding in the Pass below,
 And the distant tramp of horses,
 And the voices of the foe.
 Down we crouch'd amid the bracken,
 Till the Lowland ranks drew near,
 Panting like the hounds in summer,
 When they scent the stately deer.
 From the dark dingle emerging,
 Next we saw the squadrons come,
 Leslie's foot and Levan's troopers
 Marching to the task of drum;
 Through the scatter'd wood of birches,
 O'er the broken ground and heath,
 Wound the long battalion slowly,
 Till they gain'd the plain beneath;
 Then we bounded from our covert.—
 Judge how look'd the Saxons then,
 When they saw the rugged mountain
 Start to life with arm'd men!
 Like a tempest down the ridges
 Swept the hurricane of steel,
 Rose the slogan of Macdonald—
 Flash'd the broadsword of Lochiel!
 Vainly sped the withering volley
 'Mongst the foremost of our band—
 On we pour'd until we met them,
 Foot to foot, and hand to hand.

Horse and man went down like drift-wood
 When the floods are black at Yule,
 And their carcasses are whirling
 In the Garry's deepest pool.
 Horse and man went down before us—
 Living foe there tarried none
 On the field of Killiecrankie,
 When that stubborn fight was done!

And the evening star was shining
 On Schohallion's distant head,
 When we wiped our bloody broadswords,
 And return'd to count the dead.
 There we found him gash'd and gory,
 Stretch'd upon the cumber'd plain,
 As he told us where to seek him,
 In the thickest of the slain.
 And a smile was on his visage,
 For within his dying ear
 Peal'd the joyful note of triumph,
 And the clansmen's clamorous cheer;
 So, amidst the battle's thunder,
 Shot, and steel, and scorching flame,
 In the glory of his manhood
 Pass'd the spirit of the Grame!
 Open wide the vaults of Atholl,
 Where the bones of heroes rest—
 Open wide the hallow'd portals
 To receive another guest!
 Last of Scots, and last of freemen—
 Last of all that dauntless race,
 Who would rather die unsullied
 Than outlive the land's disgrace!
 O thou lion-hearted warrior!
 Reck not of the after-time.
 Honour may be deem'd dishonour,
 Loyalty be call'd a crime.
 Sleep in peace with kindred ashes
 Of the noble and the true,
 Hands that never fail'd their country,
 Hearts that never baseness knew.
 Sleep!—and till the latest trumpet
 Wakes the dead from earth and sea,
 Scotland shall not boast a braver
 Chieftain than our own Dundee!

W. E. Aytoun.—Born 1813, Died 1865.

1664.—SUMMONS OF THE DESTROYING ANGEL TO THE CITY OF BABYLON.

The hour is come! the hour is come! With
 voice
 Heard in thy inmost soul, I summon thee,
 Cyrus, the Lord's anointed! And thou river,
 That flowest exulting in thy proud approach
 To Babylon, beneath whose shadowy walls
 And brazen gates, and gilded palaces,
 And groves, that gleam with marble obelisks,
 Thy azure bosom shall repose, with lights
 Fretted and chequer'd like the starry heavens:
 I do arrest thee in thy stately course,
 By Him that pour'd thee from thine ancient
 fountain,

And sent thee forth, even at the birth of time,
One of his holy streams, to lave the mounts
Of Paradise. Thou hear'st me : thou dost cheek
Abrupt thy waters as the Arab chief
His headlong squadrons. Where the un-

observed
Yet toiling Persian breaks the ruining mound,
I see thee gather thy tumultuous strength ;
And, through the deep and roaring Nahar-
malcha,

Roll on as proudly conscious of fulfilling
The omnipotent command ! While, far away,
The lake, that slept but now so calm, nor
moved,

Save by the rippling moonshine, heaves on
high

Its foaming surface like a whirlpool-gulf,
And boils and whitens with the unwonted tide.

But silent as thy billows used to flow,
And terrible, the hosts of Elam move,
Winding their darksome way profound, where
man

Ne'er trod, nor light o'er shone, nor air from
heaven

Breathed. Oh ! ye secret and unfathom'd
depths,

How are ye now a smooth and royal way
For the army of God's vengeance ? Fellow-
slaves

And ministers of the Eternal purpose,
Not guided by the treacherous, injured sons
Of Babylon, but by my mightier arm,
Ye come, and spread your banners, and dis-
play

Your glittering arms as ye advance, all white
Beneath the admiring moon. Come on ! the
gates

Are open—not for banqueters in blood
Like you ! I see on either side o'erflow
The living deluge of arm'd men, and cry,
Begin, begun ! with fire and sword begin
The work of wrath. Upon my shadowy wings
I pause, and float a little while, to see
Mine human instruments fulfil my task
Of final ruin. Then I mount, I fly,

And sing my proud song, as I ride the clouds,
That stars may hear, and all the hosts of
worlds,

That live along the interminable space,
Take up Jehovah's everlasting triumph !

H. H. Milman.—Born 1791.

1665.—THE FAIR RECLUSE.

Sunk was the sun, and up the eastern heaven,
Like maiden on a lonely pilgrimage,
Moved the meek star of eve ; the wandering
air

Breathed odours ; wood, and waveless lake,
like man,

Slept, weary of the garish, babbling day.

Dove of the wilderness, thy snowy wing
Droops not in slumber ; Lillian, thou alone,

'Mid the deep quiet, wakest. Dost thou rove,
Idoltrous of yon majestic moon,
That like a crystal-throned queen in heaven,
Seems with her present deity to hush
To beauteous adoration all the earth ?

Might seem the solemn silent mountain tops
Stand up and worship ! the translucent streams
Down the hills glittering, cherish the pure
light

Beneath the shadowy foliage o'er them flung
At intervals ; the lake, so silver-white,
Glistens ; all indistinct the snowy swans
Bask in the radiance cool. Doth Lillian muse
To that apparent queen her vespere hymn ?

Nursing of solitude, her infant couch
Never did mother watch ; within the grave
She slept unawake : scornful turn'd aloof
Caswallon, of those pure instinctive joys
By fathers felt, when playful infant grace,
Touch'd with a feminine softness, round the
heart

Winds its light maze of undefined delight,
Contemptuous. he with haughty joy beheld
His boy, fair Malwyn ; him in bosky shield
Rock'd proudly, him upbore to mountain steep
Fierce and undaunted, for their dangerous
nest

To battle with the eagle's clam'rous brood.

But she, the while, from human tenderness
Estranged, and gentler feelings that light up
The cheek of youth with rosy joyous smile,
Like a forgotten lute, play'd on alone
By chance-caressing airs, amid the wild
Beauteously pale and sadly playful grew,
A lonely child, by not one human heart
Beloved, and loving none : nor strange if
learn't

Her native fond affections to embrace
Things senseless and inanimate, she loved
All flowers that with rich embroidery fair
Enamel the green earth—the odorous thyme,
Wild rose, and roving eglantine ; nor spared
To mourn their fading forms with childish
tears.

Gray birch and aspen light she loved, that
droop

Fringing the crystal stream ; the sportive
breeze

That wanton'd with her brown and glossy
locks ;

The sunbeam chequering the fresh bank ; ere
dawn

Wandering, and wandering still at dewy eve,
By Glendoramakin's flower-ompurpled marge,
Derwent's blue lake, or Grate's wildering glen.

Rare sound to her was human voice, scarce
heard,

Save of her aged nurse or shepherd maid
Soothing the child with simple tale or song.
Hence all she knew of earthly hopes and fears,
Life's sins and sorrows : better known the
voice

Beloved of lark from misty morning clond
Blithe carolling, and wild melodious notes
Heard mingling in the summer wood, or plaint
By moonlight, of the lone night-warbling bird

Nor they of love unconscious, all around
 Fearless, familiar they their descants sweet
 Tuned emulous; her know all living shapes
 That tenant wood or rock, dun roo or deer,
 Sunning his dappled side, at noontide crouch'd
 Courting her fond caross; nor fled her gaze
 The brooding dove, but murmur'd sounds of
 joy.

H. H. Milman.—Born 1791.

1666.—THE DAY OF JUDGMENT.

Even thus amid thy pride and luxury,
 O Earth! shall that last coming burst on
 thee,
 That secret coming of the Son of Man,
 When all the cherub-throning clouds shall
 shine,
 Irradiate with his bright advancing sign:
 When that Great Husbandman shall wave
 his fan,
 Sweeping, like chaff, thy wealth and pomp
 away;
 Still to the noontide of that nightless day
 Shall thou thy wanted dissolute course main-
 tain

Along the busy mart and crowded street,
 The buyer and the seller still shall meet,
 And marriage-feasts begin their jocund strain
 Still to the pouring out the cup of woo;
 Till earth, a drunkard, reeling to and fro,
 And mountains molten by his burning feet,
 And heaven his presence own, all red with
 furnace heat.

The hundred-gated cities then,
 The towers and temples, named of men
 Eternal, and the thrones of kings;
 The gilded summer palaces,
 The courtly bowers of love and ease,
 Where still the bird of pleasure sings:
 Ask ye the destiny of them?

O, gaze on falling Jerusalem!
 Yea, mightier names are in the fatal roll,
 'Gainst earth and heaven God's standard is
 unfurl'd;

The skies are shrivell'd like a burning scroll,
 And one vast common doom ensepulchres the
 world.

O! who shall then survive?

O! who shall stand and live?

When all that hath been is no more;
 When for the round earth hung in air,
 With all its constellations fair

In the sky's azure canopy;
 When for the breathing earth, and sparkling
 sea,

Is but a fiery deluge without shore,
 Heaving along the abyss profound and dark—
 A fiery deluge, and without an ark?

Lord of all power, when thou art there alone
 On thy eternal fiery-wheeled throne,
 That in its high meridian moon:
 Needs not the perish'd sun nor moon:

When thou art there in thy presiding state,
 Wide-sceptred monarch o'er the realm of
 doom.

When from the sea-depths, from earth's
 darkest womb,

The dowl of all the ages round thee wait
 And when the tribes of wickedness are strewn
 Like forest-leaves in the autumn of thine ire.
 Faithful and True! thou still wilt save thine
 own!

The saints shall dwell within the unharmed
 fire,

Each white robe spotless, blooming every
 palm

Even safe as we, by this still fountain's side,
 So shall the church, thy bright and mystic
 bride,

Sit on the stormy gulf a halcyon bird of calm.
 Yea, 'mid yon angry and destroying signs,
 O'er us the rainbow of thy mercy shines;
 We hail, we bless the covenant of its beam,
 Almighty to avenge, almightiest to redeem!

H. H. Milman.—Born 1791.

1667.—BRIDAL SONG.

To the sound of tambrels sweet
 Moving slow our solemn feet,
 We have borne thee on the road
 To the virgin's blest abode;
 With thy yellow torches gleaming,
 And thy scarlet mantle streaming,
 And the canopy above
 Swaying as we slowly move.

Thou hast left the joyous feast,
 And the mirth and wine have ceased;
 And now we set thee down before
 The jealously-unclosing door,
 That the favour'd youth admits
 Where the veiled virgin sits
 In the bliss of maiden fear,
 Waiting our soft tread to hear,
 And the music's braker din
 At the bridegroom's entering in,
 Entering in, a welcome guest,
 To the chamber of his rest

H. H. Milman.—Born 1791.

1668.—HYMN

FOR SIXTEENTH SUNDAY AFTER TRINITY.

When our heads are bow'd with woe,
 When our bitter tears o'erflow,
 When we mourn the lost, the dear:
 Gracious Son of Mary, hear!

Thou our throbbing flesh hast worn,
 Thou our mortal griefs hast borne,
 Thou hast shed the human tear—
 Gracious Son of Mary, hear!

When the sullen death-bell tolls
For our own departed souls—
When our final doom is near :
Gracious Son of Mary, hear !

Thou hast bow'd the dying head,
Thou the blood of life hast shed,
Thou hast fill'd a mortal bier—
Gracious Son of Mary, hear !

When the heart is sad within
With the thought of all its sin,
When the spirit shrinks with fear,
Gracious Son of Mary, hear !

Thou the shame, the grief hast known ;
Though the sins were not Thine own,
Thou hast deign'd their load to bear—
Gracious Son of Mary, hear !

H. H. Milman.—Born 1791.

1669.—BROTHER, THOU ART GONE.

Brother, thou art gone before us,
And thy saintly soul is flown
Where tears are wiped from every eye,
And sorrow is unknown—
From the burden of the flesh,
And from care and sin released,
Where the wicked cease from troubling,
And the weary are at rest.

The toilsome way thou'st travell'd o'er,
And hast borne the heavy load,
But Christ hath taught thy wandering feet
To reach His blest abode.
Thou'rt sleeping now, like Lazarus,
On his Father's faithful breast,
Where the wicked cease from troubling,
And the weary are at rest.

Sin can never taint thee now,
Nor can doubt thy faith assail ;
Nor thy meek trust in Jesus Christ
And the Holy Spirit fail.
And there thou'rt sure to meet the good,
Whom on earth thou lovest best,
Where the wicked cease from troubling,
And the weary are at rest.

"Earth to earth, and dust to dust,"
Thus the solemn priest hath said—
So we lay the turf above thee now,
And seal thy narrow bed,
But thy spirit, brother, soars away
Among the faithful blest,
Where the wicked cease from troubling,
And the weary are at rest.

And when the Lord shall summon us
Whom thou now hast left behind,
May we, untainted by the world,
As sure a welcome find ;

May each, like thee, depart in peace,
To be a glorious, happy guest
Where the wicked cease from troubling,
And the weary are at rest.

H. H. Milman.—Born 1791.

1670.—CHORUS.

King of kings ! and Lord of lords !
Thus we move, our sad steps timing
To our cymbals' feeblest chiming,
Where Thy house its rest accords.
Chased and wounded birds are we,
Through the dark air fled to Thee—
To the shadow of Thy wings,
Lord of lords ! and King of kings !

Behold, O Lord ! the heathen tread
The branches of Thy fruitful vine,
That its luxurious tendrils spread
O'er all the hill of Palestine.
And now the wild hour comes to waite
Even us—the greenest branches and last.
That, drinking of Thy choicest dew,
On Zion's hill in beauty grew.

No ! by the marvels of Thine hand,
Thou wilt save Thy chosen land !
By all Thine ancient mercies shown,
By all our fathers' foes o'erthrown,
By the Egyptian's ear-borne host,
Scatter'd on the Red Sea coast—
By that wide and bloodless slaughter
Underneath the drowning water.

Take us, in utter helplessness,
In their last and worst distress—
On the sand and sea-weed lying—
Israel pour'd her doleful sighing ;
While before the deep sea flow'd,
And behind fierce Egypt rold—
To their father's God they pray'd,
To the Lord of lords for aid.

On the margin of the flood
With lifted rod the prophet stood ;
And the summer'd east wind blew,
And add'd it sternly throw
The gather'd waves that took their stand,
Like crystal rocks, on either hand,
(Or walls of sea-green marble piled
Round some irregular city wild.

Then the light of morning lay
On the wonder-paved way,
Where the treasures of the deep
In their caves of coral sleep.
The profound abysses, where
Was never sound from upper air,
Rang with Israel's chanted words ;
King of kings ! and Lord of lords !

Then with bow and banner glancing,
On exulting Egypt came ;

With her chosen horsemen prancing,
And her cars on wheels of flame,
In a rich and boastful ring,
All around her furious king.

But the Lord from out His cloud,
The Lord look'd down upon the proud;
And the host drove heavily
Down the deep bosom of the sea.

With a quick and sudden swell
Prone the liquid ramparts fell;
Over horse, and over car,
Over every man of war,
Over Pharaoh's crown of gold,
The loud thundering billows roll'd,
As the level waters spread
Down they sank—they sank like lead
Down sank without a cry or groan.
And the morning sun, that shone
On myriads of bright-arm'd men,
Its meridian radiance then
Cast on a wide sea, heaving, as of yore,
Against a silent, solitary shore.

H. H. Milman.—Born 1791.

1671.—HOW'S MY BOY?

"Ho, sailor of the sea!
How's my boy—my boy?"
"What's your boy's name, good wife,
And in what ship sail'd he?"

"My boy John—
He that went to sea—
What care I for the ship, sailor?
My boy's my boy to me.

"You come back from sea,
And not know my John?
I might as well have ask'd some landsman,
Yonder down in the town.
There's not an ass in all the parish
But knows my John.

"How's my boy—my boy?
And unless you let me know
I'll swear you are no sailor,
Blue jacket or no—
Brass buttons or no, sailor,
Anchor and crown or no—
Sure his ship was the 'Jolly Briton'—"
"Speak low, woman, speak low!"

"And why should I speak low, sailor,
About my own boy John?
If I was loud as I am proud
I'd sing him over the town!
Why should I speak low, sailor?"
"That good ship went down."

"How's my boy—my boy?
What care I for the ship, sailor—
I was never aboard her.
Be she afloat or be she aground

Sinking or swimming, I'll be bound
Her owners can afford her!
I say, how's my John?"—
"Every man on board went down,
Every man aboard her."

"How's my boy—my boy?
What care I for the men, sailor?
I'm not their mother—
How's my boy—my boy?
Tell me of him and no other!
How's my boy—my boy?"

Sydney Dobell.—Born 1824.

1672.—LOVE.

Love is the happy privilege of the mind—
Love is the reason of all living things.
A Trinity there seems of principles,
Which represent and rule created life—
The love of self, our fellows, and our God.
In all throughout one common feeling reigns.
Each doth maintain, and is maintain'd by the
other:

All are compatible—all needful; one
To life,—to virtue one,—and one to bliss.
Which thus together make the power, the end,
And the perfection of created Being.
From these three principles doth every deed,
Desire, and will, and reasoning, good or bad,
come;

To these they all determine—sum and
scheme.

The three are one in centre and in round;
Wrapping the world of life as do the skies
Our world. Hail! air of love, by which we
live!

How sweet, how fragrant! Spirit, though
unseen—

Void of gross sign—is scarce a simple essence,
Immortal, immaterial, though it be.

One only simple essence liveth—God,—
Creator, uncreate. The brutes beneath,
The angels high above us, with ourselves,
Are but compounded things of mind and form.
In all things animate is therefore cored
An elemental sameness of existence;
For God, being Love, in love created all,
As he contains the whole and penetrates.

Seraphs love God, and angels love the good.
We love each other; and these lower lives,
Which walk the earth in thousand diverse
shapes,

According to their reason, love us too:

The most intelligent affect us most.

Nay, man's chief wisdom's love—the love of
God.

The new religion—final, perfect, pure—

Was that of Christ and love His great com-
mand—

His all-sufficing precept—was't not love?

Truly to love ourselves we must love God,—

To love God we must all his creatures love,—

To love his creatures, both our-elves and Him.
Thus love is all that's wise, fair, good, and
happy!

Philip James Bailey.—Born 1816.

1673.—ADDRESS TO THE OCEAN.

O thou vast Ocean! ever-sounding Sea!
Thou symbol of a drear immensity!
Thou thing that windest round the solid
world

Like a huge animal, which, downward hurld
From the black clouds, lies weltering and
alone,

Lashing and writhing till its strength be gone.
Thy voice is like the thunder, and thy sleep
Is as a giant's slumber, loud and deep.

Thou speakest in the east and in the west
At once, and on thy heavily-laden brenet
Fleets come and go, and shapes that have no
life

Or motion, yet are moved and meet in strife.
The earth hath nought of this: no chance or
change

Ruffles its surface, and no sprites dare
Give answer to the tempest-waken'd air;
But o'er its wastes the weakly tenants range
At will, and wound its bosom as they go:
Ever the same, it hath no ebb, no flow:
But in their stated rounds the seasons come,
And pass like visions to their wonted home;
And come again, and vanish; the young
Spring

Looks ever bright with leaves and blossoming;
And Winter always winds his sullen horn,
When the wild Autumn, with a look forlorn,
Dies in his stormy manhood; and the skies
Weep, and flowers sicken, when the summer
flies.

Oh! wonderful thou art, great element—
And fearful in thy spleeny humours bent,
And lovely in repose, thy summer form
Is beautiful, and when thy silver waves
Make music in earth's dark and winding
caves,

I love to wander on thy pebbled beach,
Marking the sunlight at the evening hour,
And hearken to the thoughts thy waters
teach—

Eternity—Eternity—and Power.

B. W. Procter.—Born 1798.

1674.—MARCELIA.

It was a dreary place. The shallow brook
That ran throughout the wood, there took a
turn

And widen'd: all its music died away,
And in the place a silent eddy told
That there the stream grew deeper. There
dark trees

Funereal (cypress, yew, and shadowy pine,
And spicy cedar) cluster'd, and at night
Shook from their melancholy branches sound,
And sighs like death: 'twas strange, for
through the day

They stood quite motionless, and look'd, no-
thought,

Like monumental things, which the red earth
From its green bosom had cut out in pity,
To mark a young girl's grave. The vire-
leaves

Disown'd their natural green, and took a look,
And mournful hue; and the rough brier,
stretching

His straggling arms across the rivulet,
Lay like an arm'd sentinel there, catching
With his tenacious leaf straw, wither'd
boughs,

Moss that the banks had lost, coarse grasses
which

Swam with the current, and with these it hid
The poor Marcellia's deathbed. Never may
not

Of venturesome fish be cast in with hope,
For not a fish abides there. The limber
Snouts as he ruffles with his shortened beak
The brook, and panting flee the unholly place,
And the white heron low, and plover on;
The foaming hound leaps not, and winter bird
Go higher up the stream. And yet I love
To loiter there: and when the rising moon
Flames down the avenue of pine, and look
Red and dilated through the evening mist,
And checker'd as the heavy branches way
To and fro with the wind, I try to listen,
And fancy to myself that a sad voice,
Praying, comes meaning through the leaves,
as 'twere

For some misdeed. The story goes that
some

Neglected girl (an orphan whom the world
Frown'd upon) once stray'd thither, and
'twas thought

Cast herself in the stream: you may have
heard

Of one Marcellia, poor Nollin's daughter, who
Fell ill and came to want? No! Oh, she
loved

A wealthy man, who mark'd her not. He
wed,

And then the girl grew sick, and pined away,
And drown'd herself for love.

B. W. Procter.—Born 1798.

1675.—NIGHT.

Now to thy silent presence, Night!

Is this my first song offer'd: oh! to thee
That looked with thy thousand eyes of light—
To thee, and thy starry nobility
That float with a delicious murmuring
(Though unheard here, about thy forehead
blue;

And as they ride along in order due,

(Circling the round globe in their wandering,
 To thee their ancient queen and mother sing.
 Mother of beauty ! veil'd queen !
 Fear'd and sought, and never seen
 Without a heart-imposing feeling,
 Whither art thou gently stealing ?
 In thy smiling presence, I
 Kneel in star-struck idolatry,
 And turn me to thine eye (the moon),
 Fretting that it must change so soon—
 Toying with this idle rhyme,
 I scorn that bearded villain Time,
 Thy old remorseless enemy,
 And build my link'd verse to thee.
 Not dull and cold and dark art thou :
 Who that beholds thy clearer brow,
 Endimem'd with gentlest streaks
 Of fleecy-silver'd cloud, adorning
 Thee, fair as when the young Aurora scatters
 Her rose-leaves on the valleys low,
 And bids her servant breezes blow.
 Not Apollo, when he dies,
 In the wild October skies,
 Red and stormy ; or when he
 In his meridian beauty rides
 Over the bosom of the waters,
 And turns the blue and burning tides
 To silver, is a peer for thee,
 Full regality.

B. W. Procter.—Born 1798.

1676.—THE SLEEPING FIGURE OF MODENA.

Upon a couch of silk and gold
 A pale enchanted lady lies,
 And o'er her many a frowning fold
 Of crimson shades her closed eyes ;
 And shadowy creatures round her rise ;
 And ghosts of women masqued in woe ;
 And many a phantom pleasure flies :
 And lovers slain—ah, long ago !

The lady, pale as now she sleeps,
 An age upon that couch hath lain,
 Yet in one spot a spirit keeps
 His mansion, like a red-rose stain ;
 And, when lovers' ghosts complain,
 Blushes like a new-born flower,
 Or as some bright dream of pain
 Dawneth through the darkest hour

Once—but many a thought hath fled,
 Since the time whereof I speak—
 Once the sleeping lady bred
 Beauty in her burning cheek,

And the lovely morn did break
 Through the azure of her eyes,
 And her heart was warm and meek,
 And her hope was in the skies.

But the lady loved at last,
 And the passion pain'd her soul,
 And her hope away was cast,
 Far beyond her own control ;
 And the clouded thoughts that roll
 Through the midnight of the mind,
 O'er her eyes of azure stole,
 Till they grow deject and blind.

He to whom her heart was given,
 When May music was in tune,
 Dared forsake that amorous heaven,
 Changed and careless soon !
 Oh, what is all beneath the moon
 When his heart will answer not !
 What are all the dreams of noon
 With our love forgot !

Heedless of the world she went,
 Sorrow's daughter, meek and lone,
 Till some spirit downwards bent
 And struck her to this sleep of stone.
 Look ! Did old Pygmalion
 Sculpture thus, or more prevail,
 When he drew the living tope
 From the marble pale ?

B. W. Procter.—Born 1798.

1677.—AN INVOCATION TO BIRDS.

Come, all ye feathery people of mid air,
 Who sleep 'midst rocks, or on the mountain
 summits
 Lie down with the wild winds ; and ye who
 build
 Your homes amidst green leaves by grottos
 cool ;
 And ye who on the flat sands hoard your
 eggs
 For suns to ripen, come ! O phoenix rare !
 If death hath spared, or philosophic search
 Permit thee still to own thy haunted nest,
 Perfect Arabian—lonely nightingale !
 Dusk creature, who art silent all day long,
 But when pale eve unseals thy clear throat,
 loosest
 Thy twilight music on the dreaming boughs
 Until they waken ;—and thou, cuckoo bird,
 Who art the ghost of sound, having no shape
 Maternal, but dost wander far and near,
 Like untouch'd echo whom the woods deny
 Sight of her love—come all to my slow
 charm !
 Come thou, sky-climbing bird, waker of
 morn,
 Who springest like a thought unto the sun,
 And from his golden floods dost gather wealth

(Epi halanium and Pindaric song),
And with it enrich our ears; come all to me,
Beneath the chamber where my lady lies,
And, in your several music, whisper—Love!

B. W. Procter.—Born 1798.

1678.—TO THE SNOWDROP.

Pretty firstling of the year!
Herald of the host of flowers!
Hast thou left thy cavern drear,
In the hope of summer hours?
Back unto thy earthen bowers!
Back to thy warm world below,
Till the strength of suns and showers
Quell the now relentless snow!

Art still here?—Alive, and blithe?
Though the stormy Night hath fled,
And the Frost hath pass'd his scythe
O'er thy small, unshelter'd head?
Ah! some lie amidst the dead
(Many a giant, stubborn tree,—
Many a plant, its spirit shed),
That were better nursed than thee!

What hath saved thee? Thou wast not
'Gainst the arrowy winter furr'd,—
Arm'd in scale,—but all forgot
When the frozen winds were stirr'd.
Nature, who doth clothe the bird,
Should have hid thee in the earth,
Till the cuckoo's song was heard,
And the Spring let loose her mirth.

Nature,—deep and mystic word!
Mighty mother, still unknown!
Thou didst surer the snowdrop gird
With an armour all thine own!
Thou, who sent'st it forth alone
To the cold and sullen season
(Like a thought at random thrown),
Sent it thus for some grave reason!

If 'twere but to pierce the mind
With a single, gentle thought,
Who shall deem thee harsh or blind
Who that thou hast vainly wrought?
Hear'd the gentle virtue caught
From the snowdrop,—reader wise!
Good is good, wherever taught,
On the ground or in the skies!

B. W. Procter.—Born 1798.

1679.—SONG OF WOOD-NYMPHS.

Come here, come here, and dwell
In forest deep!
Come here, come here, and tell
Why thou dost weep!

Is it for love (sweet pain!)
That thus thou dar'st complain
Unto our pleasant shades, our summer leave,
Where nought else grieves?

Come here, come here, and lie
By whispering stream!
Here no one dares to die
For love's sweet dream;
But health all eek, and joy,
And shun perverse annoy,
And race along green paths till close of day,
And laugh—always!

Or else, through half the year,
On rushy floor,
We lie by waters clear,
While sky-larks pour
Their songs into the sun!
And when bright day is done,
We hide 'neath bells of flowers or nodding
corn,
And dream—till morn!

B. W. Procter.—Born 1798.

1680.—THE BLOOD HORSE.

Gamarra is a dainty steed,
Strong, black, and of a noble breed,
Full of fire, and full of bone,
With all his line of fathers known;
Fine his nose, his nostrils thin,
But blown abroad by the pride within!
His mane is like a river flowing,
And his eyes like embers glowing
In the darkness of the night,
And his pace as swift as light.

Look,—how 'round his straining throat
Grace and shifting beauty float;
Snowy strength is in his reins,
And the red blood gallops through his veins,—
Richer, redder, never ran
Through the boasting heart of man.
He can trace his lineage higher
Than the Bourbon dare aspire,—
Douglas, Guzman, or the Guelph
Or O'Brien's blood itself!

He, who hath no peer, was born,
Here, upon a red March morn;
But his famous fathers dead
Were Arab all, and Arab bred,
And the last of that great line
Trod like one of race divine!
And yet,—he was but friend to one,
Who fed him at the set of sun,
By some lone fountain fringed with green;
With him a roving Bedouin,
He lived (none else would he obey
Through all the hot Arabian day),—
And died untamed upon the sands
Where Balkh amidst the desert stands

B. W. Procter.—Born 1798.

1681.—THE SEA.

The sea! the sea! the open sea!
The blue, the fresh, the ever free!
Without a mark, without a bound,
It runneth the earth's wide regions round;
It plays with the clouds; it mocks the skies;
'Tis like a cradled creature lies.

I'm on the sea! I'm on the sea!
I am where I would ever be;
With the blue above, and the blue below,
And silence wheresoe'er I go;
If a storm should come and awake the deep,
What matter? I shall ride and sleep.

I love, oh, how I love to ride
On the fierce, foaming, bursting tide,
When every mal wave drowns the moon,
Or whistles aloft his tempest tune,
And tells how gouth the world below,
And why the sou'west blasts do blow.

I never was on the dull, tame shore,
But I loved the great sea more and more,
And backward flew to her billowy breast,
Like a bird that seeketh its mother's nest;
And a mother she was, and is, to me;
For I was born on the open sea!

The waves were white, and red the morn,
In the noisy hour when I was born;
And the whale it whistled, the porpoise roll'd,
And the dolphins barred their backs of gold,
And never was heard such an outcry wild
As welcomed to life the ocean-child!

I've lived since then, in calm and strife,
Full fifty summers, a sailor's life,
With wealth to spend and a power to range,
But never have sought nor sigh'd for change,
And Death, whenever he comes to me,
Shall come on the wild, unbounded sea!

B. W. Procter.—Born 1798.

1682.—THE STORMY PETREL.

A thousand miles from land are we,
Tossing about on the roaring sea—
From billow to bounding billow cast,
Like fleecy snow on the stormy blast.
The sails are scatter'd abroad like weeds;
The strong masts shake like quivering reeds;
The mighty cables and iron chains;
The hull, which all earthly strength dis-
dains,—
They strain and they crack; and hearts like
stone
Their natural, hard, proud strength disown.

Up and down!—up and down!
From the base of the wave to the billow's
crown,
And amidst the flashing and feathery foam,
The stormy petrel finds a home,

A home, if such a place may be
For her who lives on the wide, wide sea,
On the craggy ice, in the frozen air,
And only seeketh her rocky lair
To warm her young, and to teach them to
spring

At once o'er the waves on their stormy
wing!

O'er the deep!—o'er the deep!
Where the whale, and the shark, and the
sword-fish sleep—

Outflying the blast and the driving rain,
The petrel telleth her tale—in vain;
For the mariner curseth the warning bird
Which bringeth him news of the storm un-
heard!

Ah! thus does the prophet of good or ill
Meet hate from the creatures he serveth still;
Yet he ne'er falters—so, petrel, spring
Once more o'er the waves on thy stormy
wing!

B. W. Procter.—Born 1798.

1683.—THE SEA—IN CALM.

Look what immortal floods the sunset pours
Upon us—Mark! how still (as though in
dreams

Bound) the once wild and terrible ocean
seems!

How silent are the winds! no billow roars;
But all is tranquil as Elysian shores
The silver margin which aye runneth round
The moon-enchanted sea, hath here no sound;
Even Echo speaks not on these radiant
moors!

What! is the giant of the ocean dead,
Whose strength was all unmatched beneath
the sun?

No: he reposes! Now his toils are done;
More quiet than the babbling brook is he.
So mightiest powers by deepest calms are fed,
And sleep, how oft, in things that gentlest
be!

B. W. Procter.—Born 1798.

1684.—THE HUNTER'S SONG.

Rise! Sleep no more! 'Tis a noble morn.
The dews hang thick on the fringed thorn,
And the frost shrinks back, like a beaten
hound,

Under the steaming, steaming ground,
Behold, where the billowy clouds flow by,
And leave us alone in the clear gray sky!
Our horses are ready and steady.—So, ho!
I'm gone, like a dart from the Tartar's bow.

Hark, hark!—Who calleth the maiden Morn
From her sleep in the woods and the stubble
corn?

The horn,—the horn!
The merry, sweet ring of the hunter's horn.

Now, through the copse where the fox is found,
And over the stream at a mighty bound,
And over the high lands, and over the low.
O'er furrows, o'er meadows, the hunters go!
Away!—as a hawk flies full at his prey,
So fieth the hunter, away,—away!
From the burst at the cover till set of sun,
When the red fox dies, and—the day is done!

Hark, hark!—What sound on the wind is borne?

'Tis the conquering voice of the hunter's horn:

The horn,—the horn!

The merry, bold voice of the hunter's horn.

Sound! Sound the horn! To the hunter good
What's the gully deep or the roaring flood?

Right over he bounds, as the wild stag bounds,

At the heels of his swift, sure, silent hounds.

Oh, what delight can a mortal lack,

When he once is firm on his horse's back,

With his stirrups short, and his snaffle strong,

And the blast of the horn for his morning song?

Hark, hark!—Now, home! and dream till morn

Of the bold, sweet sound of the hunter's horn!

The horn,—the horn!

Oh, the sound of all sounds is the hunter's horn!

B. W. Procter.—*Born* 1798.

1685—THE OWL.

In the hollow tree, in the old gray tower,

The spectral Owl doth dwell;

Dull, hated, despised in the sunshine hour,

But at dusk he's abroad and well!

Not a bird of the forest o'er mates with him—

All mock him outright, by day,

But at night, when the woods grow still and dim,

The boldest will shrink away!

Oh, when the night falls, and roosts the fowl,

Then, then, is the reign of the Horned Owl!

And the Owl hath a bride who is fond and bold,

And loveth the wood's deep gloom;

And, with eyes like the shine of the moon-stone cold,

She awaiteth her ghastly groom;

Not a feather she moves, not a carol she sings,

As she waits in her tree so still,

But when her heart heareth his flapping wings,

She hoots out her welcome shrill!

Oh, when the moon shines, and dogs do howl,

Then, then, is the joy of the Horned Owl!

Mourn not for the Owl, nor his gloomy plight.

The Owl hath his share of good.

If a prisoner he be in the broad daylight,

He is lord in the dark greenwood!

Nor lonely the bird, nor his ghastly mate—

They are each unto each a pride;

Thrice fonder perhaps, since a strange, dark fate

Hath rent them from all befriends!

So, when the night falls, and dogs do howl,

Sing Ho! for the the reign of the Horned Owl!

We know not always

Who are kings by day,

But the King of the night is the bold brown Owl!

W. B. Procter.—*Born* 1798.

1686.—A SONG FOR THE SEASONS.

When the merry lark doth gill

With his song the summer hours,

And their nests the swallows build

In the roofs and tops of towers,

And the golden broom-flower burn:

All about the waste,

And the maiden May returns

With a pretty haste,—

Then, how merry are the times!

The Summer times! the Spring times!

Now, from off the ash stone

The chilly midnight cricket crieth,

And all merry birds are down.

And our dream of pleasure doth;

Now the once blue laughing sky

Saddens into gray,

And the frozen rivers sigh,

Pining all away!

Now, how solemn are the times!

The Winter times! the Night times!

Yot, be merry: all around

Is through one vast change revolving:

Even Night, who lately frown'd,

Is in paler dawn dissolving.

Earth will burst her fetters strange,

And in Spring grow free;

All things in the world will change,

Save—my love for thee!

Sing, then, hopeful are all times!

Winter, Summer, Spring times!

W. B. Procter.—*Born* 1793.

1687.—THE POET'S SONG TO HIS WIFE.

How many summers, love,

Have I been thine?

How many days, thou dove,

Hast thou been mine?

Time, like the wing'd wind

When 't bends the flowers,

Hath left no mark behind,
To count the hours!

Some weight of thought, though loth,
On thee he leaves;
Some lines of care round both
Perhaps he weaves;
Some fears,—a soft regret
For joys scarce known;
Sweet looks we half forgot;—
All else is flown!

Al!—With what thankless heart
I mourn and sing!
Look, where our children start,
Like sudden Spring!
With tongues all sweet and low,
Like a pleasant rhyme,
They tell how much I owe
To thee and Time!

W. B. Procter.—Born 1798.

1688.—SOFTLY WOO AWAY HER BREATH.

Softly woo away her breath,
Gentle Death!
Let her leave thee with no strife,
Tender, mournful, murmuring Life
She hath seen her happy day—
She hath had her bud and blossom;
Now she pales and shrinks away,
Earth, into thy gentle bosom!

She hath done her bidding here,
Angels dear!
Bear her perfect soul above,
Scraph of the skies—sweet Love!
Good she was, and fair in youth;
And her mind was seen to soar,
And her heart was wed to truth:
Take her, then, for evermore—
For ever—overmore!

W. B. Procter.—Born 1798.

1689.—THE MOTHER'S LAST SONG.

Sleep!—The ghostly winds are blowing!
No moon abroad—no star is glowing;
The river is deep, and the tide is flowing
To the land where you and I are going!
We are going afar,
Beyond moon or star,
To the land where the sunless angel are!

I lost my heart to your heartless sire,
('T was melted away by his looks of fire)—
Forgot my God, and my father's ire,
All for the sake of a man's desire,

But now we'll go
Where the waters flow,
And make us a bed where none shall know.
The world is cruel—the world is untrue,
Our foes are many, our friends are few;
No work, no bread, however we sue!
What is there left for me to do,
But fly—fly
From the cruel sky,
And hide in the deepest deeps—and die?

W. B. Procter.—Born 1798

1690.—PEACE! WHAT DO TEARS AVAIL?

Peace! what can tears avail?
She lies all dumb and pale,
And from her eye
The spirit of lovely life is fading—
And she must die!
Why looks the lover wroth—the friend up-
braiding?
Reply, reply!

Hath she not dwelt too long
'Midst pain, and grief, and wrong?
Then why not die?
Why suffer again her doom of sorrow,
And hopeless lie?
Why nurse the trembling dream until to-
morrow?
Reply, reply!

Death! Take her to thine arms,
In all her stainless charms!
And with her fly
To heavenly haunts, where, clad in bright-
ness,
The angels lie!
Wilt bear her there, O Death! in all her
whiteness?
Reply, reply!

W. B. Procter.—Born 1798.

1691.—A BRIDAL DIRGE.

Weave no more the marriage chain!
All unmated is the lover;
Death has ta'en the place of Pain;
Love doth call on love in vain;
Life and years of hope are over!

No more want of marriage bell!
No more need of bridal favour!
Where is she to wear them well?
You beside the lover, tell!
Gone—with all the love he gave her!

Faler than the stone she lies—
Colder than the winter's morning!
Wherefore did she thus despise
(She with pity in her eyes)
Mother's care, and lover's warning?

Youth and beauty—hail they not
 Last beyond a brief to-morrow?
 No—a prayer and then forgot!
 This the truest lover's lot,
 This the sum of human sorrow!

B. W. Procter.—Born 1798.

1692.—HERMIONE.

Thou hast beauty bright and fair,
 Manner noble, aspect free,
 Eyes that are untouch'd by care.
 What, then, do we ask from thee,
 Hermione, Hermione?

Thou hast reason quick and strong,
 Wit that envious men admire,
 And a voice, itself a song!
 What then can we still desire?
 Hermione, Hermione.

Something thou dost want, O queen!
 (As the gold doth ask alloy),
 Tears—and thy laughter soon,
 Pity mingled with thy joy.
 This is all we ask from thee,
 Hermione, Hermione!

B. W. Procter.—Born 1798.

1693.—A POET'S THOUGHT.

Tell me, what is a poet's thought?
 Is it on the sudden born?
 Is it from the starlight caught?
 Is it by the tempest taught?
 Or by whispering morn?

Was it cradled in the brain?
 Chain'd awhile, or nursed in night?
 Was it wrought with toil and pain?
 Did it bloom and fade again,
 Ere it burst to light?

No more question of its birth:
 Rather love its better part!
 'Tis a thing of sky and earth,
 Gathering all its golden worth
 From the poet's heart.

B. W. Procter.—Born 1798.

1694.—A PETITION TO TIME.

Touch us gently, Time!
 Let us glide adown thy stream
 Gently—as we sometimes glide
 Through a quiet dream.
 Humble voyagers are we,
 Husband, wife, and children three—
 (One is lost—an angel, fled
 To the azure overhead!)

Touch us gently, Time!
 We've not proud nor soaring wings;
 Our ambition, our content,
 Lies in simple things.
 Humble voyagers are we,
 O'er life's dim, unsounded sea,
 Seeking only some calm cline.—
 Touch us gently, gentle Time!

B. W. Procter.—Born 1798.

1695.—SIT DOWN, SAD SOUL.

Sit down, sad soul, and count
 The moments flying;
 Come—tell the sweet amount
 That's lost by sighing!
 How many smiles?—a score?
 Then laugh, and count no more;
 For day is dying!

Lie down, sad soul, and sleep,
 And no more measure
 The flight of Time, nor weep
 The loss of leisure;
 But here, by this lone dream,
 Lie down with us, and dream
 Of starry treasures!

We dream: do then the same;
 We love—for ever;
 We laugh, yet few we rhyme—
 The gentle never.
 Stay, then, till Sorrow dies;
 Then—hope and happy skies
 Are thine for ever!

B. W. Procter.—Born 1798.

1696.—LIFE.

We are born; we laugh; we weep;
 We love; we droop; we die!
 Ah! wherefore do we laugh or weep?
 Why do we live or die?
 Who knows that secret deep?
 Alas! not I.

Why doth the violet spring
 Unseen by human eye?
 Why do the radiant sunbeams bring
 Sweet thoughts that quickly fly?
 Why do our fond hearts cling
 To things that die?

We toil—through pain and wrong;
 We fight—and fly;
 We love; we lose; and then, ere long,
 Stone-dead we lie.
 A life! is all thy song;
 "Endure and—die!"

B. W. Procter.—Born 1798.

1697.—THE DEATH OF THE WARRIOR KING.

There are noble heads bow'd down and pale,
 Deep sounds of woe arise,
 And tears flow fast around the couch
 Where a wounded warrior lies,
 The hue of death is gathering dark
 Upon his lofty brow,
 And the arm of might and valour falls,
 Weak as an infant's now.

I saw him 'mid the battling hosts,
 Like a bright and leading star,
 Where banner, helm, and falchion gleam'd,
 And flew the bolts of war
 When, in his plenitude of power
 He trod the Holy Land,
 I saw the routed Saracens
 Flee from his blood-dark brand.

I saw him in the banquet hour
 Forsake the festive throng,
 To seek his favourite minstrel's haunt,
 And give his soul to song;
 For dearly as he loved renown,
 He loved that spell-wrought strain
 Which bade the brave of porish'd days
 Light conquest's torch again.

Then seem'd the hard to cope with Time,
 And triumph o'er his doom—
 Another world in freshness burst
 Oblivion's mighty tomb!
 Again the hurly Britons rush'd
 Like lions to the fight,
 While horse and foot—helm, shield, and lance,
 Swept by his vision'd night!

But battle shout and waving plume,
 The drum's heart-stirring beat,
 The glittering pomp of prosperous war,
 The rush of million feet,
 The magic of the minstrel's song,
 Which told of victories o'er,
 Are sights and sounds the dying king
 Shall see—shall hear no more!

It was the hour of deep midnight,
 In the dim and quiet sky,
 When, with sable cloak and 'broider'd pall,
 A funeral train swept by;
 Dull and sad fell the torches' glare
 On many a stately crest—
 They bore the noble warrior king
 To his last dark home of rest.

Charles Swain.—Born 1803.

1698.—THE VOICE OF THE MORNING.

The voice of the morning is calling to child-
 hood,
 From streamlet, and valley, and mountain
 it calls,

And Mary, the loveliest nymph of the wild
 wood,
 Is crossing the brook where the mill water
 falls
 Oh! lovely is Mary, her face like a vision
 Once seen leaves a charm that will ever
 endure,
 From her glance and her smile there beams
 something elysian
 She has but one failing—sweet Mary is poor.

Her bosom is white as the hawthorn, and
 sweeter,
 Her form light and lovesome, as maiden's
 should be,
 Her foot like a fairy's—yet softer and fleet—
 Oh! Mary, the morn hath no lily like thee.
 But narrow and low hangs the roof of her
 dwelling,
 Her home it is humble, her birth is obscure;
 And though in all beauty and sweetness
 excelling,
 She wanders neglected—for Mary is poor.

Yet, oh! to her heart mother Nature hath
 given
 The kindest affections that mortal can
 know;
 She loves every star that sheds radiance in
 heaven,
 She worships the flowers as God's image
 below.
 Ah! sail 'tis to think that a being resembling
 The fairest in beauty, such lot should endure,
 But the dews that like tears on the lilies we
 tremble,
 Are types but of Mary—for Mary is poor.

C. Swain.—Born 1808.

1699.—THE MOTHER'S HAND.

A wand'ring orphan child was I,—
 But meanly, at the best, attired,
 For oh! my mother scarce could buy
 The common food each week required;
 But when the anxious day had fled,
 It seem'd to be her dearest joy,
 To press her pale hand on my head,
 And pray that God would guide her boy.

But more, each winter, more and more
 Stern suffering brought her to decay;
 And then an angel pass'd her door,
 And bore her lingering soul away!
 And I—they know not what is grief
 Who ne'er knelt by a dying bed;
 All other woe on earth is brief,
 Save that which weeps a mother dead.

A seaman's life was soon my lot,
 'Mid reckless deeds, and desperate men;
 But still I never quite forgot
 The prayer I ne'er should hear again;

And oft, when half induced to tread
Such paths as unto sin decry,
I've felt her fond hand press my head,—
And that soft touch hath saved her boy!

Though hard their mockery to receive,
Who ne'er themselves 'gainst sin had
striven,

Hier who, on earth, I dared not grieve,
I could not—would not—grieve in heaven:
And thus from many an action dread,
Too dark for human eyes to scan,
The same fond hand upon my head
That bless'd the boy—hath saved the
man!

C. Swain.—Born 1803.

1700.—THE ORPHAN BOY.

The room is old,—the night is cold,—
But night is dearer far than day;
For then, in dreams, to him it seems,
That she's return'd who's gone away!
His tears are press'd,—he clasps her fast,—
Again she holds him on her knee;
And, in his sleep,—he murmurs deep,
"Oh! mother, go no more from me!"

But morning breaks, the child awakes,—
The dreamer's happy dream hath fled;
The fields look sore, and cold, and drear,—
Like orphans, mourning summer dead!
The wild birds spring, on shivering wing,
Or, cheerless, chirp from tree to tree,
And still he cries, with weeping eyes,
"Oh! mother dear, come back to me!"

Can no one tell where angels dwell?—
He's call'd them oft till day grew dim;
If they were near,—and they could hear,—
He thinks they'd bring her back to him!
"Oh! angels sweet, conduct my feet,"
He cries, "where'er her home may be;
Oh! lead me on to where she's gone,
Or bring my mother back to me!"

C. Swain.—Born 1803.

1701.—SABBATH CHIMES.

There's music in the morning air,
A holy voice and sweet,
Far calling to the house of prayer
The humblest peasant's feet.
From hill, and vale, and distant moor,
Long as the chime is heard,
Each cottage sends its tenants poor
For God's enriching word.

Where'er the British power hath trod,
The cross of faith ascends,
And, like a radiant arch of God,
The light of Scripture bends!

Deep in the forest wilderness
The wood-built church is known:
A sheltering wing, in man's distress,
Spread like the Saviour's own!

The warrior from his armed tent,
The seaman from the tide,
Far as the Sabbath chime is sent
In Christian nations wide,
Thousands and tens of thousand bring
Their sorrows to his shrine,
And taste the never-failing pain
Of Jesus' love divine!

If, at an earthly chime, the tread
Of million, million feet
Approach where'er the Gospel's road
In God's own temple-seat,
How blest the sight, from death's dark sleep,
To see God's saints arise;
And countless hosts of angels keep
The sabbath of the skies!

C. Swain. Born 1803.

1702.—LOVE'S HISTORY.

By sylvan waven that westward flow
A hare-bell bent its beauty low,
With slender waist and modest brow,
Amidst the shades descending.
A star look'd from the paler sky
The hare-bell gaz'd, and with a sigh
Forgot that love may look too high,
And sorrow without ending.

By casement hid, the flowers among,
A maiden lean'd and listen'd long,
It was the hour of love and song,
And early night-birds calling:
A barque across the river drew;
The rose was glowing through and through
The maiden's cheek of trembling hue,
Amidst the twilight falling.

She saw no star, she saw no flower—
Her heart expanded to the hour;
She seek'd not of her lowly dower
Amidst the shades descending
With love thus fix'd upon a height
That seem'd so beautiful to the sight,
How could she think of wrong and blight,
And sorrow without ending.

The hare-bell droop'd beneath the dew,
And closed its eye of tender blue;
No sun could e'er its life renew,
Nor star, in music calling.
The autumn leaves were early shed;
But earlier on her cottage bed
The maiden's loving heart lay dead,
Amidst the twilight falling!

C. Swain.—Born 1803.

1703.—SONG OF THE BROOK.

I come from haunts of coot and horn ;
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

By thirty hills I hurry down,
Or slip between the ridges ;
By twenty thorps, a little town,
And half a hundred bridges

Till last by Philip's farm I flow
To join the brimming river ;
For men may come and men may go,
But I go on for ever.

I chatter over stony ways,
In little sharps and troils,
I bubble into eddying bays,
I bubble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy forest set
With willow-wood and mallow.

I chatter, chatter, as I flow
To join the brimming river ;
For men may come and men may go,
But I go on for ever.

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling ;

And here and there a foamy flake
Upon me, as I travel,
With many a silvery waterbrook
Above the golden gravel ;

And draw them all along, and flow
To join the brimming river ;
For men may come and men may go,
But I go on for ever.

I steal by lawns and grassy plots ;
I slide by hazel covers ;
I move the sweet forget-me-nots
That grow for happy lovers.

I slip, I slide, I gloom, I glance,
Among my skimming swallows,
I make the netted sunbeam dance
Against my sandy shallows.

I murmur under moon and stars
In brambly wilderness ;
I linger by my shingly bars ;
I loiter round my cresses ;

And out again I curve and flow
To join the brimming river ;
For men may come and men may go,
But I go on for ever.

Alfred Tennyson.—Born 1810.

1704.—THE RECONCILIATION.

As through the land at eve we went,
And pluck'd the ripen'd ears,
We fell out, my wife and I,—
Oh, we fell out, I know not why,
And kiss'd again with tears.

For when we came where lies the child
We lost in other years,
There above the little grave,
Oh, there above the little grave,
We kiss'd again with tears.

Alfred Tennyson.—Born 1810.

1705.—THE WIDOW AND CHILD.

Home they brought her warrior dead ;
She nor swoon'd, nor utter'd cry,
All her maidens, watching, said,
"She must weep or she will die."

Then they praised him, soft and low,
Call'd him worthy to be loved,
Truest friend and noblest foe,
Yet she neither spoke nor moved.

Stole a maiden from her place,
Lightly to the warrior slept,
Took a face-cloth from the face ;
Yet she neither moved nor wept.

Rose a nurse of ninety years,
Set his child upon her knee—
Like summer tempest came her tears—
"Sweet my child, I live for thee."

Alfred Tennyson.—Born 1810.

1706.—FROM "IN MEMORIAM."

I envy not, in any moods,
The captive void of noble rage,
The hmet born within the cage,
That never knew the summer woods.

I envy not the beast that takes
His license in the field of time,
Unfetter'd by the sense of crime,
To whom a conscience never wakes ;

Nor, what may count itself as blest,
The heart that never plighted troth,
But stagnates in the weeds of sloth—
Nor any want-begotten rest.

I hold it true, whate'er befall—
I feel it, when I sorrow most—
'Tis better to have loved and lost
Than never to have loved at all.

With trembling fingers did we weave
The holly round the Christmas hearth ;
A rainy cloud possess'd the earth
And sadly fell our Christmas eve.

At our old pastimes in the hall
We gamboll'd, making vain pretence
Of gladness, with an awful sense
Of one mute shadow watching all

We paused; the winds were in the beech—
We heard them sweep the winter land;
And in a circle hand in hand
Sat silent, looking each at each.

Then echo-like our voices rang;
We sang, though every eye was dim—
A merry song we sang with him
Last year: impetuously we sang;

We ceased. A gentler feeling crept
Upon us; surely rest is meet;
"They rest," we said, "their sleep is
sweet."

And silence follow'd, and we wept.

Our voices took a higher range;
Once more we sang. "They do not die,
Nor lose their mortal sympathy,
Nor change to us, although they change."

Rapt from the flocke and the frail,
With gather'd power, yet the same,
Pierces the keen seraphic flame
From orb to orb, from veil to veil.

Rise, happy morn! rise, holy morn!
Draw forth the cheerful day from night!
O Father! touch the east, and light
The light that shone when Hope was born!"

Dost thou look back on what hath been,
As some divinely gifted man,
Whose life in low estate began,
And on a simple village green?

Who breaks his birth's invidious bar,
And grasps the skirts of happy chance,
And breasts the blows of circumstance,
And grapples with his evil star;

Who makes by force his merit known,
And lives to clutch the golden keys—
To mould a mighty state's decrees,
And shape the whisper of the throne;

And moving up from high to higher,
Becomes on Fortune's crowning slope
The pillar of a people's hope,
The centre of a world's desire;

Yet feels, as in a pensive dream,
When all his active powers are still,
A distant dearthness in the hill,
A secret sweetness in the stream,

The limit of his narrower fate,
While yet beside its vocal springs
He play'd at counsellors and kings,
With one that was his earliest mate;

Who ploughs with pain his native lea,
And reaps the labour of his hands,
Or in the furrow musing stands:
"Does my old friend remember me?"

Witch-elms, that counterchange the floor
Of this flat lawn with dusk and bright;
And thou, with all thy breadth and height,
Of foliage, towering sycamore;

How often, hither wandering down,
My Arthur found your shadow fair,
And shook to all the liberal air
The dust and din and steam of town!

He brought an eye for all he saw;
He mix'd in all our simple sport;
They pleased him, fresh from brawling
courts
And dusky purlieus of the law.

O joy to him, in this retreat,
Immantled in ambrosial dark,
To drink the cooler air, and mark
The landscape winking through the heat

O sound to rout the brood of care,
The sweep of scythes in morning dew,
The gust that round the garden flew,
And tumbled half the mellowing pears!

O bliss, when all in circle drawn
About him, heart and ear were full,
To hear him, as he lay and ran,
The Tuscan poets on the lawn;

Or in the all-golden afternoon
A guest, or happy sister, sung,
(Or here she brought the harp, and sung
A ballad to the brightening moon!

Nor less it pleased, in livelier mood,
Beyond the bounding hill to stray,
And break the livelong summer day
With banquet in the distant woods;

Whereat we glanced from theme to theme,
Discuss'd the hook to love or hate,
Or touch'd the changes of the state,
Or threaded some Socratic dream.

But if I praised the busy town,
He loved to rail against it still,
For "ground in yonder social mill,
We rub each other's angles down,

And merge," he said, "in form and glow:
The picturesque of man and man."
We talk'd; the stream beneath us ran.
The wine-flask lying couch'd in moss,

Or cool'd within the glooming wave;
And last, returning from afar,
Before the crimson-circled star
Had fall'n into her father's grave,

And brushing ankle deep in flowers,
We heard behind the woodbine veil
The milk that bubbled in the pail,
And buzzings of the honey'd hours.

Thy converse drew us with delight,
The men of rather and riper years;
The feeble soul, a haunt of fears;
Forgot his weakness in thy sight.

On thee the loyal-hearted hung,
The proud was half disarm'd of pride;
Nor cared the serpent at thy side
To flicker with his treble tongue.

The stern were mild when thou wert by;
The flippant put himself to school
And heard thee, and the brazen fool
Was soften'd, and he knew not why,

While I, thy dearest, sat apart,
And felt thy triumph was as mine;
And loved them more, that they were thine,
The graceful tact, the Christian art,

Not mine the sweetness or the skill,
But mine the love that will not tire,
And, born of love, the vague desire
That spurs an imitative will.

Dear friend, far off, my lost desire,
So far, so near, in woe and weal;
Oh, loved the most when most I feel
There is a lower and a higher;

Known and unknown, human, divine!
Sweet human hand and lips and eye,
Dear heavenly friend that canst not die,
Mine, mine, for ever, ever mine!

Strange friend, past, present, and to be,
Loved deplier, darklier understood,
Behold I dream a dream of good
And mingle all the world with thee.

Thy voice is on the rolling air;
I hear thee where the waters run;
Thou standest in the rising sun,
And in the setting thou art fair.

What art thou, then? I cannot guess;
But though I seem in star and flower
To feel thee, some diffusive power,
I do not therefore love thee less:

My love involves the love before;
My love is vaster passion now;
Though mix'd with God and Nature thou
I seem to love thee more and more.

Far off thou art, but ever nigh;
I have thee still, and I rejoice,
I prosper, circled with thy voice;
I shall not lose thee, though I die.

Alfred Tennyson.—Born 1810.

1707—LADY CLARE.

Lord Ronald courted Lady Clare,
I trow they did not part in scorn;
Lord Ronald, her cousin, courted her,
And they will wed the morrow morn.

"He does not love me for my birth,
Nor for my lands so broad and fair;
He loves me for my own true worth,
And that is well," said Lady Clare.

In there came old Alice the nurse,
Said, "Who was this that went from
thee?"

"It was my cousin," said Lady Clare,
"To-morrow he weds with me"

"O God be thank'd!" said Alice the nurse,
"That all comes round so just and fair
Lord Ronald is heir of all your lands,
And you are not the Lady Clare."

"Are ye out of your mind, my nurse, my
nurse?"

Said Lady Clare, "that ye speak so wild?"
"As God's above," said Alice the nurse,
"I speak the truth you are my child."

The old Earl's daughter died at my breast;
I speak the truth as I live by bread!
I buried her like my own sweet child,
And put my child in her stead."

"Falsely, falsely have ye done,
O mother," she said, "if this be true,
To keep the best man under the sun
So many years from his due."

"Nay now, my child," said Alice the nurse,
"But keep the secret for your life,
And all you have will be Lord Ronald's,
When you are man and wife."

"If I'm a beggar born," she said,
"I will speak out, for I dare not lie.
Pull off, pull off the brooch of gold,
And fling the diamond necklace by."

"Nay now, my child," said Alice the nurse,
"But keep the secret all ye can"
She said "Not so; but I will know
If there be any faith in man."

"Nay now, what faith?" said Alice the nurse,
"The man will cleave unto his right"
"And he shall have it," the lady replied,
"Though I should die to-might."

"Yet give one kiss to your mother dear!
Alas, my child, I sinn'd for thee."
"O mother, mother, mother!" she said,
"So strange it seems to me."

Yet here's a kiss for my mother dear,
My mother dear, if this be so;
And lay your hand upon my head,
And bless me, mother, ere I go."

She clad herself in a russet gown,
She was no longer Lady Clare;
She went by dale, and she went by down,
With a single rose in her hair.

A lily-white doe Lord Ronald had brought
Leapt up from where she lay,
Dropt her head in the maiden's hand,
And follow'd her all the way.

Down slept Lord Ronald from his tower :
 "O Lady Clare, you shame your worth !
 Why come you drest like a village maid,
 That are the flower of the earth ?"

"If I come drest like a village maid,
 I am but as my fortunes are
 I am a beggar born," she said,
 "And not the Lady Clare"

"Play me no tricks," said Lord Ronald,
 "For I am yours in word and deed ;
 Play me no tricks," said Lord Ronald,
 "Your riddle is hard to read."

Oh, and proudly stood she up !
 Her heart within her did not fail ;
 She look'd into Lord Ronald's eyes,
 And told him all her nurse's tale.

He laugh'd a laugh of merry scorn ;
 He turn'd and kiss'd her where she stood :
 "If you are not the heiress born,
 And I," said he, "the next of blood—

If you are not the heiress born,
 And I," said he, "the lawful heir,
 We two will wed to-morrow morn,
 And you shall still be Lady Clare."

Alfred Tennyson.—Born 1810.

1708.—DORA.

With farmer Allan at the farm abode
 William and Dora. William was his son,
 And she his niece. He often look'd at them,
 And often thought, "I'll make them man
 and wife."

Now Dora felt her uncle's will in all,
 And yearn'd towards William ; but the youth,
 because

He had been always with her in the house,
 Thought not of Dora.

Then there came a day
 When Allan call'd his son, and said, "My
 son :

I married late, but I would wish to see
 My grandchild on my knees before I die ;
 And I have set my heart upon a match.
 Now therefore look to Dora ; she is well
 To look to, thrifty too beyond her age.
 She is my brother's daughter ; he and I
 Had once hard words, and parted, and he
 died

In foreign lands ; but for his sake I bro'd
 His daughter Dora ; take her for your wife ;
 For I have wish'd this marriage, night and
 day,

For many years." But William answer'd
 short :

"I cannot marry Dora ; by my life,
 I will not marry Dora." Then the old man
 Was wroth, and doubled up his hands, and
 said.

"You will not, boy ! you dare to answ'r
 thus !

But in my time a father's word was law,
 And so it shall be now for me. Look to't !
 Consider, William : take a month to think,
 And let me have an answer to my wish ;
 Or, by the Lord that made me, you shall
 pack,

And never more darken my doors again !"
 But William answer'd mildly, but his lips
 And broke away. The more he look'd at
 her

The less he liked her ; and his ways were
 harsh ;

But Dora bore them meekly. Then before
 The month was out he left his father's house,
 And hired himself to work within the fields ;
 And half in love, half spite, he wou'd and
 wou'd

A labourer's daughter, Mary Morri son.

Then, when the bells were ringing, Allan
 call'd

His niece and said, "My girl, I love you well ;
 But if you speak with him that was my son,
 Or change a word with her he call'd his wife,
 My home is none of yours. My will is law."
 And Dora promised, being meek. She thought,
 "It cannot be ; my uncle's mind will change !"

And days went on, and there was born a
 boy

To William ; then distress came on him ;
 And day by day he pass'd his father's gate,
 Heart-broken, and his father help'd him not.
 But Dora stored what little she could save,
 And sent it them by stealth, nor did they
 know

Who sent it ; till at last a fever seized
 On William, and in harvest time he died.

Then Dora went to Mary. Mary sat
 And look'd with tears upon her boy, and
 thought

Hard things of Dora. Dora came and said :

"I have obey'd my uncle until now,
 And I have sinn'd, for it was all through me
 This evil came on William at the first.

But, Mary, for the sake of him that's gone,
 And for your sake, the woman that he chose,
 And for this orphan, I am come to you.

You know there has not been for three or five
 years

So full a harvest ; let me take the hay,
 And I will set him in my uncle's eye
 Among the wheat ; that when his heart is
 glad

Of the full harvest, he may see the boy,
 And blow him for the sake of him that's
 gone."

And Dora took the child, and went her way
 Across the wheat, and sat upon a mound
 That was unsown, where many poppies grew.

Far off the farmer came into the field
 And spied her not ; for none of all his men
 Dare tell him Dora waited with the child ;
 And Dora would have risen and gone to him,
 But her heart fail'd her ; and the reapers
 reap'd,

And the sun fell, and all the land was dark.
But when the morrow came, she rose and took

The child once more, and sat upon the mound;
And made a little wreath of all the flowers
That grew about, and tied it round his hat
To make him pleasing in her uncle's eye.
Then when the farmer pass'd into the field
He spied her, and he left his men at work,
And came and said, "Where were you yesterday?"

Whence, child is that? What are you doing here?"

So Dora cast her eyes upon the ground,
And answer'd softly, "Thus is William's child!"

"And did I not," said Allan, "did I not
Forbid you, Dora?" Dora said again:
"Do with me as you will, but take the child
And bless him for the sake of him that's gone!"

And Allan said, "I see it is a trick
Got up betwixt you and the woman there.
I must be taught my duty, and by you!
You knew my word was law, and yet you dared

To slight it. Well—for I will take the boy;
But go you hence, and never see me more."

So saying, he took the boy, that cried aloud
And struggled hard. The wreath of flowers fell

At Dora's feet. She bow'd upon her hands,
And the boy's cry came to her from the field,
More and more distant. She bow'd down her head,

Remembering the day when first she came,
And all the things that had been. She bow'd down

And wept in secret; and the reapers reap'd,
And the sun fell, and all the land was dark.

Then Dora went to Mary's house, and stood

Upon the threshold. Mary saw the boy
Was not with Dora. She broke out in praise
To God, that help'd her in her widowhood.

And Dora said, "My uncle took the boy;
But, Mary, let me live and work with you;
He says that he will never see me more."
Then answer'd Mary, "This shall never be.
That thou shouldst take my trouble on thyself;

And, now I think, he shall not have the boy,
For he will teach him harshness, and to slight
His mother; therefore thou and I will go,
And I will have my boy, and bring him home,
And I will beg of him to take thee back;
But if he will not take thee back again,
Then thou and I will live within one house,
And work for William's child until he grows
Of age to help us."

So the women kiss'd
Each other, and set out and reach'd the farm.
The door was off the latch; they peep'd and saw

The boy set up betwixt his grandsire's knees,
Who thrust him in the hollows of his arm,

And clapt him on the hands and on the cheeks,
Like one that loved him; and the lad stretch'd out

And babbled for the golden seal, that hung
From Allan's watch and sparkled by the fire.
Then they came in; but when the boy beheld
His mother, he cried out to come to her;
And Allan sat him down, and Mary said.

"O father!—if you let me call you so—
I never came a-begging for myself,
Or William, or this child, but now I come
For Dora take her back; she loves you well.
Oh, sir, when William died, he died at peace
With all men; for I ask'd him, and he said,
He could not ever rue his marrying me—
I had been a patient wife—but, sir, he said
That he was wrong to cross his father thus;
'God bless him!' he said, 'and may he never know

The troubles I have gone through!' Then he turn'd

His face and pass'd—unhappy that I am!
But now, sir, let me have my boy, for you
Will make him hard, and he will learn to slight

His father's memory; and take Dora back,
And let all this be as it was before."

So Mary said, and Dora hid her face
By Mary. There was silence in the room;
And all at once the old man burst in sobs.—
"I have been to blame—to blame! I have
kill'd my son!

I have kill'd him—but I loved him—my dear son!

May God forgive me!—I have been to blame.
Kiss me, my children!"

Then they clung about
The old man's neck, and kiss'd him many times

And all the man was broken with remorse;
And all his love came back a hundred-fold;
And for three hours he sobb'd o'er William's child,

Thinking of William.

So those four abode
Within one house together; and as years
Went forward, Mary took another mate,
But Dora lived unmarried till her death.

Alfred Tennyson.—Born 1810.

1709.—TWENTY-EIGHT AND TWENTY-NINE.

I heard a sick man's dying sigh,
And an infant's idle laughter.
The Old Year went with mourning by—
The New came dancing after!
Let Sorrow shed her lonely tear—
Let Revelry hold her ladle;
Bring boughs of cypress for the bier—
Fling roses on the cradle

Mutes to wait on the funeral state,
Pages to pour the wine;
A requiem for Twenty-eight,
And a health to Twenty-nine!

Alas for human happiness!
Alas for human sorrow!
Our yesterday is nothingness—
What else will be our morrow?
Still Beauty must be stealing hearts,
And Knavery stealing purses;
Still cooks must live by making tarts,
And wits by making verses;
While sages prate, and courts debate,
The same stars set and shine:
And the world, as it roll'd through Twenty-eight,
Must roll through Twenty-nine.

Some king will come, in heaven's good time,
To the tomb his father came to;
Some thief will wade through blood and crime
To a crown he has no claim to;
Some suffering land will rend in twain
The manacles that bound her,
And gather the links of the broken chain
To fasten them proudly round her;
The grand and great will love and hate,
And combat and combine;
And much where we were in Twenty-eight,
We shall be in Twenty-nine.

O'Connell will toil to raise the rent,
And Kenyon to sink the Nation;
And Shiel will abuse the Parliament,
And Peel the Association;
And thought of bayonets and swords
Will make ex-Chancellors sorry;
And jokes will be cut in the House of Lords
And throats in the County of Kerry;
And writers of weight will speculate
On the Cabinet's design;
And just what it did in Twenty-eight
It will do in Twenty-nine.

And the goddess of Love will keep her smiles,
And the god of Cups his orgies;
And there'll be riots in St. Giles,
And weddings in St. George's;
And mendicants will sup like kings,
And lords will swear like laqueys;
And black eyes oft will lead to rings,
And rings will lead to black eyes;
And pretty Kate will scold her mate,
In a dialect all divine;
Alas! they married in Twenty-eight,
They will part in Twenty-nine.

My uncle will swathe his gouty limbs,
And talk of his oils and blubbers;
My aunt, Miss Dobbs, will play longer hymns,
And rather longer rubbers;
My cousin in parliament will prove
How utterly ruin'd trade is;
My brother, at Eton, will fall in love
With half a hundred ladies;

My patron will sate his pride from plate,
And his thirst from Bordeaux wine—
His nose was red in Twenty-eight,
'Twill be redder in Twenty-nine.

And O! I shall find how, day by day,
All thoughts and things look older—
How the laugh of Pleasure grows less gay,
And the heart of Friendship colder;
But still I shall be what I have been,
Sworn foe to Lady Renzon,
And seldom troubled with the spleen,
And fond of talking treason:
I shall buckle my skate, and leap my gate,
And throw and write my line;
And the woman I worshipp'd in Twenty-eight
I shall worship in Twenty-nine.

W. M. Praed.—Born 1802, Died 1839.

1710.—PICTURE OF TWILIGHT.

Oh, twilight! Spirit that dost render birth
To dim enchantments; melting heaven with
earth,
Leaving on craggy hills and running streams
A softness like the atmosphere of dream;
Thy hour to all is welcome! Faint and
sweet
Thy light falls round the peasant's homeward
foot,
Who, slow returning from his task of toil,
Sees the low sunset gild the cultured soil,
And, though such radiance round him brightly
glows,
Marks the small spark his cottage-window
throws.
Still as his heart forestalls his weary pace,
Fondly he dreams of each familiar face,
Recalls the treasures of his narrow life—
His rosy children and his sunburnt wife,
To whom his coming is the chief event
Of simple days in cheerful labour spent.
The rich man's chariot hath gone whirling past,
And these poor cottagers have only cast
One careless glance on all that show of pride,
Then to their tasks turn'd quietly aside;
But *him* they wait for, him they welcome home,
Kiss'd sentinels look forth to see him come;
The fagot sent for when the fire grew dim,
The frugal meal prepared, are all for him;
For him the watching of that sturdy boy,
For him those smiles of tenderness and joy,
For him—who plods his sauntering way along
Whistling the fragment of some village song!
Dear art thou to the lover, thou sweetlight,
Fair fleeting sister of the mournful night!
As in impatient hope he stands apart,
Companion'd only by his beating heart,
And with an eager fancy oft beholds
The vision of a white robe's fluttering folds.

Hon. Mrs. Norton.—Born 1808.

1711.—THE MOTILIN'S HEART

When first thou camest, gentle, shy, and fond,
My eldest born, first hope, and dearest
treasure,

My heart received thee with a joy beyond
All that it yet had felt of earthly pleasure ;
Nor thought that any love again might be
So deep and strong as that I felt for thee.

Faithful and true, with sense beyond thy
years,

And natural piety that loan'd to heaven ;
Wrung by a harsh word suddenly to tears,
Yet patient of rebuke when justly given—
Obedient, easy to be reconciled,
And meekly cheerful—such wert thou, my child.

Not willing to be left still by my side
Haunting my walks, while summer-day was
dying ;
Nor leaving in thy turn ; but pleased to glide
Through the dark room, where I was sadly
lying ;

Or by the couch of pain, a sitter meek,
Watch the dim eye, and kiss the feverish cheek.

O boy ! of such as thou are oftenest made
Earth's fragile idols ; like a tender flower,
No strength in all thy freshness—prone to
fade—

And bending weakly to the thunder
shower—
Still round the loved, thy heart found force
to bind,
And clung like woodbine shaken in the wind

Then thou, my merry love, hold in thy gloe
Under the bough, or by the firelight dancing,
With thy sweet temper and thy spirit free,
Didst come as restless as a bird's wing
glancing,
Full of a wild and irrepressible mirth,
Like a young sunbeam to the gladden'd earth :

Thine was the shout ! the song ! the burst of
joy !

Which sweet from childhood's rosy lip re-
sounded ;

Thine was the eager spirit nought could cloy,
And the glad heart from which all grief re-
bounded ;

And many a mirthful jest and mock reply
Lurk'd in the laughter of thy dark-blue eye !

And thine was many an art to win and bless,
The cold and stern to joy and fondness
warming ;

The coaxing smile—the frequent soft caress—
The earnest, tearful prayer all wrath dis-
arming !

Again my heart a new affection found,
But thought that love with thee had reach'd
its bound.

At length thou camest—thou, the last and
least,

Nicknamed “the emperor” by thy laughing
brothers,

Because a haughty spirit swell'd thy breast,
And thou didst seek to rule and sway the
others ;

Mingling with every playful infant wile
A mimic majesty that made us smile.

And oh ! most like a regal child wert thou
A eye of resolute and successful scheming—
Fair shoulders, curling lip, and dauntless
brow—

Fit for the world's strife, not for poet's
dreaming ;

And proud the lifting of thy stately head,
And the firm bearing of thy conscious tread.

Different from both ! yet each succeeding claim,
I, that all other love had been forswearing,
Forthwith admitted, equal and the same ;

Nor injured either by this love's comparing,
Nor stole a fraction for the newer call,
But in the mother's heart found room for all.

Hon. Mrs. Norton.—Born 1808.

1712.—TO FERDINAND SEYMOUR.

Rosy child, with forehead fair,
Coral lip, and shining hair,
In whose mirthful, clever eyes
Such a world of gladness lies ;
As thy loose curls idly straying
O'er thy mother's cheek, while playing,
Blend her soft lock's shadowy twine
With the glistening light of thine,—
Who shall say, who gazes now,
Which is fairest, she or thou ?

In sweet contrast are ye met,
Such as heart could ne'er forget :
Thou art brilliant as a flower,
Crimsoning in the sunny hour ;
Merry as a singing-bird,
In the green wood sweetly heard ;
Restless as if fluttering wings
Bore thee on thy wanderings ;
Ignorant of all distress,
Full of childhood's carelessness.

She is gentle ; she hath known
Something of the echo'd tone
Sorrow leaves, where'er it goes,
In this world of many woes.
On her brow such shadows are
As the faint cloud gives the star,
Veiling its most holy light,
Though it still be pure and bright ;
And the colour in her cheek
To the hue on thine is weak,
Save when flush'd with sweet surprise,
Sudden welcomes light her eyes ;
And her softly chisell'd face
(But for living, moving grace)
Looks like one of those which beam
In th' Italian painter's dream,—
Some beloved Madonna, bending
O'er the infant she is tending ;

Mutes to wait on the funeral state,
Pages to pour the wine;
A requiem for Twenty-eight,
And a health to Twenty-nine!

Alas for human happiness!
Alas for human sorrow!
Our yesterday is nothingness—
What else will be our morrow?
Still Beauty must be stealing hearts,
And Knavery stealing purses;
Still cooks must live by making tarts,
And wits by making verses;
While sages prate, and courts debate,
The same stars set and shine:
And the world, as it roll'd through Twenty-eight,
Must roll through Twenty-nine.

Some king will come, in heaven's good time,
To the tomb his father came to;
Some thief will wade through blood and crime
To a crown he has no claim to,
Some suffering land will rend in twain
The manacles that bound her,
And gather the links of the broken chain
To fasten them proudly round her;
The grand and great will love and hate,
And combat and combine;
And nigh where we were in Twenty-eight,
We shall be in Twenty-nine.

O'Connell will toil to raise the rent,
And Kenyon to sink the Nation;
And Shiel will abuse the Parliament,
And Peel the Association;
And thought of bayonets and swords
Will make ex-Chancellors merry;
And jokes will be out in the House of Lords
And throats in the County of Kerry;
And writers of weight will speculate
On the Cabinet's design;
And just what it did in Twenty-eight
It will do in Twenty-nine.

And the goddess of Love will keep her smiles,
And the god of Cups his organ,
And there'll be riots in St. Giles,
And weddings in St. George's;
And mendicants will sup like kings,
And lords will swear like lacqueys;
And black eyes oft will lead to rings,
And rings will lead to black eyes;
And pretty Kate will scold her mate,
In a dialect all divine;
Alas! they married in Twenty-eight,
They will part in Twenty-nine.

My uncle will swathe his gouty limbs,
And talk of his oils and blubbers;
My aunt, Miss Dobbs, will play longer hymns,
And rather longer rubbers;
My cousin in parliament will prove
How utterly ruin'd trade is;
My brother, at Eton, will fall in love
With half a hundred ladies;

My patron will sate his pride from plate,
And his thirst from Bordeaux wine—
His nose was red in Twenty-eight,
'Twill be redder in Twenty-nine.

And O! I shall find how, day by day,
All thoughts and things look older—
How the laugh of Pleasure grows less gay,
And the heart of Friendship colder;
But still I shall be what I have been,
Sworn foe to Lady Reason,
And seldom troubled with the spleen,
And fond of talking treason;
I shall buckle my skate, and leap my gate,
And throw and write my line;
And the woman I worshipp'd in Twenty-eight
I shall worship in Twenty-nine.

W. M. Praed.—Born 1802, Died 1839.

1710.—PICTURE OF TWILIGHT.

Oh, twilight! Spirit that dost render birth
To dim enchantments, melting heaven with
earth,
Leaving on craggy hills and running streams
A softness like the atmosphere of dreams;
Thy hour to all is welcome! Paint and
sweet
Thy light falls round the peasant's homeward
foot,
Who, slow returning from his task of toil,
Sees the low sunset gild the cultured soil,
And, though such radiance round him brightly
glows,
Marks the small spark his cottage-window
throws.

Still as his heart foretells his weary pace,
Fondly he dreams of each familiar face,
Recalls the treasures of his narrow life—
His rosy children and his sunburnt wife,
To whom his coming is the chief event
Of simple days in cheerful labour spent.
The rich man's chariot hath gone whirling past,
And these poor cottagers have only cast
One careless glance on all that show of pride,
Then to their tasks turn'd quietly aside;
But *him* they wait for, him they welcome home,
Ere'd sentinels look forth to see him come;
The fagot sent for when the fire grew dim,
The frugal meal prepared, are all for him;
For him the watching of that starchy lay,
For him those smiles of tenderness and joy,
For him—who plods his muntering way along
Whistling the fragment of some village song!
Dear art thou to the lover, thou sweetlight,
Fair fleeting sister of the mournful night!
As in impatient hope he stands apart,
Companion'd only by his beating heart,
And with an eager fancy off beholds
The vision of a white robe's fluttering folds.

Hon. Mrs. Norton.—Born 1808.

1711.—THE MOTILIN'S HEART.

When first thou earnest, gentle, shy, and fond,
My oldest born, first hope, and dearest
treasure,

My heart received thee with a joy beyond
All that it yet had felt of earthly pleasure ;
Nor thought that any love again might be
So deep and strong as that I felt for thee.

Faithful and true, with sense beyond thy
years,

And natural pity that loan'd to heaven,
Wrung by a harsh word suddenly to tears,
Yet patient of rebuke when justly given—
Obedient, easy to be reconciled,
And meekly cheerful—such wast thou, my child.

Not willing to be left . still by my side
Haunting my walks, while summer-day was
dying ;
Nor leaving in thy turn ; but pleased to glide
Through the dark room, where I was sadly
lying ;

(Or by the couch of pain, a sitter meek,
Watch the dim eye, and kiss the feverish cheek.

O boy ! of such as thou are oftenest made
Earth's fragile idols, like a tender flower,
No strength in all thy freshness—prone to
fade—

And bending weakly to the thunder
shower—
Still round the loved, thy heart found force
to bind,
And clung like woodbine shaken in the wind.

Then thou, my merry love, bold in thy glee
Under the bough, or by the firelight dancing,
With thy sweet temper and thy spirit free,
Didst come as restless as a bird's wing
glancing ;

Full of a wild and irrepressible mirth,
Like a young sunbeam to the gladden'd earth :
Thine was the shout ! the song ! the burst of
joy !

Which sweet from childhood's rosy lip re-
sounded ;
Thine was the eager spirit nought could cloy,
And the glad heart from which all grief re-
bounded ;
And many a mirthful jest and mock reply
Lurk'd in the laughter of thy dark-blue eye !

And thine was many an art to win and bless,
The cold and stern to joy and fondness
warming ;
The coaxing smile—the frequent soft caress—
The earnest, tearful prayer all wrath dis-
arming !

Again my heart a new affection found,
But thought that love with thee had reach'd
its bound.

At length thou earnest—thou, the last and
least,
Nicknamed “the emperor” by thy laughing
brothers,

Because a haughty spirit swall'd thy breast,
And thou didst seek to rule and sway the
others ;
Mingling with every playful infant wile
A mimic majesty that made us smile.

And oh ! most like a regal child wert thou
A eye of resolute and successful scheming—
Fair shoulders, curling lip, and dauntless
brow—

Fit for the world's strife, not for poet's
dreaming ;
And proud the lifting of thy stately head,
And the firm bearing of thy conscious tread.

Different from both ! yet each succeeding claim,
I, that all other love had been forswearing,
Forthwith admitted, equal and the same ;
Nor injured either by this love's comparing,
Nor stole a fraction for the newer call,
But in the mother's heart found room for all.

Hon. Mrs. Norton.—Born 1808.

1712.—TO FERDINAND SEYMOUR.

Easy child, with forehead fair,
Coral lip, and shining hair,
In whose mirthful, clever eyes
Such a world of gladness lies ;
As thy loose curls idly straying
O'er thy mother's cheek, while playing,
Blond her soft look's shadowy twine
With the glittering light of thine,—
Who shall say, who gazes now,
Which is fairest, she or thou ?

In sweet contrast are ye met,
Such as heart could ne'er forget :
Thou art brilliant as a flower,
Crimsoning in the sunny hour ;
Merry as a singing-bird,
In the green wood sweetly heard ;
Restless as if fluttering wings
Bore thee on thy wanderings ;
Ignorant of all distress,
Full of childhood's carelessness.

She is gentle ; she hath known
Something of the echo'd tone
Sorrow leaves, where'er it goes,
In this world of many woes.
On her brow such shadows are
As the faint cloud gives the star,
Veiling its most holy light,
Though it still be pure and bright ;
And the colour in her cheek
To the hue on thine is weak,
Save when flush'd with sweet surprise,
Sudden welcomes light her eyes ;
And her softly chisell'd face
(But for living, moving grace)
Looks like one of those which beam
In th' Italian painter's dream,—
Some beloved Madonna, bending
O'er the infant she is tending ;

Holy, bright, and undefiled
Mother of the Heaven-born child;
Who, tho' painted strangely fair,
Seems but made for holy prayer,
Pity, tears, and sweet appeal,
And fondness such as angels feel;
Baffling earthly passion's sigh
With serene majesty!

Oh! may those enshrouded years
Whose fair dawn alone appears,—
May that brightly budding life,
Knowing yet nor sin nor strife,—
Bring its store of hoped-for joy,
Mother, to thy laughing boy!
And the good thou dost impart
Lie deep-treasured in his heart,
That, when he at length shall strive
In the bad world where we live,
Thy sweet name may still be blest
As one who taught his soul true rest!

Hon. Mrs. Norton.—Born 1808.

1713.—WE HAVE BEEN FRIENDS TOGETHER.

We have been friends together,
In sunshine and in shade;
Since first beneath the chestnut trees
In infancy we play'd.
But coldness dwells within thy heart—
A cloud is on thy brow;
We have been friends together
Shall a light word part us now?

We have been gay together;
We have laugh'd at little jests;
For the fount of hope was gushing,
Warm and joyous, in our breasts.
But laughter now hath fled thy lip,
And sullen glooms thy brow,
We have been gay together—
Shall a light word part us now?

We have been sad together—
We have wept, with bitter tears,
O'er the grass-grown graves, where slum-
ber'd
The hopes of early years.
The voices which are silent there
Would bid thee clear thy brow;
We have been sad together—
O! what shall part us now?

Hon. Mrs. Norton.—Born 1808.

1714.—ALLAN PERCY.

It was a beauteous lady richly dress'd;
Around her neck are chains of jewels rare;
A velvet mantle shrouds her snowy breast,
And a young child is softly slumbering
there.

In her own arms, beneath that glowing sun,
She bears him onward to the greenwood
tree;
Is the dun heath, thou fair and thoughtless
one,
The place where an Earl's son should
cradled be?

Lullaby!

Though a proud Earl be father to my child,
Yet on the sward my blessed babe shall
lie;
Let the winds lull him with their murmurs
wild,
And toss the green boughs upwards to the
sky.
Well knows that Earl how long my spirit
pined.
I loved a forester, glad, bold, and true;
And had I wedded as my heart inclined,
My child were cradled 'neath the green-
wood tree.

Lullaby!

Slumber thou still, my innocent—mine own,
While I call back the dreams of other days.
In the deep forest I feel lone alone
Than when those palace splendours mock
my gaze.

Fear not! my arm shall bare thee safely back;
I need no squire, no page with banded knee,
To bear my baby through the wildwood track,
Where Allan Percy used to roam with me.

Lullaby!

Here I can sit; and while the fresh wind
blows,
Waving the ringlets of thy shining hair,
Giving thy cheek a deeper tinge of rose,
I can dream dreams that comfort my de-
spair;
I can make visions of a different home,
Such as we hoped in other days might be;
There no proud Earl's unwelcome footsteps
come—
There, Allan Percy, I am safe with thee!

Lullaby!

Thou art mine own—I'll bear thee where I
list
Far from the dull proud tower and donjon
keep;
From my long hair the pearl chains I'll un-
twist,
And with a peasant's heart sit down and
weep.
Thy glittering broider'd robe, my precious one,
Changed for a simpler covering shall be;
And I will dream thee Allan Percy's son,
And think poor Allan guards thy sleep with
me.

Lullaby!

Hon. Mrs. Norton.—Born 1808.

1715.—LOVE NOT.

Love not, love not! ye hapless sons of clay!
 Hope's gayest wreaths are made of earthly
 flowers—

Things that are made to fade and fall away
 Ere they have blossom'd for a few short hours.
 Love not!

Love not! the thing ye love may change;
 The rosy lip may cease to smile on you,
 The kindly-beaming eye grow cold and strange,
 The heart still warmly beat, yet not be true.
 Love not!

Love not! the thing you love may die—
 May perish from the gay and glad some earth;
 The silent stars, the blue and smiling sky,
 Beam o'er its grave, as once upon its birth.
 Love not!

Love not! oh warning vainly said
 In present hours as in years gone by;
 Love flings a halo round the dear one's head,
 Faultless, immortal, till they change or die.
 Love not!

Hon. Mrs. Norton.—Born 1808.

1716.—THE KING OF DENMARK'S RIDE.

Word was brought to the Danish King
 (Hurry!)
 That the love of his heart lay suffering,
 And pined for the comfort his voice would
 bring;

(O! ride as though you were flying!)
 Better he loves each golden curl
 On the brow of that Scandinavian girl
 Than his rich crown jewels of ruby and pearl;
 And his Rose of the Isles is dying!

Thirty nobles saddled with speed;
 (Hurry!)
 Each one mounting a gallant steed
 Which he kept for battle and days of need;
 (O! ride as though you were flying!)

Spurs were struck in the foaming flank;
 Worn-out chargers stagger'd and sank;
 Bridles were slacken'd, and girths were burst;
 But ride as they would, the king rode first,
 For his Rose of the Isles lay dying!

His nobles are beaten, one by one;
 (Hurry!)
 They have fainted, and faltered, and homeward
 gone;

His little fair page now follows alone,
 For strength and for courage trying!
 The king look'd back at that faithful child;
 Was the face that answering smiled,
 They pass'd the drawbridge with clattering
 dim,
 Then he dropp'd; and only the king rode in
 Where his Rose of the Isles lay dying;

The king blew a blast on his bugle horn.
 (Silence!)

No answer came; but faint and forlorn
 An echo return'd on the cold grey morn,
 Like the breath of a spirit sighing.
 The castle portal stood grimly wide;
 None welcomed the king from that weary ride;
 For dead, in the light of the dawning day,
 The pale sweet form of the welcomer lay,
 Who had yearn'd for his voice while dying!

The panting steed, with a drooping crest,
 Stood weary.
 The king return'd from her chamber of rest,
 The thick sobs choking in his breast;
 And, that dumb companion eyeing,
 The tears gush'd forth which he strove to
 check,
 He bow'd his head on his charger's neck.
 "O, steed—that every nerve didst strain,
 Dear steed, our ride hath been in vain
 To the halls where my love lay dying!"

Hon. Mrs. Norton.—Born 1808.

1717.—THE BROOK-SIDE.

I wander'd by the brook-side,
 I wander'd by the mill,
 I could not hear the brook flow—
 The noisy wheel was still;
 There was no burr of grasshopper,
 No chirp of any bird,
 But the beating of my own heart
 Was all the sound I heard.

I sat beneath the elm-tree;
 I watch'd the long, long shade,
 And, as it grew still longer,
 I did not feel afraid;
 For I listen'd for a footfall,
 I listen'd for a word—
 But the beating of my own heart
 Was all the sound I heard.

He came not,—no, he came not—
 The night came on alone—
 The little stars sat one by one,
 Each on his golden throne;
 The evening wind pass'd by my cheek,
 The leaves above were stirr'd—
 But the beating of my own heart
 Was all the sound I heard.

Fast silent tears were flowing,
 When something stood behind;
 A hand was on my shoulder—
 I knew its touch was kind:
 It drew me nearer—nearer,—
 We did not speak one word,
 For the beating of our own hearts
 Was all the sound we heard.

Lord Houghton.—Born 1809

1718.—THE MEN OF OLD.

I know not that the men of old
Were better than men now,
Of heart more kind, of hand more bold,
Of more ingenuous brow :
I heed not those who pine for force
A ghost of time to raise,
As if they thus could check the course
Of these appointed days.

Still is it true and ever true,
That I delight to close
This book of life self-wise and now,
And let my thoughts repose
On all that humble happiness
The world has since foregone—
The daylight of contentedness
That on those faces shone !

With rights, though not too closely scan'd,
Enjoy'd as far as known—
With will, by no reverse unmann'd—
With pulse of even tone—
They from to-day and from to-night
Expected nothing more,
Than yesterday and yesternight
Had proffer'd them before.

To them was life a simple art
Of duties to be done,
A game where each man took his part,
A race where all must run ;
A battle whose great scheme and scope
They little cared to know,
Content, as men at arms, to cope
Each with his fronting foe

Man now his virtue's diadem
Puts on, and proudly wears—
Great thoughts, great feelings, came to them,
Like instincts unawares
Blending their souls' sublimest needs
With tasks of every day,
They went about their gravest deeds,
As noble boys at play.

* * *

A man's best things are nearest him,
Lae close about his feet,
It is the distant and the dim
That we are sick to greet :
For flowers that grow our hands beneath
We struggle and aspire—
Our hearts must die, except they breathe
The air of fresh desire.

But, brothers, who up reason's hill
Advance with hopeful cheer—
O ! loiter not, those heights are chill,
As chill as they are clear ;
And still restrain your haughty gaze,
The loftier that ye go,
Remembering distance leaves a haze
On all that lies below.

Lord Houghton.—Born 1809.

1719.—THE LONG-AGO.

On that deep-retiring shore
Frequent pearls of beauty lie,
Where the passion-waves of yore
Fiercely bent and mounted high :
Sorrows that are sorrows still
Lose the bitter taste of we ;
Nothing's altogether ill
In the griefs of Long-ago.

Tombs where lonely love repines,
Ghastly tenements of tear,
Where the look of happy shines
Through the golden mist of years :
Death, to those who trust in good,
Vindicates his hardest blow,
Oh ! we would not, if we could,
Wake the sleep of Long-ago !

Though the doom of swift decay
Shocks the soul where life is strong,
Though for frailer hearts the day
Lingers sad and overlong—
Still the weight will find a heaven,
Still the spoiler's hand is slow,
While the future has its heaven,
And the past its Long-ago.

Lord Houghton.—Born 1809.

1720.—THE OLD ARM-CHAIR.

I love it, I love it ; and who shall dare
To chide me for loving that old arm-chair ;
I've treasured it long as a sainted prize ;
I've bedew'd it with tears, and anbal'm'd it
with sighs.

'Tis bound by a thousand bands to my heart ;
Not a tie will break, not a link will start.
Would ye learn the spell ?—a mother sat
there ;
And a sacred thing is that old arm-chair.

In childhood's hour I linger'd near
The hallow'd seat with listening ear ;
And gentle words that mother would give ;
To fit me to die, and teach me to live.
She told me shame would never betide,
With truth for my creed and God for my
guide ;
She taught me to hush my earliest prayer ;
As I knelt beside that old arm-chair.

I sat and watch'd her many a day,
When her eye grew dim, and her locks were
gray ;
And I almost worshipp'd her when she
smiled,
And turn'd from her Bible, to bless her child.
Years roll'd on ; but the last one sped—
My idol was shatter'd ; my earth-star fled :
I learnt how much the heart can bear,
When I saw her die in that old arm-chair.

'T is past, 't is past, but I gaze on it now
With quivering breath and throbbing brow
'T was there she nursed me, 't was there she
died :

And memory flows with lava tide.
Say it is folly ; and deem me weak,
While the scalding drops start down my
cheek ;

But I love it, I love it ; and cannot tear
My soul from a mother's old arm-chair.

Eliza Cook.—Born 1817.

1721.—THE LAND OF MY BIRTH.

There's a magical tie to the land of our
home,

Which the heart cannot break, though the
footstep may roam :

Be that land where it may, at the Line or the
Pole ;

It still holds the magnet that draws back the
soul.

'Tis loved by the freeman, 'tis loved by the
slave,

'Tis dear to the coward, more dear to the
brave !

Ask of any the spot they like best on the
earth,

And they'll answer with pride, "'Tis the
land of my birth."

Oh, England ! thy white cliffs are dearer to
me

Than all the famed coasts of a far foreign
sea ;

What emerald can peer, or what sapphire can
vie,

With the greens of thy fields or thy summer-
day sky ?

They tell me of regions where flowers are
found,

Whose perfume and tints spread a paradise
round,

But brighter to me cannot garland the earth
Than those that spring forth in the land of
my birth.

Did I breathe in a clime where the bulbul is
heard,

Where the citron-tree nestles the soft hum-
ming-bird :

Oh ! I'd covet the notes of thy nightingale
still,

And remember the robin that feeds at my
sill.

Did my soul find a feast in the gay "land of
song,"

In the gondolier's chant, or the carnival's
thrang

Could I ever forget, 'mid their music and
mirth,

The national strain of the land of my birth ?

My country, I love thee.—though freely I'd
rove

Through the western savannah, or sweet
orange grove,

Yet warmly my bosom would welcome the
gale

That bore me away with a homeward-bound
sail.

My country, I love thee !—and oh, mayst thou
have

The last throb of my heart, ere 'tis cold in
the grave ;

Mayst thou yield me that grave, in thine own
dashed earth,

And my ashes repose in the land of my birth !

Eliza Cook.—Born 1817.

1722.—THE OLD FARM-GATE.

Where, where is the gate that once served to
divide

The elm-shaded lane from the dusty road-
side ?

I like not this barrier gaily bedight,
With its glittering latch and its trollys of
white

It is seemly, I own—yet, oh ! dearer by far
Was the red-rusted hinge and the weather-
warp'd bar.

Here are fashion and form of a modernized
gate,

But I'd rather have look'd on the Old Farm-
gate.

'Twas here where the urchins would gather to
play,

In the shadows of twilight, or sunny mid-day ;
For the stream running nigh, and the hillocks
of sand,

Were temptations no dirt-loving rogue could
withstand.

But to swing on the gate-rails, to clamber and
ride,

Was the utmost of pleasure, of glory, and
pride ;

And the car of the victor, or carriage of
state,

Never carried such hearts as the Old Farm-
gate.

'Twas here where the miller's son paced to
and fro,

When the moon was above and the glow-
worms below ;

Now pensively leaning, now twirling his stick,
While the moments grow long and his heart-
throbs grew quick

Why, why did he linger so restlessly there,
With church-going vestment and spruce-
comb'd hair ?

He loved, oh ! he loved, and had promised to
wait

For the one he adored, at the Old Farm-gate.

'Twas here where the gray-headed gossips
would meet;
And the falling of markets, or goodness of
wheat—
This field lying fallow—that heifer just
bought—
Were favourite themes for discussion and
thought.
The merits and faults of a neighbour just
dead—
The hopes of a couple about to be wed—
The Parliament doings—the Bill and De-
bate—
Were all canvass'd and weigh'd at the Old
Farm-gate.

'Twas over that gate I taught Pincher to
bound
With the strength of a steed and the grace of
a hound.
The beagle might hunt, and the spaniel might
swim;
But none could leap over that postern like
him.
When Dobbin was saddled for mirth-making
trip,
And the quickly-pull'd willow-branch served
for a whip,
Spite of lugging and tugging, he'd stand for
his freight,
While I clumb'd on his back from the Old
Farm-gate.

'Tis well to pass portals where pleasure and
fame
May come winging our moments, and gilding
our name,
But give me the joy and the freshness of
mind,
When, away on some sport—the old gate
slamm'd behind—
I've listen'd to music, but none that could
speak
In such tones to my heart as the teeth-setting
creak
That broke on my ear when the night had
worn late,
And the dear ones came home through the
Old Farm-gate.

Oh! fair is the barrier taking its place,
But it darkens a picture my soul long'd to
trace.
I sigh to behold the rough staple and hasp,
And the rails that my growing hand scarcely
could clasp.
Oh! how strangely the warm spirit grudges to
part
With the commonest relic once link'd to the
heart;
And the brightest of fortune—the kindest
fate—
Would not banish my love for the Old Farm-
gate.

Eliza Cook.—Born 1817.

1723.—THE LOVED ONE WAS NOT THERE.

We gather'd round the festive board,
The crackling fagot blazed;
But few would taste the wine that pour'd,
Or join the song we raised:
For there was now a glass unfill'd—
A favour'd place to spare;
All eyes were dull, all hearts were chill'd—
The loved one was not there.

No happy laugh was heard to ring,
No form would lead the dance;
A smother'd sorrow seem'd to fling
A gloom in every glance.
The grave had closed upon a brow,
The honest, bright, and fair;
We miss'd our mate, we mourn'd the blow—
The loved one was not there.

Eliza Cook.—Born 1817.

1724.—THE OLD WATER-MILL.

And is this the old mill-stream that ten years
ago
Was so fast in its current, so pure in its flow;
Whose musical waters would ripple and dance
With the glory and dash of a miniature Rhine?

Can this be its bed?—I remember it well
When it sparkled like silver through meadow
and dell;
When the pet-lamb reposed on its emerald
side,
And the minnow and perch darted swift through
its tide.

Yes! here was the miller's house, peaceful
abode!
Where the flower-twined porch drew all eyes
from the road;
Where roses and jasmine embower'd a door
That never was closed to the wayworn or poor.

Where the miller, God bless him! oft gave us
"a dance,"
And led off the ball with his soul in his glance;
Who, forgetting gray hairs, was as loud in his
mirth
As the voracious youngsters that circled his
hearth.

Blind Ralph was the only musician we had,
But his tunes—oh, such tunes—would make
any heart glad!
"The Roast Beef of Old England," and "Green
grow the Rushes,"
Woke our eyes' brightest beams, and our
cheeks' warmest flushes.

No lustre resplendent its brilliancy shed,
But the wood fire blazed high, and the board
was well spread,

Our seats were undamask'd, our partners were rough,
Yet, yet we were happy, and that was enough.

And here was the mill where we idled away
Our holiday hours on a clear summer day;
Where Roger, the miller's boy, loll'd on a sack,
And chorus'd his song to the merry click-clack.

But lo! what rude sacrilege here hath been done!

The streamlet no longer purls on in the sun,
It's course has been turn'd, and the desolate edge

Is now mournfully cover'd with duckweed and sedge.

The mill is in ruins. No welcoming sound
In the mastiff's gruff bark and the wheels clashing round;

The house, too, untenanted—left to decay—
And the miller, long dead: all I loved pass'd away!

This play-place of childhood was grav'd on my heart

In rare Paradise colours that now must depart;

The old water-mill's gone, the fair vision is fled,

And I weep o'er its woe as I do for the dead.

Eliza Cook.—Born 1817.

1795.—A HOME IN THE HEART.

Oh! ask not a home in the mansions of pride,
Where marble shines out in the pillars and walls;

Though the roof be of gold, it is brilliantly cold,

And joy may not be found in its torch-lighted halls.

But seek for a bosom all honest and true,
Where love, once awaken'd, will never depart:

Turn, turn to that breast like the dove to its nest,

And you'll find there's no home like a home in the heart.

Oh! link but one spirit that's warmly sincere,
That will heighten your pleasure and solace your care;

Find a soul you may trust as the kind and the just,

And be sure the wide world holds no treasure so rare.

Then the frowns of Misfortune may shadow our lot,

The cheek-searing tear-drops of Sorrow may start;

But a star never dim sheds a halo for him
Who can turn for repose to a home in the heart.

Eliza Cook.—Born 1817.

1796.—A REMEMBRANCE.

Methinks I can remember, when a shade
All soft and flow'ry was my couch, and I
A little naked child, with fair white flesh,
And wings all gold bedropt; and o'er my head

Bright fruits were hanging, and tall, balmy shrubs

Shed odorous gums around me, and I lay
Sleeping and waking in that wondrous air,
Which seem'd infused with glory—and each breeze

Bore, as it wander'd by, sweet melodies,
But whence I knew not: one delight was there,

Whether of feeling, or of sight, or touch,
I know not how—which is not on this earth,
Something all-glorious and all beautiful,
Of which our language speaketh not, and which

Flies from the eager graspings of my thought,
As doth the shade of a forgotten dream.

All knowledge had I, but I cared not then
To search into my soul, and draw it thence:
The blessed creatures that around me play'd,
I knew them all, and where their resting was,
And all their hidden symmetries I knew,
And how the form is link'd unto the soul;
I knew it all; but thought not on it then;
I was so happy.

And upon a time,

I saw an army of bright, beamy shapes,
Fair-faced, and rosy-cinctured, and gold-wing'd,

Approach upon the air; they came to me;
And from a crystal chalice, silver-brimm'd,
Put sparkling potion to my lips and stood
All around me, in the many blooming shade,
Shedding into the centre where I lay
A mingling of soft light; and then they sung
Songs of the land they dwelt in; and the last
Lingereth even till now upon mine ear.

Holy and blest

Be the calm of thy rest,
For thy chamber of sleep
Shall be dark and deep:

They will dig thee a tomb
In the dark, deep womb,
In the warm, dark womb.

Spread ye, spread the dewy mist around him;

Spread ye, spread, till the thick, dark night surround him—

Till the dark, long night has bound him,
Which bindeth all before their birth
Down upon the nether earth.

The first cloud is beamy and bright,
The next cloud is mellow'd in light,

The third cloud is dim to the sight,
And it stretch'd away into gloomy night :
Twine ye, twine the mystic threads around
him ;

Twine ye, twine, till the fast, firm fate sur-
round him—

Till the firm, cold fate hath bound him,
Which bindeth all before their birth
Down upon the nether earth.

The first thread is beamy and bright,
The next thread is mellow'd in light,
The third thread is dim to the sight,
And it stretcheth away into gloomy night.

Sing ye, sing the spirit song around him ;
Sing ye, sing, till the dull, warm sleep sur-
round him—

Till the warm, damp sleep hath bound him,
Which bindeth all before their birth
Down upon the nether earth.

The first dream is beamy and bright,
The next dream is mellow'd in light,
The third dream is dim to the sight,
And it stretcheth away into gloomy night

Holy and blest
Is the calm of thy rest,
For thy chamber of sleep
Is dark and deep,
They have dug thee a tomb
In the dark, deep womb,

The warm, dark womb
Then dimness pass'd upon me ; and that
song

Was sounding o'er me when I woke again
To be a pilgrim on the nether earth.

Twine ye, twine the mystic threads around
him ;

Twine ye, twine, till the fast, firm fate sur-
round him—

Till the firm, cold fate hath bound him,
Which bindeth all before their birth
Down upon the nether earth.

Dean Alford.—Born 1810.

1727.—THE PAST.

Few have lived
As we have lived, unsever'd ; our young life
Was but a summer's flicker— we have been
Like two babes passing hand-in-hand along
A sunny bank on flowers—the busy world
Goes on around us, and its multitudes
Pass by me and I look them in the face
But cannot read such meaning as I read
In this of thine, and thou, too, dost but move
Among them for a season, but returnest
With a light step and smiles to our old seats,
Our quiet walks, our solitary bower.
Some we love well ; the early presences
That were first round us, and the silvery tones
Of those most far away, and dreary voices
That sounded all about us at the dawn
Of our young life—these, as the world of
things

Sets in upon our being like a tide,
Keep with us, and are for ever uppermost.
And some there are, tall, beautiful, and wise,
Whose step is heavenward, and whose soul
have past

Out from the nether darkness, and been borne
Into a new and glorious universe,
Who speak of things to come ! but there is
that

In thy soft eye and long-accustom'd voice
Would win me from them all

For since our birth,

Our thoughts have flow'd together in one
stream ;

All through the seasons of our infancy
The same hills rose about us—the same trees,
Now bare, now sprinkled with the tender leaf,
Now thick with full dark foliage—the same
church,

Our own dear village church, has seen us pray
In the same seat, with hands clasp'd side by
side,—

And we have sung together ; and have walk'd,
Full of one thought, along the homeward
lane,

And so were we built upwards for the form
That on my walls hath fallen unawares,
Shattering their frail foundations ; and which
thou

Hast yet to look for, but hast found the help
Which thou I know not—rest thee firmly
there !

* * * * *

When first I issued forth into the world,
Well I remember—that unwelcome morn
When we rose long before the accusom'd
hour,

By the faint taper-light and by that gate
We just now swung behind us carelessly,
I gave thee the last kiss ; I travell'd on,
Giving my mind up to the world without,
Which pour'd in strange ideas of strange
things,—

New towns, new churches, new inhabitants ;
And ever and anon some happy child
Beneath a rose-trail'd porch play'd as I
pass'd ;

And then the thought of thee swept through
my soul,
And made the hot drops stand in either eye.

Dean Alford.—Born 1810.

1728.—ONE SUMMER'S NIGHT.

I remember well, one summer's night,
A clear, soft, silver moonlight, thou and I
Sat a full hour together, silently ;
Looking abroad into the pure pale heaven.
Perchance thou hast forgotten ; but my arm
Was on thy shoulder, and thy clustering
locks
Hung lightly on my hand, and my clear eye
Ghaz'd beside my forehead ; and at length

Thou saidst—"This time we went to rest,"
and then

We rose and parted for the night: no words
But those were spoken, and we never since
Have told each other of that moment

Dean Alford.—Born 1810.

1720.—MORNING AND EVENING.

Evening and Morning—those two ancient
names

So link'd with childish wonder, when with arm
Fast wound about the neck of one we loved,
Oft questioning, we heard Creation's tale—
Evening and morning ever brought to me
Strange joy; the birth and funeral of light,
Whether in clear, unclouded majesty
The large sun pour'd his effluence abroad,
Or the grey clouds roll'd silently along,
Dropping their doubtful tokens as they pass'd
Whether above the hills intensely glow'd
Bright lines of parting glory in the west,
Or from the veil of faintly-redden'd mists
The darkness slow descended on the earth;
The passing to a state of things all new—
Now fairs and now enjoyments—thus was all
Food for my seeking spirit. I would stand
Upon the jutting lulls that overlook
Our level moor, and watch the daylight fade
Along the prospect now behind the leaves
The golden twinkles of the westering sun
Deepen'd to richest crimson: now from out
The solemn beech-grove, through the natural
aisles

Of pillar'd trunks, the glory in the west
Shew'd like Jehovah's presence fire, behold
In olden times above the Mercy-seat
Between the folded wings of Cherubim;—
I loved to wander, with the evening star
Hooding my way, till from the palest speck
Of virgin silver, overmore lit up
With radiance as by spirits minister'd,
She seem'd a living pool of golden light,
I loved to learn the strange array of shapes
That pass along the circle of the year,
Some, for the love of ancient yore, I kept:
And they would call into my fancy's eye
Chaldean beacons, over the drear sand
Seen faintly from thick-tower'd Babylon,
Against the sunset—shepherds in the field,
Watching their flocks by night—or shapes of
men

And high-neck'd camels, passing leisurely
Along the starry'd horizon, where the spice
Swims in the air, in Araby the Blest,
And some, as Fancy led, I figured forth,
Mistaking their old names; one circle bright
Gladdens me often, near the northern wain,
Which, with a childish playfulness of choice
That hath not pass'd away, I loved to call
The crown of glory, by the righteous judge
Against the day of his appearing, laid
In store for him who fought the fight of faith.

Dean Alford.—Born 1810.

1730.—THE CROSS.

Methinks I could have borne to live my days
When by the pathway side, and in the dells,
By shading resting-place, or hollow bank
Where curv'd the streamlet, or on peeping
rock,

Rose sweetly to the traveller's humble eye
The Cross in every corner of our land;
When from the wooded valleys morn and eve
Pass'd the low murmur of the angel-bell;
Methinks I could have led a peaceful life
Daily beneath the triple-vaulted roof,
Chanting glad matins, and amidst the glow
Of mellow evening towards the village tower
Pacing my humble way.

Dean Alford.—Born 1810.

1781.—GENTLEST GIRL.

Gentlest girl,

Thou wert a bright creation of my thought
In earliest childhood—and my seeking soul
Wander'd ill-satisfied, till one blest day
Thine image pass'd athwart it—thou wert then
A young and happy child, sprightly as life;
Yet not so bright or beautiful as that
Mine inward vision,—but a whispering voice
Said softly—Thus is she whom thou didst
choose,

And thenceforth ever, through the morn of life,
Thou wert my playmate—thou my only joy,
Thou my chief sorrow when I saw thee not—
And when my daily consciousness of life
Was born and died—thy name the last went
up,

Thy name the first, before our Heavenly Guide,
For favour and protection. All the flowers
Whose buds I cherish'd, and in summer hoats
Fed with mock showers, and proudly show'd
their bloom,

For thee I rear'd, because all beautiful
And gentle things reminded me of thee.
Yea, and the morning, and the rise of sun,
And the fall of evening, and the starry host,
If aught I loved, I loved because thy name
Sounded about me when I look'd on them

Dean Alford.—Born 1810.

1732.—ENGLAND.

We have been dwellers in a lovely land,
A land of lavish lights and floating shades,
And broad green flats, border'd by woody
capes

That lessen ever as they stretch away
Into the distant blue, a land of hills,
Cloud-gathering ranges, on whose ancient
breast

The morning mists repose: each autumn
tide

Deep purple with the heath-bloom ; from whose
brow

We might behold the crimson sun go down
Behind the barrier of the western sea ;
A land of beautiful and stately fanes,
Atrial temples most magnificent,
Rising with clusters of rich pinnacles
And fretted battlements ; a land of towers,
Where sleeps the music of deep-voiced bells,
Save when in holyday time the joyous air
Ebbes to the swelling sound ; and Sabbath
morn,

When from a choir of hill-side villages
The peaceful invitation churchward chimes.
So were our souls brought up to love this
earth

And feed on natural beauty : and the light
Of our own sunsets, and the mountains blue
That girt around our home, were very parts
Of our young being ; link'd with all we
knew,

Centres of interest for undying thoughts
And themes of mindful converse. Happy
they

Who in the fresh and dawning time of youth
Have dwelt in such a land, turning their
souls

To the deep melodies of Nature's laws
Heard in the after-time of riper thought
Reflective on past seasons of delight.

Dean Alford.—Born 1810.

1733.—THERE IS AN ANCIENT MAN.

There is an ancient man who dwells
Without our parish bounds,
Beyond the poplar-avenue,
Across two meadow-grounds ;
And whensoe'er our two small bells
To church call merrily,
Leaning on our churchyard gate,
This old man ye may see

He is a man of many thoughts,
That long have found their rest,
Each in its proper dwelling-place
Settled within his breast :
A form erect, a stately brow,
A set and measured mien—
The satisfied unroving look
Of one who much hath seen.

And once, when young in care of souls,
I watch'd a sick man's bed,
And willing half, and half ashamed,
Linger'd, and nothing said.
The ancient man, in accents mild,
Removed my shame away—
"Listen !" he said, "the minister
Prepares to kneel and pray."

These lines of humble thankfulness
Will never meet his eye ;
Unknown that old man means to live
And unremember'd die.

The forms of life have sever'd we—
But when that life shall end,
Pain would I had that reverend man,
A father and a friend.

Dean Alford.—Born 1810

1734.—THE FATHER AND CHILD.

"Father, wake—the storm is loud,
The rain is falling fast ;
Let me go to my mother's grave,
And screen it from the blast.
She cannot sleep, she will not rest,
The wind is roaring so ;
We pray'd that she might lie in peace—
My father, let us go !"

"Thy mother sleeps too firm a sleep
To heed the wind that blows ;
There are angel-charms that hush the noise
From reaching her repose.
Her spirit in dreams of the blessed land
Is sitting at Jesus's feet ;
Child, nestle thee in mine arms and pray
Our rest may be as sweet !"

Dean Alford.—Born 1810.

1735.—AUTUMN.

How soothing is that sound of far-off wheels
Under the golden sheen of the harvest-moon !
In the shade-chequer'd road it half reveals
A homeward-wending group, with heart in
tune

To thankful merriment ;—father and boy,
And maiden with her gleamings on her head ;
And the last waggon's rumble heard with joy
In the kitchen with the ending-supper spread.
But while I listening stand, the sound hath
ceased ;

And hark, from many voices lustily
The harvest home, the prelude to the feast,
In measured bursts is pealing loud and high ;
Soon all is still again beneath the bright
Full moon, that guides me home this autumn
night.

Dean Alford.—Born 1810.

1736.—MY OWN DEAR COUNTRY.

My own dear country !—thy remembrance
comes

Like softly-flowing music on my heart ;
With thy green sunny hills, and happy homes,
And cots rose-bower'd, bosom'd in dells apart ;
The merry pealing of our village-bells
Gush ever and anon upon mine ear ;
And is there not a far-off sound that tells

Of many-voiced laughter shrill and clear?
 (Oh! were I now with thee—to sit and play
 Under the hawthorn on the slope o' th' hill,
 As I was wont to do; or pluck all day
 The cowslip and the flaunting daffodil,
 Till shepherds whistled homeward, and the
 west

Folded the large sun in crimson breast!

Dean Alford.—Born 1810.

1737.—THE PARTING OF LOVERS.

Now, from his eastern couch, the sun,
 Erewhile in cloud and vapour hidden,
 Rose in his robes of glory dight;
 And skywards, to salute his light,
 Upsprang a choir, unbidden,
 Of joyous larks, that, as they shook
 The dewdrops from their russet pinions,
 Poul'd forth a hymn so glad and clear,
 That darkness might have paused to hear
 (Pale sentinel on morn's dominions),
 And envied her the flood of song
 Those happy minstrels pour'd along.

The lovers listen'd. Earth and heaven
 Seem'd pleas'd alike to hear the strain;
 And Gilbert, in that genial hour,
 Forgot his momentary pain.
 "Happy," said he, "belov'd maid,
 Our lives might flow 'mid scenes like this;
 Still eye might bring us dreams of joy,
 And morn awaken us to bliss.
 I could forgive thy jealous brother;
 And Mora's quiet shades might be
 Bless'd with the love of one another,
 A Paradise to thee and me.

Yes, Peace and Love might build a nest
 For us amid those vales serene,
 And Truth should be our constant guest
 Among those pleasant wild-woods green.
 My heart should never nurse again
 The once fond dreams of young Ambition,
 And Glory's light should lure in vain,
 Lest it should lead to Love's perdition;
 Another light should round me shine,
 Belov'd, from those eyes of thine!"

"Ah, Gilbert! happy should I be
 This hour to die, lest fate reveal
 That life can never give a joy
 Such as the joy that now I feel.
 Oh! happy! happy! now to die,
 And go before thee to the sky;
 Losing, maybe, some charm of life,
 But yet escaping all its strife;
 And, watching for thy soul above,
 There to renew more perfect love,
 Without the pain and tears of this—
 Eternal, never palling bliss!"

And more she yet would say, and strives to
 speak,
 But warm, fast tears begin to course her cheek,

And sobs to choke her; so, reclining still
 Her head upon his breast, she weeps her fill;
 And all so lovely in those joyous tears
 To his impassion'd eyes the maid appears;
 He cannot dry them, nor one word essay
 To soothe such sorrow from her heart away.

At last she lifts her drooping head,
 And, with her delicate fingers, dashes
 The tears away that hang like pearls
 Upon her soft eyes' silken lashes
 Then hand in hand they take their way
 O'er the green meadows gemm'd with dew,
 And up the hill, and through the wood,
 And by the streamlet, bright and blue,
 And sit them down upon a stone
 With mantling mosses overgrown,
 That stands beside her cottage door,
 And oft repeat,
 When next they meet,
 That time shall never part them more.

He's gone! Ah no! he lingers yet,
 And all her sorrow, who can tell?
 As gazing on her face he takes
 His last and passionate farewell.
 "One kiss!" said he, "and I depart
 With thy dear image in my heart:
 One more—to soothe a lover's pain,
 And think of till I come again!
 One more." Their red lips meet and tremble,
 And she, unskilful to dissemble,
 Allows, deep blushing, while he presses,
 The warmest of his fond caresses.

Charles Mackay.—Born 1812.

1738.—THE CHILD AND THE MOURNERS.

A little child, beneath a tree,
 Sat and chanted cheerily
 A little song, a pleasant song,
 Which was—she sang it all day long—
 "When the wind blows the blossoms fall;
 But a good God reigns over all."

There pass'd a lady by the way,
 Moaning in the face of day:
 There were tears upon her cheek,
 Grief in her heart too great to speak;
 Her husband died but yester-morn,
 And left her in the world forlorn.

She stopp'd and listen'd to the child
 That look'd to heaven, and singing, smiled;
 And saw not, for her own despair,
 Another lady, young and fair,
 Who also passing, stopp'd to hear
 The infant's anthem ringing clear.

For she but few sad days before
 Had lost the little babe she bore;
 And grief was heavy at her soul
 As that sweet memory o'er her stole,
 And show'd how bright had been the past,
 The present drear and overcast.

And as they stood beneath the tree
Listening, soothed and pleasantly,
A youth came by, whose sunken eyes
Spoke of a load of miseries;
And he, arrested like the twain,
Stopp'd to listen to the strain.

Death had bow'd the youthful head
Of his bride beloved, his bride unwed:
Her marriage robes were fitted on,
Her fair young face with blushes shone,
When the destroyer smote her low,
And changed the lover's bliss to woe.

And these three listen'd to the song,
Silver-toned, and sweet, and strong,
Which that child, the livelong day,
Chanted to itself in play:
"When the wind blows the blossoms fall;
But a good God reigns over all."

The widow's lips impulsive moved;
The mother's grief, though unreprieved,
Softened, as her trembling tongue
Repeated what the infant sung,
And the sad lover, with a start,
Conn'd it over to his heart.

And though the child—if child it were,
And not a seraph sitting there—
Was seen no more, the sorrowing three
Went on their way resignedly,
The song still ringing in their ears—
Was it music of the spheres?

Who shall tell? They did not know.
But in the midst of deepest woe
The strain recurr'd, when sorrow grew,
To warn them, and console them too
"When the wind blows the blossoms fall;
But a good God reigns over all."

Charles Mackay.—Born 1812.

1799.—UNDER THE HOLLY BOUGH.

A SONG FOR CHRISTMAS.

I.

Ye who have scorn'd each other,
Or injured friend or brother,
In this fast fading year;
Ye who, by word or deed,
Have made a kind heart bleed,
Come gather here!
Let sinn'd against, and sinning,
Forget their strife's beginning,
And join in friendship now—
Be links no longer broken;—
Be sweet forgiveness spoken
Under the Holly Bough.

II.

Ye who have loved each other,
Sister, and friend, and brother,

In this fast fading year:
Mother and sire and child,
Young man, and maiden mild,
Come gather here;
And let your hearts grow fonder.
As memory shall ponder
Each past unbroken vow.
Old loves and younger wooing
Are sweet in the renewing,
Under the Holly Bough.

III.

Ye who have nourish'd sadness,
Estranged from hope and gladness,
In this fast fading year;
Ye with o'erburden'd mind
Made aliens from your kind,
Come gather here.
Let not the useless sorrow
Pursue you night and morrow.
If e'er you hoped, hope now—
Take heart;—uncloud your faces,
And join in our embraces
Under the Holly Bough.

Charles Mackay.—Born 1812.

1740.—WHAT MIGHT BE DONE.

What might be done if men were wise—
What glorious deeds, my suffering brother,
Would they unite
In love and right,
And cease their scorn of one another?

Oppression's heart might be imbued
With kindling drops of loving-kindness;
And knowledge pour,
From shore to shore,
Light on the eyes of mental blindness.

All slavery, warfare, lie, and wrongs,
All vice and crime, might die together;
And wine and corn,
To each man born,
Be free as warmth in summer weather.

The meanest wretch that ever trod,
The deepest sunk in guilt and sorrow,
Might stand erect
In self-respect,
And share the teeming world to-morrow.

What might be done? *This might be done,*
And more than this, my suffering brother—
More than the tongue
E'er said or sung,
If men were wise and loved each other.

Charles Mackay.—Born 1812.

1741.—THE GOOD TIME COMING.

There's a good time coming, boys,
 A good time coming
 We may not live to see the day,
 But earth shall gladden in the ray
 Of the good time coming.
 Cannon balls may aid the truth,
 But thought's a weapon stronger;
 We'll win our battle by its aid,—
 Wait a little longer.

There's a good time coming, boys,
 A good time coming:
 The pen shall supersede the sword;
 And Right, not Might, shall be the lord
 In the good time coming.
 Worth, not Birth, shall rule mankind,
 And be acknowledged stronger;
 The proper impulse has been given,—
 Wait a little longer.

There's a good time coming, boys,
 A good time coming:
 War in all men's eyes shall be
 A monster of iniquity
 In the good time coming
 Nations shall not quarrel then,
 To prove which is the stronger;
 Nor slaughter men for glory's sake;—
 Wait a little longer.

There's a good time coming, boys,
 A good time coming.
 Fateful rivalries of creed
 Shall not make their martyrs bleed
 In the good time coming.
 Religion shall be shorn of pride,
 And flourish all the stronger;
 And Charity shall trim her lamp;—
 Wait a little longer.

There's a good time coming, boys,
 A good time coming:
 And a poor man's family
 Shall not be his misery
 In the good time coming.
 Every child shall be a help
 To make his right arm stronger;
 The happier he the more he has;—
 Wait a little longer.

There's a good time coming, boys,
 A good time coming,
 Little children shall not toil
 Under, or above, the soil
 In the good time coming;
 But shall play in healthful fields
 Till limbs and mind grow stronger;
 And every one shall read and write,—
 Wait a little longer.

There's a good time coming, boys,
 A good time coming:
 The people shall be temperate,
 And shall love instead of hate,
 In the good time coming.

They shall use, and not abuse,
 And make all virtue stronger;
 The reformation has begun,—
 Wait a little longer.

There's a good time coming, boys,
 A good time coming:
 Let us aid it all we can,
 Every woman, every man,
 The good time coming.
 Smallest helps, if rightly given,
 Makes the impulse stronger;
 'Twill be strong enough one day;—
 Wait a little longer.

Charles Mackay.—Born 1812.

1742.—THE SAILOR'S WIFE.

PART I.

I've a letter from thy sire,
 Baby mine, Baby mine.
 I can read and never ture,
 Baby mine!
 He is sailing o'er the sea—
 He is coming back to thee,
 He is coming home to me,
 Baby mine!

He's been parted from us long,
 Baby mine, Baby mine!
 But if hearts be true and strong,
 Baby mine!
 They shall brave Misfortune's blast,
 And be overpaid at last
 For all pain and sorrow pass'd,
 Baby mine!

Oh, I long to see his face,
 Baby mine, Baby mine!
 In his old accustomed place,
 Baby mine!
 Like the rose of May in bloom,
 Like a star amid the gloom,
 Like the sunshine in the room,
 Baby mine!

Thou wilt see him and rejoice,
 Baby mine, Baby mine!
 Thou wilt know him by his voice,
 Baby mine!
 By his love-looks that endear,
 By his laughter ringing clear,
 By his eyes that know not fear,
 Baby mine!

I'm so glad—I cannot sleep,
 Baby mine, Baby mine!
 I'm so happy—I could weep,
 Baby mine!
 He is sailing o'er the sea,
 He is coming home to me,
 He is coming back to thee,
 Baby mine!

PART II.

O'er the blue ocean gleaming

She sees a distant ship,

As small to view

As the white sea-mew

Whose wings in the billows dip.

"Blow favouring gales, in her answering sails!

Blow steadily and free!

Rejoicing, strong,

Singing a song,

Her rigging and her spars among,

And waft the vessel in pride along,

That bears my love to me."

Nearer—still nearer driving,

The white sails grow and swell;

Clear to her eyes

The pennant flies,

And the flag she knows so well.

"Blow favouring gales, in her answering sails!

Waft him, O gentle sea!

And still, O heart!

Thy fluttering start!

Why throb and beat as thou wouldst part,

When all so happy and bless'd thou art?

He comes again to thee!"

The swift ship drops her anchor—

A boat puts off for shore—

Against its prow

The ripples flow,

To the music of the oar.

"And art thou here, mine own, my dear,

Safe from the perilous sea?—

Safe, safe at home,

No more to roam!

Blow, tempests blow—my love has come!

And sprinkle the clouds with your dashing foam!

He shall part no more from me!"

Charles Mackay.—Born 1812.

1743 —LADY BARBARA.

Earl Gawain woo'd the Lady Barbara,—

High-thoughted Barbara, so white and cold!

'Mong broad-branch'd beeches in the summer shaw,

In soft green light his passion he has told.

When rain-beat winds did shriek across the wold,

The Earl to take her fair reluctant ear

Framed passion-trembled ditties manifold;

Silent she sat his am'rous breath to hear,

With calm and steady eyes, her heart was elsewhere.

He sigh'd for her through all the summer weeks;

Sitting beneath a tree whose fruitful boughs

Bore glorious apples with smooth, shining cheeks,

Earl Gawain came and whisper'd, "Lady, rouse!

Thou art no vestal held in holy vows;

Out with our falcons to the pleasant heath."

Her father's blood leapt up unto her brows—

He who, exulting on the trumpet's breath,

Came charging like a star across the lists of death,

Trembled, and pass'd before her high rebuke:
And then she sat, her hands clasp'd round her knee:

Like one far-thoughted was the lady's look,

For in a morning cold as misery

She saw a lone ship sailing on the sea:

Before the north 'twas driven like a cloud,

High on the poop a man sat mournfully:

The wind was whistling through mast and shroud.

And to the whistling wind thus did he sing aloud.—

"Didst look last night upon my native vales,
Thou Sun! that from the drenching sea hast clomb?

Ye demon winds! that glut my gaping sails,

Upon the salt sea must I ever roam,

Wander for ever on the barren foam?

Oh! happy are ye, resting mariners.

O Death, that thou wouldst come and take me home!

A hand unseen this vessel onward steers,

And onward I must float through slow moon-measured years.

"Ye winds! when like a curse ye drove us on,
Frothing the waters, and along our way,
Nor cape nor headland through red mornings shone,

One woe aloud, one shudder'd down to pray,

One howl'd, 'Upon the deep we are astray.'

On our wild hearts his words fell like a blight:

In one short hour my hair was stricken gray,

For all the crew sunk ghastly in my sight

As we went driving on through the cold starry night.

"Madness fell on me in my loneliness,

The sea foam'd curses, and the reeling sky

Became a dreadful face which did oppress

Me with the weight of its unwinking eye.

It fled, when I burst forth into a cry—

A shoal of fiends came on me from the deep;

I hid, but in all corners they did pry,

And dragg'd me forth, and round did dance and lemp,

They mouth'd on me in dream, and tore me from sweet sleep.

"Strange constellations burn'd above my head,
Strange birds around the vessel shriek'd and flew,

Strange shapes, like shadows, through the clear sea fled,

As our lone ship, wide-wing'd, came rippling through,

Angering to frown the smooth and sleeping
blue."

The lady sigh'd, "Far, far upon the sea,
My own Sir Arthur, could I die with you!
The wind blows shrill between my love and
me."

Fond heart! the space between was but the
apple-tree.

'There was a cry of joy, with seeking hands
She fled to him, like worn bird to her nest,
Like washing water on the figured hands,
His being came and went in sweet unrest,
As from the mighty shelter of his breast
The lady Barbara her head appears
With a wistful smile, "Methinks I'm but half
blest

Now when I've found thee, after weary years,
I cannot see thee, love! so blind I am with
tears."

Alexander Smith—Born 1830.

1744.—LOVE IN THE VALLEY.

Under yonder beech-tree standing on the green
sward,

'Touched with her arm behind her little head,
Her knees folded up, and her bosom on her
bosom,

Loos my young love sleeping in the shade
Had I the heart to slide one arm beneath her!
Press her dreaming lips as her waist I folded
slow,

Waking on the instant she could not but em-
brace me—

Ah! would she hold me, and never let me go?

Shy as the squirrel, and wayward as the
swallow;

Swift as the swallow when athwart the western
flood

(Gleeting the surface he meets his mirror'd
winglets—

Is that dear one in her maiden bud.

Shy as the squirrel whose nest is in the pine-
tops;

(Gentle—ah! that she were jealous—as the
dove!

Full of all the wildness of the woodland crea-
tures,

Happy in herself is the maiden that I love!

What can have taught her distrust of all I tell
her?

Can she truly doubt me when looking on my
brows?

Nature never teaches distrust of tender love-
tales—

What can have taught her distrust of all my
vows?

No, she does not doubt me! on a dewy eve-tide
Whispering together beneath the listening
moon,

I pray'd till her cheek flush'd, implored till
she falter'd—

Flutter'd to my bosom—ah! to fly away so
soon!

When her mother tends her before the laugh-
ing mirror,

Tying up her laces, looping up her hair,
Often she thinks—were this wild thing wedded,

I should have more love, and much less care.
When her mother tends her before the bashful

mirror,

Loosening her laces, combing down her curls,
Often she thinks—were this wild thing wedded,

I should lose but one for so many boys and
girls.

Clambering roses peep into her chamber,
Jasmine and woodbine breathe sweet, sweet,
White-neck'd swallows, twittering of summer,
Fill her with balm and nested peace from head
to feet.

Ah! will the rose-bough see her lying lonely,
When the petals fall and fierce bloom is on the
leaves?

Will the autumn garners see her still un-
gather'd,

When the fickle swallows forsake the weeping
caves?

Comes a sudden question—should a strange
hand pluck her!

Oh! what an anguish smites me at the thought!
Should some idle lordling bribe her mind with
jewels!—

Can such beauty ever thus be bought?

Sometimes the huntsmen prancing down the
valley

Ere the village lasses, full of sprightly mirth;
They see, as I see, mine is the fairest!

Would she were older and could read my
worth!

Are there not sweet maidens, if she still deny
me?

Show the bridal heavens but one bright star?
Wherefore thus, then, do I chase a shadow,

Clattering one note like a brown ove-jar?
So I rhyme and reason till she darts before

me—

Through the milky meadows from flower to
flower she flies,

Sunning her sweet palms to shade her dazzled
eyelids

From the golden love that looks too eager in
her eyes.

When at dawn she wakens, and her fair face
gazes

Out on the weather through the window panes,
Beauteous she looks! like a white water-lily

Bursting out of bud on the rippled river plains
When from bud she rises clothed from neck to

ankle

In her long night gown, sweet as boughs of
May,

Beauteous she looks! like a tall garden lily
Pure from the night and perfect for the day!

Happy, happy time, when the gray star
twinkles
Over the fields all fresh with bloomy dew;
When the cold-cheek'd dawn grows rudely up
the twilight,
And the gold sun wakes and weds her in the
line.
Then when my darling tempts the curly
broozes,
She the only star that dies not with the
dark;
Powerless to speak all the ardour of my passion,
I catch her little hand as we listen to the
lark.

Shall the birds in vain then valentine their
sweethearts?
Season after season tell a fruitless tale?
Will not the virgin listen to their voices?
Take the honey'd meaning, wear the bridal
veil?
Fears she frosts of winter, fears she the bare
branches?
Waits she the garlands of Spring for her
dower?
Is she a nightingale that will not be nested
Till the April woodland has built her bridal
bower?

Then come, merry April, with all thy birds
and beauties!
With thy crescent brows and thy flowery,
showery glee!
With thy budding leafage and fresh green
pastures;
And may thy lustrous crescent grow a honey-
moon for me!
Come, merry month of the cuckoo and the
violet!
Come, weeping Loveliness in all thy blue
delight!
Lo! the nest is ready, let me not languish
longer!
Bring her to my arms on the first May night.

George Meredith — Born 1828

1745.—THE MEN OF FORTY-EIGHT.

They rose in Freedom's rare sunrise,
Like giants roused from wine;
And in their hearts and in their eyes
The god leapt up divine!
Their souls flash'd out like naked swords,
Unsheath'd for fiery fate;
Strength went like battle with their words—
The men of Forty-eight;
Hurrah!
For the men of Forty-eight.

Dark days have fallen, yet in the strife
They bate no hope sublime,
And bravely works the exultant life,
Their heart's pulse through the time;

As grass is green & trodden down,
So suffering make men great,
And this dark tide shall richly crown
The work of Forty-eight;

Hurrah!

For the men of Forty-eight.

Some in a bloody burial leap,
Like Greeks to glory gone,
But in their steps avenger leap
With their proof-armour on;
And hearts bent high with dauntless trust
To triumph soon or late,
Though they be mouldering down in dust—
Brave men of Forty-eight!

Hurrah!

For the men of Forty-eight.

Oh! when the world wakes up to war!
The tyrants once again,
And Freedom's summons-shout shall hur-
rare rouse on the brain,--
With heart to heart, in many a land,
Ye'll find them all elite--
Brave remnant of that Spartan band,
The men of Forty-eight,

Hurrah!

For the men of Forty-eight.

Gerald Massey, Jr.—Born 1828.

1746.—NO JEWELL'D BEAUTY IS MY LOVE.

No Jewell'd beauty is my love,
Yet in her earnest face
There's such a world of tender me,
She needs no other grace,
Her smiles and voice around my life
In light and music twine,
And dear, oh! very dear to me
Is this sweet love of mine.

Oh joy! to know there's one fond heart
Bonds ever true to me:
It sets mine leaping like a lyre,
In sweetest melody:
My soul up-springs, a daffy!
To hear her voice divine;
And dear, oh! very dear to me
Is this sweet love of mine.

If ever I have sigh'd for wealth,
'Twas all for her, I trow;
And if I win Fame's victor-wreath,
I'll twine it on her brow.
There may be forms more beautiful,
And souls of sunnier shine,
But none, oh! none so dear to me
As this sweet love of mine.

Gerald Massey.—Born 1828.

1747.—A POOR MAN'S WIFE.

If her dainty hand nestled in mine, rich and white,
And tamed us trembling dove;
And it twinkled about me, a jewel of light,
As she garnish'd our feast of love
'Twas the queenliest hand in all lady-land,
And she was a poor man's wife!
Oh! little ye'd think how that wee, white hand
'Could dare in the battle of life.

Her heart it was lowly as maiden's might be,
But huth climb'd to heroic height,
And burn'd like a shield in defence of me,
On the sorest field of fight!
And startling as fire, it has often flash'd up
In her eyes, the good heart and rare!
As she drank down her half of our bitterest
cup,
And taught me how to bear.

Her sweet eyes that seem'd, with their smile
sublime,
Made to look me and light me to heaven,
They have triumph'd through bitter tears
many a time,
Since their love to my life was given;
And the maiden-moek voice of the womanly
wife
Still bringeth the heavens nigher
For it rings like the voice of God over my
life,
Aye bidding me climb up higher.

I hardly dared think it was human, when
I first look'd in her yearning face;
For it shone as the heavens had open'd then,
And clad it with glory and grace!
But clearer its light of healing grew
In our dark and desolate day,
As the rainbow, when heaven hath no break
of blue,
Smileth the storm away.

Oh! her shape was the lightest loveliness,—
Just an armful of heaven to unfold!
But the form that bends flower-like in love's
caress,
With the victor's strength is soul'd!
In her worshipful presence transfigured I
stand,
And the poor man's English home
She lights with the beauty of Greece the
grand,
And the glory of regaldest Rome.

Gerald Massey.—Born 1828.

1748.—KISSES.

One kiss more, sweet!
Soft as voluptuous wind of the west,
Or silkenest surge of thy purple-vein'd breast,
Ripe lips all ruddily melting apart,
Drink up the honey and wine of my heart!

One kiss more, sweet!
Warm as a morning sunbeam's dowy gold
Slips in a red rose's fragrantest fold,
Sets its green blood all a-blush, burning up
At the fresh feel of life, in its crimson cup!

One kiss more, sweet!
Full as the flush of the sea-waves grand
Flooding the sheeny fire out of the sand;
On all the shores of my being let bliss
Break with its neap-tide sea in a kiss!

Gerald Massey.—Born 1828.

1749.—SWEET-AND-TWENTY.

Oh! my love's a winsome lady,
Sweetest face no'er fed Love on!
In a court, or forest shady,
Queenlier beauty never shone.

Like a ladye from a far land
Came my true love, brave to see!
As to heaven its rainbow garland,
Is her beauty rich to me.

In white arms of love she wound me,
And I look'd up in her smile:
In warm arms of love she bound me,
As the sea takes some blest isle.

As some dusky lake may mirror
One fair star that shines above,
So my life—aye growing clearer—
Holds this tremulous star of love.

Oh! to see her life in blossom,
With its bloom of bravery!
Pure the dew lies in the bosom
Of her sweet virginity.

Nearest to my heart I wear her;
As a bark the waves above—
Oh! so proudly do I bear her
On the bosom of my love!

Look you, how she cometh, trilling
Out her gay heart's bird-like bliss!
Merry as a May-morn, thrilling
With the dew and sunshine's kiss

Buddy gossips of her beauty
Are her twin cheeks and her mouth
In its ripe warmth smileth, fruity
As a garden of the south.

Ha! my precious Sweet-and-Twenty,
Husband still your virgin pride!
Just a month, and this dear, dainty
Thing shall be my wedded bride.

Gerald Massey.—Born 1828.

1750.—SWEET SPIRIT OF MY LOVE.

Sweet Spirit of my love!
Through all the world we walk apart—
Thou mayst not in my bosom lie;
I may not press thee to my heart,
Nor see love-thinkings light thine eye.
Yet art thou with me. All my life
Orbs out in thy warm beauty's sphere;
My bravest dreams of thee are rife,
And colour'd with thy presence dear.

Sweet Spirit of my love!
I know how beautiful thou art,
But never tell the starry thought
I only whisper to my heart,
"She lights with heaven thy earthiest
spot."
And birds that night and day rejoice,
And fragrant winds, give back to me
A music ringing of thy voice,
And surge my heart's love-tide to thee.

Sweet Spirit of my love!
The spring and summer, bloom-bedight,
That garland earth with rainbow-showers,
Morn's kissing breath, and eyes of light,
That wake in smiles the winking flowers,
The ear with honey'd fragrance fed,
The flashing waters,—soughing tree,—
Noon's golden glory,—sundown red,
Aye warble into songs of thee.

Sweet Spirit of my love!
When night's soft silence clothes the earth,
And wakes the passionate bird of love,
And stars laugh out in golden mirth,
And yearning souls divinest move;
When God's breath hallows every spot,
And, lapp'd in feeling's luxury,
The heart's break-fall of tender thought;
Then art thou with me, still with me.

Sweet Spirit of my love!
I listen for thy footfall,—feel
Thy look as burning on me, such
As roads my heart I sometimes reel
And throb, expectant for thy touch!
For by the voice of woods and brooks,
And flowers with virgin-fragrance wet,
And earnest stars with yearning looks,
I know that we shall mingle yet.

Sweet Spirit of my love!
Strange places on me smile, as thou
Hidest pass'd, and left thy beauty's tints.
The wild flowers o'er the secret know,
And light and shade flash mystic hints.
Meseems, like olden gods, thou'lt come!
In cloud, but mine anointed eyes
Shall see the glory burn through gloom,
And clasp thee, Sweet! with large sur-
prise

Gerald Massey.—Born 1828.

1751.—OLD ENGLAND.

There she sits in her island home,
Peerless among her peer!
And Humanity oft to her arms doth come,
To ease its poor heart of tear
Old England still thrives with the muffled fire
Of a past she can never forget,
And again shall she banner the world up
higher—
For there's life in the Old Land yet.

They would mock at her now, who of old
look'd forth
In their fear, as they heard her afar;
But loud will your wail be, O King! of the
Earth!
When the Old Land goes down to the
war.
The avalanche trembles, half-launch'd, and
half-riven,
Her voice will in motion set—
Oh ring out the tidings, ye winds of heaven!
There's life in the Old Land yet.

The old nursing mother's not hoary yet,
There is sap in her Saxon tree;
Lo! she lifteth a bosom of glory yet,
Through her mud, to the sun and the
Sea.
Fair as the Queen of Love, fresh from the
fountain,
Or a star in a dark cloud set;
Ye may blazon her shame, ye may leap at
her name—
But there's life in the Old Land yet.

Let the storm burst, it will find the Old Land
Ready-ripe for a rough, red fray!
She will fight as she fought when she took her
stand
For the Right in the olden day.
Ay, rouse the old royal soul, Europe's best
hope
Is her sword-edge by Victory set!
She shall dash Freedom's foe a down Death's
gloomy slope;
For there's life in the Old Land yet.

Gerald Massey. Born 1828.

1752.—ENGLAND GOES TO BATTLE.

Now, glory to our England,
As she rises, calm and grand,
With the ancient spirit in her eyes,
The good sword in her hand!
Our royal right on battle ground—
Was eye to bear the brunt;
Ho! brave heart! for omnipotent bound,
And take thy place in front!
Now glory to our England,
As she rises, calm and grand,
With the ancient spirit in her eyes,
The good sword in her hand!

Who would not fight for England ?
 Who would not fling a life
 I' the ring, to meet a tyrant's gage,
 And glory in the strife ?
 Her stem is thorny, but doth burst
 A glorious rose a-top !
 And shall our dear rose wither ? First
 We'll drain life's dearest drop !
 Who would not fight for England ?
 Who would not fling a life
 I' the ring, to meet a tyrant's gage,
 And glory in the strife ?

To battle goes our England,
 All as gallant and as gay
 As lover to the altar, on
 A merry marriage-day.
 A weary night she stood to watch
 The battle-dawn up-a-ill'd,
 And her spirit leaps within, to match
 The noble deeds of old.
 To battle goes our England,
 All as gallant and as gay
 As lover to the altar, on
 A merry marriage-day.

Now, fair befall our England,
 On her proud and perilous road
 And woe and wail to those who make
 Her footprints red with blood !
 Up with our red-cross banner—roll
 A thunder-paul of drums !
 Fight on there, every valiant soul,
 And courage ! England comes !
 Now, fair befall our England,
 On her proud and perilous road
 And woe and wail to those who make
 Her footprints red with blood !

Now, victory to our England !
 And where'er she lifts her hand
 In Freedom's fight, to rescue Right,
 God bless the dear Old Land !
 And when the storm has pass'd away,
 In glory and in calm,
 May she sit down i' the green o' the day,
 And sing her peaceful psalm !
 Now, victory to our England !
 And where'er she lifts her hand
 In Freedom's fight, to rescue Right,
 God bless the dear Old Land !

Gerald Massey.—Born 1828.

1753.—THERE'S NO DEARTH OF KINDNESS

There's no dearth of kindness
 In this world of ours ;
 Only in our blindness
 We gather thorns for flowers !
 Outward we are spurning—
 Trampling one another !
 While we are only yearning
 At the name of "Brother !"

There's no dearth of kindness
 Or love among mankind,
 But in darkling loneliness
 Flooded hearts grow blind !
 Full of kindness tangle,
 Soul is shut from soul,
 When they might be mingling
 In one kindred whole !

There's no dearth of kindness,
 Though it be unspoken,
 From the heart it buildeth
 Rainbow-bridges in token—
 That there be none so lowly,
 But have some angel-touch :
 Yet, nursing loves unholy,
 We live for self too much !

As the wild-rose bloweth,
 As runs the happy river,
 Kindness freely floweth
 In the heart for ever.
 But if men will hanker
 Ever for golden dust,
 Kindest hearts will canker,
 Brightest spirits rust.

There's no dearth of kindness
 In this world of ours,
 Only in our blindness
 We gather thorns for flowers !
 Oh, cherish God's best giving,
 Falling from above !
 Life were not worth living,
 Were it not for Love

Gerald Massey.—Born 1828.

1754.—TO A BELOVED ONE.

Heaven hath its crown of stars, the Earth
 Her glory-robe of flowers—
 The Sea its gems—the grand old Woods
 Their songs and greenening showers—
 The Birds have homes, where leaves and
 blooms
 In beauty wreath the above,
 High yearning hearts, their rainbow-dream—
 And we, sweet ! we have love.

We walk not with the jewell'd great,
 Where Love's dear name is sold ;
 Yet have we wealth we would not give
 For all their world of gold !
 We revel not in corn and wine,
 Yet have we from above
 Manna divine, and we'll not pine,
 While we may live and love.

There's sorrow for the toiling poor,
 On Misery's bosom nursed !
 Rich robes for ragged souls, and crowns
 For branded brows Can-curst !
 But Cherubim, with clasping wings,
 Ever about us be,
 And, happiest of God's happy things,
 There's love for you and me !

Thy lips, that kiss till death, have turn'd
 Life's water into wine;
 The sweet life melting through thy looks,
 Hath made my life divine.
 All Love's dear promise hath been kept,
 Since thou to me wert given;
 A ladder for my soul to climb,
 And summer high in heaven.

I know, dear heart! that in our lot
 May mingle tears and sorrow;
 But, Love's rich rainbow's built from tears
 To-day, with smiles to-morrow.
 The sunshine from our sky may die,
 The greenness from Life's tree,
 But ever, 'mid the warring storm,
 Thy nest shall shelter'd be.

I see thee! Ararat of my life,
 Smiling the waves above!
 Thou hast'nt me victor in the strife,
 And beacon'st me with love.
 The world may never know, dear heart!
 What I have found in thee;
 But, though nought to the world, dear heart!
 Thou'rt all the world to me.

Gerald Massey.—Born 1828.

1755.—A WAIT.

The day goeth down red darkling,
 The moaning waves dash out the light,
 And there is not a star of hope sparkling,
 On the threshold of my night.

The wild winds of autumn go wailing
 Up the valley and over the hill,
 Like yearning ghosts round the world sailing
 In search of the old love still

A fathomless sea is rolling
 O'er the wreck of the bravest bark;
 And my pain-muffled heart is toiling
 Its dumb-pool down in the dark.

The waves of a mighty sorrow
 Have overwhelm'd the pearl of my life:
 And there cometh to me no morrow
 Shall solace this desolate strife.

Gone are the last faint flashes,
 Set is the sun of my years;
 And over a few poor ashes
 I sit in my darkness and tears.

Gerald Massey.—Born 1828.

1756.—OH, LAY THY HAND IN MINE, DEAR!

Oh, lay thy hand in mine, dear!
 We're growing old, we're growing old;

But Time hath brought no sun, dear,
 That hearts grow cold, that heart grow
 cold.

'Tis long, long since our new love
 Made life divine, made life divine;
 But age enricheth true love,
 Like noble wine, like noble wine.

And lay thy cheek to mine, dear,
 And take thy rest, and take thy rest.
 Mine arms around thee twine, dear,
 And make thy nest, and make thy nest.
 A many cares are pressing
 On this dear head, on this dear head;
 But sorrow's hands in blessing
 Are surely laid, are surely laid.

Oh, lean thy life on mine, dear!
 'Twill shelter thee, 'twill shelter thee.
 Thou wert a winsome vine, dear,
 On my young tree, on my young tree:
 And so, till boughs are leafless,
 And songbirds flown, and songbirds
 flown,
 We'll twine, then lay us, gentle,
 Together down, together down.

Gerald Massey.—Born 1828.

1757.—ALMOND BLOSSOM.

Blossom of the almond-trees,
 April's gift to April's bees,
 Birthday ornament of spring,
 Flora's sure & daughterling;—
 Coming when no flow'ret dare
 Trust the cruel outer air;
 When the royal king-cup bold
 Dares not don his coat of gold;
 And the stately blackthorn spray
 Keeps his silver for the May;
 Coming when no flow'ret would,
 Save thy lowly sisterhood,
 Early violet, blue and white,
 Dying for their love of light.
 Almond blossom, sent to teach us
 That the spring-days soon will reach us,
 Lost, with longing over-true,
 We die as the violet died—
 Blossom, clouding all the tree
 With thy crimson broidery,
 Long before a leaf of green
 On the bravest bough is seen;
 Ah! when winter winds are swinging
 All thy red bells into ringing,
 With a bee in every bell,
 Almond bloom, we greet thee well.

Edwin Arnold.—Born 1831.

1758.—WOMAN'S VOICE.

Not in the swaying of the summer trees,
When evening breezes sang their vesper
hymn—

Not in the minstrel's mighty symphonies,
Nor ripples breaking on the river's brim,
In earth's best music; these may have awhile
High thoughts in happy hearts, and carking
cares beguile

But even as the swallow's silken wings,
Skimming the water of the sleeping lake,
Stir the still silver with a hundred rings—

So doth one sound the sleeping spirit
wake
To brave the danger, and to bear the
harm—

A low and gentle voice—dear woman's chiefest
charm

An excellent thing it is! and ever lent
To truth and love, and meekness, they who
own

This gift, by the all-gracious Giver sent,
Ever by quiet step and smile are known,
By kind eyes that have wept, hearts that
have sorrow'd—

By patience never tired, from their own trials
borrow'd

An excellent thing it is—when first in glad-
ness

A mother looks into her infant's eyes—
Smiles to its smiles, and saddens to its sad-
ness—

Pales at its paleness, sorrowed at its cries,
Its food and sleep, and smiles and little
joys—

All these come over blent with one low gentle
voice.

An excellent thing it is when life is leaving—
Leaving with gloom and gladness, joys and
sorrow—

The strong heart failing, and the high soul
grieving

With strangest thoughts, and wild unwonted
fears;

Then, thou a woman's low soft sympathy
Comes like an angel's voice to teach us how to
die.

But a most excellent thing it is in youth,
When the fond lover hears the loved one's
tune,

That fears, but longs, to syllable the truth—
Now their two hearts are one, and she has
own,

It makes sweet human music—oh! the spells
That haunt the trembling tale a bright-eyed
maiden tells!

Edwin Arnold—Born 1831

1759.—URANIA.

She smiles and smiles, and will not sigh,
While we for hopeless passion die,
Yet she could love, those eyes declare,
Were but men nobler than they are.

Eagerly once her gracious ken
Was turn'd upon the sons of men;
But light the serious visage grew—
She look'd, and smiled, and saw them through.

Our potty souls, our strutting wits,
Our labour'd puny passion-fits—
Ah, may she scorn them still, till we
Scorn them as bitterly as she!

Yet oh, that Fate would let her see
One of some worthier race than we—
One for whose sake she once might prove
How deeply she who scorns can love.

His eyes be like the starry lights—
His voice like sounds of summer nights—
In all his lovely moon let pierce
The magic of the universe!

And she to him will reach her hand,
And gazing in his eyes will stand,
And know her friend, and weep for glee,
And cry—Long, long I've look'd for thee!

Then will she weep—with smiles, till then,
Coldly she mocks the sons of men
Till then her lovely eyes mantain
Their gay, unwavering, deep disdain

Matthew Arnold.—Born 1822.

1760.—PHILOMELA.

Hark! ah, the Nightingale!

The tawny-throated!

Hark! from that moonlit cedar what a burst!

What triumph! hark—what pain!

Oh, wanderer from a Grecian shore,

Still—after many years, in distant lands—

Still nourishing in thy bewilder'd brain

That wild, unquench'd, deep-sunken, old-world
pain—

Say, will it never heal?

And can this fragrant lawn,

With its cool trees, and night,

And the sweet, tranquil Thames,

And moonshine, and the dew,

To thy rack'd heart and brain

Afford no balm?

Dost thou to-night behold,

Here, through the moonlight on this English
grass,

The unfriendly palace in the Thracian wild?

Dost thou again perceive,

With hot cheeks and sear'd eyes,

The too clear web, and thy dumb sister's
shame?

Dost thou once more essay
Thy flight; and feel come over thee,
Poor fugitive, the featherly change;
Once more; and once more make resound,
With love and hate, triumph and agony,
Lone Dantes' and the high Cephissian vale?

Listen, Eugenia—

How thick the burts come crowding through
the leaves!

Again—thou hearest!

Eternal passion!

Eternal pain!

Matthew Arnold.—Born 1822.

1761.—EUPHIROSYNE.

I must not say that thou wert true,
Yet let me say that thou wert fair
And they that lovely face who view,
They will not ask if truth be there

Truth—what is truth? Two bleeding
hearts

Wounded by men, by Fortune tried,
Outwearied with their lonely pangs,
Vow to beat henceforth side by side.

The world to them was stern and drear;
Their lot was but to weep and mourn.
Ah, let them keep their faith sincere,
For neither could subsist alone!

But souls whom some benignant breath
Has charm'd at birth from gloom and care,
These ask no love—these plight no faith,
For they are happy as they are

The world to them may homage make,
And garlands for their forehead weave,
And what the world can give, they take—
But they bring more than they receive

They smile upon the world; their ears
To one demand alone are coy
They will not give us love and tears—
They bring us light, and warmth, and joy.

On one she smiled, and he was blest!
She smiles elsewhere—we make a din!
But 'twas not love that heaved his breast,
Fair child! it was the bliss within.

Matthew Arnold.—Born 1822

1762.—THE AGE OF WISDOM.

Ho! pretty page, with the dimpled chin,
That never has known the barber's shear,
All your wish is woman to win—
Thus is the way that boys begin,—

Wait till you come to Forty Year.

Curly gold locks cover foolish brains,
Billing and cooing is all your cheer;
Sighing and singing of midnight strains,
Under Bonnybell's window panes,—
Wait till you come to Forty Year.

Forty times over let Michaelmas pass,
Grizzling hair the brain cloth clear,
Then you know a boy is an a—
Then you know the worth of a lass,
Once you have come to Forty Year.

Pledge me round, I bid ye declare,
All good fellow, who's hand is free;
Did not the lure of the fair
Common grow and we're come ere
Ever a month was past away!

The reddest lip, that ever have kissed,
The brightest eye, that ever have shone,
May pray and whisper, and we're not hest,
Or look away, and never be missed,
Ere yet ever a month is gone

Gillian's dead—(God rest her bier!)
How I loved her twenty years ago!
Marian's married; but I sit here,
Alone and merry at Forty Year,
Dipping my nose in the Claeon wine.

W. M. Thackeray

1763.—DAMAGES, TWO HUNDRED POUNDS.

Special Jurymen of England! who admire
your country's laws,
And proclaim a British Jury worthy of the
realm's applause,

Gaily compliment each other at the issue of
a cause

Which was tried at Guildford 'twice, this day
week as ever was.

Unto that august tribunal come, a youth man
in grief—

(Special was the British jury, and the judge
the Baron Chief)

Comes a British man and his band, asking of
the law relief,
For his wife was stolen from him—he'd have
vengeance on the thief.

Yes; his wife, the blessed treasure with the
which his life was crowned,

Wickedly was ravished from him by a hypo-
crite profound.

And he comes before twelve Britons, men for
sense and truth renowned,

To award him for his damage twenty hundred
sterling pound.

He by counsel and attorney there at Guildford
does appear,

Asking damage of the villain who seduced his
lady dear.

But I can't help asking, though the lady's
guilt was all too clear,

And though guilty the defendant, wasn't the
plaintiff rather queer?

First the lady's mother spoke, and said she'd
seen her daughter cry

But a fortnight after marriage—early times
for piping eye.

Six months after, things were worse, and the
piping eye was black,
And this gullant British husband caned his
wife upon the back!

Three months after they were married, hus-
band pushed her to the door,
Told her to be off and leave him, for he wanted
her no more;

As she would not go, why *he* went—thrice he
left his lady dear,

Left her, too, without a penny, for more than
a quarter of a year.

Mrs. Frances Duncan knew the parties very
well indeed,

She had seen him pull his lady's nose and
make her lip to bleed,

If he chanced to sit at home, not a single word
he said,

(Once she saw him throw the cover of a dish
at his lady's head).

Sarah Green, another witness, clear did to the
jury note

How she saw this honest fellow seize his lady
by the throat;

How he cursed her and abused her, beating
her into a fit,

Till the pitying next-door neighbours crossed
the wall and witnessed it

Next door to this injured Briton Mr Owers, a
butcher, dwelt,

Mrs Owers's foolish heart towards this erring
dame did melt—

(Not that she had erred as yet; crime was
not developed in her);

But, being left without a penny, Mrs Owers
supplied her dinner:

(God be merciful to Mrs. Owers, who was
merciful to this sinner!)

Caroline Naylor was their servant; said they
led a wretched life,

Saw this most distinguished Briton fling a
teacup at his wife

He went out to balls and pleasures, and never
once, in ten months' space,

Sate with his wife, or spoke her kindly This
was the defendant's case.

Pollock, C. B., charged the jury, said the
woman's guilt was clear

That was not the point, however, which the
jury came to hear.

But the damage to determine which, as it
should true appear,

This most tender-hearted husband, who so
used his lady dear;

Beat her, kicked her, caned her, cursed her,
left her starving, year by year,

Flung her from him, parted from her, wrung
her neck, and boxed her ear,—

What the reasonable damage this afflicted
man could claim,

By the loss of the affections of this guilty
graceless dame?

Then the honest British Twelve, to each other
turning round,

Laid their clever heads together with a wisdom
most profound,

And towards his Lordship looking, spoke the
foreman wise and sound,

"My Lord, we find for this here plaintiff,
damages two hundred pound"

So God bless the Special Jury, pride and joy
of English ground!

And the happy land of England, where true
justice does abound!

British jurymen and husbands, let us hail this
verdict proper,—

If a British wife offends you, Britons, you've
a right to whop her.

Though you promised to protect her, though
you promised to defend her,

You are welcome to neglect her, to the devil
you may send her;

You may strike her, curse, abuse her, so
declares our law renowned;

And if after this you lose her—why, you're
paid two hundred pound.

W. M. Thackeray.

1764—INVOCATION TO RAIN IN SUMMER.

O gentle, gentle summer rain,
Let not the silver hly pine,
The drooping hly pine in vain
To feel that dewy touch of thine—
To drink thy freshness once again,
O gentle, gentle summer rain!

In heat the landscape quivering lies,
The cattle pant beneath the tree,
Through parching air and purple skies
The earth looks up, in vain, for thee;
For thee—for thee, it looks in vain,
O gentle, gentle summer rain.

Come thou, and brim the meadow streams,
And soften all the hlls with mist,
O falling dew! from burning dreams
By thee shall herb and flower be kiss'd,
And Earth shall bless thee yet again,
O gentle, gentle summer rain.

W. C. Bennett.—Born 1820.

1765—TO A CRICKET.

Voice of Summer, keen and shrill,
Chirping round my winter fire,
Of thy song I never tire,
Weary others as they will;
For thy song with summer's fill'd—
Fill'd with sunshine, fill'd with June;
Firelight echo of that noon
Hears in fields when all is still'd

In the golden light of May,
Bringing sounds of new-mown hay,
Bees, and birds, and flowers away:
Fritheo, hush my fireside still,
Voice of Summer, keen and shrill!

W. C. Bennett.—Born 1820

1766.—BABY MAY.

Cheeks as soft as July peaches,
Tears whose dewy scarlet touches
Poppies paleness; round, large eyes
Ever great with new surprise;
Minutes fill'd with shadeless gladness;
Minutes just as brim'd with sadness,
Happy smiles and wailing cries;
Crows and laughs and tearful eyes,
Lights and shadows, swifter born
Than on wind-swept autumn corn;
Ever some new tiny notion,
Making every limb all motion,
Catchings up of legs and arms;
Throwings back and small alarms,
Clutching fingers; stragglewing jerks;
Twining feet whose cack too works;
Kickings up and straining risings;
Mother's ever new surprisings,
Hands all wants and looks all wonder
At all things the heavens under,
Tiny scorns of smiled reproving
That have more of love than lovings,
Mischiefs done with such a winning
Archness that we prize such minning;
Breakings dire of plates and glasses,
Grasplings small at all that passos,
Pullings off of all that's able
To be caught from tray or table;
Silences—small meditations
Deep as thoughts of cares for nations,
Breaking into wistful speeches
In a tongue that nothing touches;
All the thoughts of whose pronouncing
Must be woo'd to light by pro-sing;
Slumbers—such sweet angel-soundings
That we'd over have such dreamings,
Till from sleep we see the breaking,
And we'd always have thee waking;
Wealth for which we know no measure,
Pleasure high above all pleasure;
Gladness brimming over gladness;
Joy in care; delight in sadness;
Loveliness beyond completeness;
Sweetness distilling all sweetness;
Beauty all that beauty may be:—
That's May Bennett—that's my baby!

W. C. Bennett.—Born 1820.

1767.—BABY'S SHOES.

Oh those little, those little blue shoes!
Those shoes that no little feet use.

Oh the price were high
That those shoes would buy,
Those little blue unweel shoes!

For they hold the small shape of foot
That no more their mother ever met
That, by God's good will,
Years since, grew still,
And ceased from their totter so sweet.

And oh, since that baby slept,
So hush'd, how the mother has kept,
With a tearful pleasure,
That little dear treasure,
And o'er them thought and wept!

For they mind her for evermore,
Of a patter along the floor;
And blue eyes who seen
Look up from her knees
With the look that in life they wore

As they lie before her there,
There bubbles from chair to chair
A little sweet face
That's a gleam in the place
With its little gold curls of hair.

Then oh, wonder not that her heart,
From all else would rather part,
Than those tiny blue feet
That no little feet use,
And whose sight makes such fond tears
start!

W. C. Bennett.—Born 1820.

1768.—THE WORN WEDDING-RING.

Your wedding-ring wear, thin, dear wife; ah,
summers not a few,
Since I put it on your finger first, have pass'd
o'er me and you;
And, love, what changes we have seen—what
cares and pleasures, too,
Since you became my own dear wife, when
this old ring was new.

Oh, blessings on that happy day, the happiest
of my life,
When, thanks to God, your low, sweet "Yes"
made you my loving wife;
Your heart will say the same, I know; that
day's as dear to you,—
That day that made me yours, dear wife, when
this old ring was new.

How well do I remember now your young
sweet face that day!
How fair you were, how dear you were, my
tongue could hardly say;
Nor how I doted on you; ah, how proud I
was of you!
But did I love you more than now, when this
old ring was new?

No—no; no sorer were you then than at this
hour to me;
And, dear as life to me this day, how could
you dearer be?
As sweet your face might be that day as now
it is, 'tis true;
But did I know your heart as well when this
old ring was new?

Oh, partner of my gladness, wife, what care,
what grief is there
For me you would not bravely face, with me
you would not share?
Oh, what a weary want had every day, if
wanting you,
Wanting the love that God made mine when
this old ring was new.

Years bring fresh links to bind us, wife—
young voices that are here,
Young faces round our fire that make their
mother's yet more dear,
Young, loving hearts, your care each day
makes yet more like to you,
More like the loving heart made mine when
this old ring was new

And, bless'd be God! all He has given are
with us yet; around
Our table every precious life lent to us still
is found,
Though cares we've known, with hopeful
hearts the worst we've struggled through—
Bless'd be His name for all His love since this
old ring was new!

The past is dear; its sweetness still our me-
mories treasure yet;
The griefs we've borne, together borne, we
would not now forget;
Whatever, wife, the future brings, heart unto
heart still true,
We'll share as we have shared all else since
this old ring was new.

And if God spare us 'mongst our sons and
daughters to grow old,
We know His goodness will not let your heart
or mine grow cold;
Your aged eyes will see in mine all they've
still shown to you,
And mine in yours all they have seen since
this old ring was new.

And oh, when death shall come at last to bid
me to my rest,
May I die looking in those eyes, and resting
on that breast;
Oh, may my parting gaze be bless'd with the
dear sight of you,
Of those fond eyes—fond as they were when
this old ring was new.

W. C. Bennett.—Born 1820

1769—WEDDING WORDS.

A jewel for my lady's ear,
A jewel for her finger fine,
A diamond for her bosom dear,
Her bosom that is mine.

Dear glances for my lady's eyes,
Dear looks around her form to twine,
Dear kisses for the lips I prize,
Her dear lips that are mine

Dear breathings to her, soft and low,
Of how my lot she's made divine,
Dear silences my love that show
For her whose love is mine

Dear cares no cloud shall shade her way,
That gladness only on her shine,
That she be happy as the May
Whose lot is one with mine.

Dear wishes hovering round her life
And tending thoughts, and dreams divine,
To feed with perfect joy the wife
Whose happiness is mine.

W. C. Bennett.—Born 1820.

1770—MOTHER AND SON

"Mother, the storm, how it shrieks without!"
"Fit night for the work, son, we're about"

"Mother, the razor's smear'd with blood"
"Flung it far where the river comes down in
flood."

"Blood on these hands, blood will be seen"
"Water, my son, will wash them clean"

"What will whiten the sheets and bed?"
"I'll wash them in peace now your father's
dead."

"They'll see where the new-turn'd earth looks
brown"

"Son, with my feet I trampled it down."

"Oh, that dead face! oh, hide it, night!"

"The quick-lime I strew'd will soon eat that
sight."

"God! I can see his mangled throat!"
"Silence, boy! how you drivest and dote."

"Mother, his blood, it sears my soul!"

"Son, on mine alone be the whole."

"Oh, would that my father were here again!"
"Thank God! that wish is wish'd in vain."

"Here, even to drive us mad with blows."

"Thank God! from his heart his life-blood
flows!"

"Here, though mad-drunk, to kill us he
swore"

"Thank God! such oaths he'll swear no
more"

"Here again, though he starved us dead."
 "Thank God! now my work will bring us
 bread."
 "Here again, to repent his sin."
 "Thank God! to heaven never he'll win."
 "Oh, that he were living, and dead were we!"
 "Sleep, sleep, my son, and comfort me."
 "How dare I sleep! how dare I dream!"
 "Without him, our lives like heaven will
 seem."
 "Heaven!—hell, hell, is for you and me!"
 "God help us! there will your father be!"
 "Hell hereafter! hell here!" "Forgot
 "Will be hell's pains if we're where he's not!"

W. C. Bennett.—*Born 1820.*

1771.—TO A LADY I KNOW, AGED ONE.

Oh, sunny curls! oh, eyes of blue!
 The hardest natures known,
 Baby, would softly speak to you,
 With strangely tender tone;
 What marvel, Mary, if from such
 Your sweetness love would call?
 We love you, baby, oh how much!
 Most dear of all things small!
 Unborn, how, more than all on earth,
 Your mother yearn'd to meet
 Your dream'd-of face, you, from your birth,
 Most sweet of all things sweet!
 Even now, for your small hands' first press
 Of her full happy breast,
 How oft does she God's goodness bless,
 And feel her heart too blest!
 You came, a wonder to her eyes,
 That doted on each grace,
 Each charm, that still with new surprise
 She show'd us in your face
 Small beauties? ah, to her not small!
 How plain to her blest mind!
 Though, baby dear, I doubt if all
 All that she found could find.
 A year has gone, and, mother, say,
 Through all that year's blest round,
 In her has one sweet week or day
 Not some new beauty found?
 What moment has not fancied one,
 Since first your eyes she met?
 And, wife, I know you have not done
 With finding fresh ones yet.
 Nor I, for, baby, some new charm
 Each coming hour supplies,
 So sweet, we think change can but harm
 Your sweetness in our eyes,

Till comes a newer, and we know,
 As that fresh charm we see.
 In you, sweet Nature will to show
 How fair a babe can be.

Kind God, that gave this precious child,
 More cherishing to every day,
 To Thine our eyes, we trembling lift—
 Take not Thy gift away!
 Looking on her, we start in dread,
 We stay our huddling breath,
 And shrink to feel the terror said
 In that one dark word—death.

Oh, tender eyes! oh, beauty strange!
 When childhood shall depart,
 Oh, that thou, babe, through every change
 Mayst keep that infant heart!
 Oh, gracious God! oh, this make sure,
 That, of no grace beguiled,
 The woman be in soul as pure
 As now she is—a child!

W. C. Bennett.—*Born 1820.*

1772.—CRADLE SONG.

Lullaby—lullaby, baby dear!
 Take thy rest without a fear.
 Quiet sleep, for mother is here,
 Ever wakeful, ever near,
 Lullaby!

Lullaby—lullaby! gone is the light,
 Yet let not darkness my baby fright,
 Mother is with her amid the night,
 Then softly sleep, my heart's delight,
 Lullaby!

May thy small dreams no ill things see,
 Kind Heaven keep watch, my baby, o'er thee;
 Kind angels bright thy guardian be,
 And give thee smiling to day and to me,
 Lullaby!

Sleep, sleep on! thy rest is deep;
 But, ah! what wild thoughts on me creep,
 As by thy side my watch I keep,
 To think how like to death is sleep!
 Lullaby!

But God our Father will hear my prayer,
 And have thee, dear one, in His care;
 Thine, little one, soft breathing there,
 To me the Lord's dear love will spare,
 Lullaby!

Sleep on! sleep on! till glad day break,
 And with the sunshine gladly wake,
 Thy mother's day, how blest to make!
 Her life, what joy! through thy dear sake,
 Lullaby!

W. C. Bennett.—*Born 1820.*

1773.—TO W. G. B.

Soul, not yet from heaven beguiled,
Soul, not yet by earth defiled,
Dwelling in this little child,
Be, oh, to him be
All we would have thee'

Through this life of joy and care,
If that grief must be his share,
Make, oh, make him strong to bear
All (dod willoth, all
'That to him must fall.

Oh, when passions stir his heart,
Tempting him from good to part,
Make him from the evil start,
'That he walk aright,
Souless in God's sight'

Thrust him not with mortal sin,
That heaven's palms his hands may win,
That heaven's gates he enter in,
Of God's favour sure,
Pure as he is pure!

If he wander from the right,
Oh, through error's darksome night
On to heaven's eternal light,
Guide, oh guide his way,
To heaven's perfect day

W. C. Bennett.—Born 1820

1774.—THE QUEEN.

A FIRESIDE SONG.

You, wife, I'd be a thron'd king,
That you might share my royal ring,
'That titled beauty I might bring,
And prince's homage to your feet.
How quickly, then, would nobles see
Your courtly grace, your regal mien;
Even dukesmen all blind should be
To flaw or speck in you, their queen

Poor wish! O wife, a queen you are,
To whose feet many a subject brings
A truer homage, nobler far
Than bends before the thrones of kings.
You rule a realm, wife, in this heart,
Where not one rebel fancy's seen,
Where hopes and smiles, how joyous! start
To own the sway of you, their queen

How loyal are my thoughts by day!
How faithful is each dream of night!
Not one but lives but to obey
Your rule—to serve you, is delight,
My hours—each instant—every breath
Are, wife, as all have ever been,
Your slaves, to serve you unto death,
O wife, you are indeed a queen!

W. C. Bennett.—Born 1820.

1775.—SKETCHES FROM A PAINTER'S STUDIO.

A TALE OF TO-DAY

A broad stream, smooth with deep-grass'd
fields,

Through rushy turnings winding slow;
A dam where stirless waters sleep
Till shot on the moss'd wheel below
A dusty mill, whose shadows fall
On the stay'd waters, white o'erall

A vine-climb'd cottage, redly-tiled,
Deep-nook'd within an orchard's green,
Past which a white road winds away,
That hedgerow elms from summer screen;
A busy wheel's near sound that tells
Within the thriving miller dwells.

A cottage parlour, neatly gay,
With little comforts brighten'd round,
Where simple ornaments, that speak
Of more than country taste, abound,
Where bookcase and piano wall
Of more than village polish tell.

A bluff, blunt miller, well to do,
Of broad, loud laugh—not hard to please;
A kindly housewife, keen and sage—
And busy as her very bees,
A bright-eyed daughter—mirth and health,
Their pride—their wealth above all wealth.

A tripping, fair, light-hearted girl,
Not yet the ripen'd woman quite,
Whose cheerful mirth and thoughtful love
Light up the cottage with delight,
And with a thousand gentle ways
With pleasure brim her parents' days.

A titled slip of lordly blood,
A few weeks' loungers at the hall,
To gain new zest for pall'd delights
And squander'd waste of health recall,
An angler in the milldam's water
A chatter with the miller's daughter.

A meeting 'neath a summer's night;
Soft smiles—low words—impassion'd sighs;
The trembling clasp of meeting hands;
The hot gaze met with downcast eyes;
Foul perjuries that pollute the air,
With burning hopes and doubts heard there.

A thin, pale face, where autumn sees
No more the smiles that lit the spring;
A foot less light upon the stair;
A low voice heard no more to sing;
One now that lost to all things sits,
Now starts to over-mirth by fits.

Dear tongues that ask a gasping girl
Of what to utter were to kill;
Looks that she feels upon her fix'd;
Eyes that with tears pursue her still;
Care in the old accustomed place
Of mirth, upon her father's face.

A dark, small, whitely-curtain'd room;
A form flung on the unopen'd bed;
Quick sobs that quiver through the gloom;
Tears rain'd from hot eyes swell'n and red,
And words that through their wild despair
Still strive to shape themselves to prayer.

A winter midnight's starry gloom;
A pausing tread so light, that steals
Across the landing—down the stairs,
That scarce a creak a step reveals;
A stifled sob—a bolt undrawn;
A form—low words—a daughter gone.

A fresh-turf'd, narrow, hoop-bound grave,
Hooping a country churchyard's green,
On whose white headstone, newly carved,
The mill's old master's name is seen,
The wayside mill's, that bears no more
The well-known name so long it bore.

A stooping woman, scarcely old,
Yet with the feeble walk of age,
The dull, faint sense of whose blank mind
No thing around her can engage,
Yet who, when into speech beguiled,
Will mutter of some absent child.

A costly-furnish'd west-end room,
Whose mirrors—pictures—all things show
A stultish and abominating wealth,
An careless luxury few can know,
A flaunting thing its glare within;
A thing of shame, remorse, and sin.

A noise of quarrel; keen reproach,
Fronted with taunt, loud oath and curse,
Heap'd out with such vile store of scorn
That hate in vain might seek for worse,
Meek pleadings, stricken to a close
With, shame to manhood! brutal blows.

A thing that once was woman, white,
Thin, haggard, hollow-eyed, and wan,
A horror that the shuddering eye
Starts back aghast from resting on;
Whose only joy now left is drink,
Whose fire burns out the power to think.

A ridge, all winter keen with gusts,
On whose cold pathways lies the night;
Stony and desolate and dark,
Save round the gas-lamps' flickering light,
And swept by drifts of icy sleet,
That numb each houseless wretch they meet.

A wintry river, broad and black,
That through dark arches slides along,
Ring'd, where the gaslights on it play,
With coiling eddies swirling strong,
That far below the dizzy height
Of the dark bridge swim through the night.

A crouching form that through the gloom
Paces its stones a hundred times,
That pausing—glancing keenly round,
The dark, high balustrade upelimps;
A plunge—a shriek—from all its woes
A weary soul hath calm repose.

A long, bright suit of stately room,
Where to soft music's cheerful wall
Keeps time the beat of falling feet
And all things but of plea are tell:
Where, partner gay of noblest hand,
The suicide's seducer stand.

W. C. Bennett. — Poem 1890.

1776.—FROM INDIA.

"Oh, come you from the Indies, and, soldier,
can you tell
Aught of the gallant 90th, and who are afo'
and well?
O soldier, say my son is safe—for nothing else
I care,
And you shall have a mother's thank—hall
have a widow's prayer."

"Oh, I've come from the Indies—I've just come
from the war,
And well I know the 90th, and gallant 1—
they are;
From colonel down to rank and file, I know
my comrades well,
And news I've brought for you, mother, your
Robert bids me tell."

"And do you know my Robert, now? Oh, tell
me, tell me true,
O soldier, tell me word for word all that he
said to you!
His very words—my own boy's word: Oh tell
me every one!
You little know how dear to his old mother is
my son."

"Through Havelock's fights and marches, the
90th were there,
In all the gallant 90th did, your Robert did
his share;
Twice he went into Lucknow, untouch'd by
steel or ball,
And you may bless your God, old dame, that
brought him safe through all."

"Oh, thanks unto the living God that heard his
mother's prayer,
The widow's cry that rose on high her only son
to spare!
Oh, bless'd be God, that turn'd from him the
sword and shot away!
And what to his old mother did my darling
bid you say?"

"Mother, he saved his colonel's life, and
bravely it was done;
In the despatch they told it all, and named and
praised your son;
A medal and a pension's his; good luck to
him I say,
And he has not a comrade but will wish him
well to-day."

"Now, soldier, blessings on your tongue : O
husband, that you know
How well our boy pays me this day for all
that I've gone through,
All I have done and borne for him the long
years since you're dead !
But, soldier, tell me how he look'd, and all my
Robert said."

"He's bronzed, and tann'd, and bearded, and
you'd hardly know him, dame,
We've made your boy into a man, but still his
heart's the same,
For often, dame, his talk's of you, and always
to one tune—
But there, his ship is nearly home, and he'll
be with you soon "

"Oh is he really coming home, and shall I really
see
My boy again, my own boy, home ? and when,
when will it be ?
Did you say soon ?"—"Well, he is home ;
keep cool, old dame ; he's here."
"O Robert, my own blessed boy !"—"O
mother—mother dear !"

W. C. Bennett—Born 1820

1777.—THE BOAT-RACE.

"There, win the cup and you shall have my
girl
I won it, Ned ; and you shall win it too,
Or wait a twelvemonth. Books—for ever
books !
Nothing but talk of poets and their rhymes !
I'd have you, boy, a man, with thews and
strength
To breast the world with, and to cleave your
way,
No maidlin dreamer, that will need her care,
She needing yours. There—there—I love you,
Ned,
Both for your own, and for your mother's
sake ;
So win our boat-race, and the cup, next month,
And you shall have her." With a broad, loud
laugh,
A jolly triumph at his rare conceit,
He left the subject ; and, across the wine,
We talk'd—or rather, all the talk was his—
Of the best oarsmen that his youth had known,
Both of his set, and others—Clare, the boast
Of Jesus', and young Edmonds, he who fell,
Cleaving the ranks at Lucknow, and, to-day,
There was young Chester might be named
with them.
"Why, boy, I'm told his room is lit with cups
Won by his sculls. Ned, if he rows, he wins ;
Small chance for you, boy !" And again his
laugh,
With its broad thunder, turn'd my thoughts to
gall ;
But yet I mask'd my humour with a mirth

Moulded on his ; and, feigning haste, I went,
But left not. Through the garden-porch I
turn'd,
But, on its sun-fleck'd seats, its jessamine
shades
Trombled on no one Down the garden's paths
Wander'd my eye, in rapid quest of one
Sweeter than all its roses, and across
Its gleaming lilies and its azure bells,
There, in the orchard's greenness, down
beyond
Its sweetbriar hedge-row, found her—found
her there,
A summer blossom that the peering sun
Peep'd at through blossoms,—that the summer
airs
Waver'd down blossoms on, and amorous
gold,
Warm as that run'd on Danaë. With a step,
Soft as the sun-light, down the pebbled path
I pass'd, and, ere her eye could cease to
count
The orchard daisies, in some summer mood
Dreaming (was I her thought ?), my murmur'd
"Kato"
Shook'd up the tall-tale roses to her cheek,
And lit her eyes with starry lights of love
That dunn'd the daylight Then I told her
all,
And told her that her father's jovial jest
Should make her mine, and kiss'd her sunlit
tongue
Away, and all her little trembling doubts,
Until hope won her heart to happy dreams,
And all the future smil'd with happy love
Nor, till the still moon, in the purpling East,
Gleam'd through the twilight, did we stay our
talk,
Or part, with kisses, looks, and whisper'd
words
Remember'd for a lifetime. Home I went,
And in my college rooms what blissful hopes
Were mine—what thoughts, that still'd to
happy dreams,
Where Kato, the fadeless summer of my life,
Made my years Eden, and lit up my home
(The ivied rectory my sleep made mine),
With little faces, and the gleams of curls,
And baby crows, and voices twin to hers.
Oh, happy night ! Oh, more than happy dreams !
But with the earliest twitter from the eaves,
I rose, and, in an hour, at Clifford's yard,
As if but boating were the crown of life,
Forgetting Tennyson, and books, and rhymes,
Even my new tragedy upon the stocks,
I throng'd my brain with talks of lines and
curves,
And all that makes a wherry sure to win,
And furbish'd up the knowledge that I had,
Ere study put my boyhood's feats away,
And made me bookworm ; all that day my
hand
Grew more and more familiar with the oar,
And won by slow degrees, as reach by reach
Of the green river lengthen'd on my sight,
Its by-lead cunning back, so, day by day,

From when dawn touch'd our elm-tops till the moon
 (beam'd through the slumbrous leafage of our
 lawns,

I flash'd the flowing Isis from my oars,
 And dream'd of triumph and the prize to
 come;

And breathed myself, in sport, one after one,
 Against the men with whom I was to row,
 Until I fear'd but Chester—him alone.
 So June stole on to July, sun by sun,
 And the day came; how well I mind that
 day!

Glorious with summer, not a cloud abroad
 To dim the golden greenness of the fields,
 And all a happy hush about the earth,
 And not a hum to stir the drowsy noon,
 Save where along the peopled towing-paths,
 Banking the river, swarm'd the city out,
 Lord of the contest, bright as humming-birds,
 Two winding rainbows by the river's brink,
 That flash'd with boats and barges, silken-
 awn'd,

Shading the fluttering beauties of our balls,
 Our college toasts, and gay with jest and
 laugh,
 Bright as their champagne. One, among
 them all,

My eye saw only; one, that morning, left
 With smiles that hid the terrors of my heart,
 And spoke of certain hope, and mock'd all
 fears—

One, that upon my neck had parting hung
 Arms white as daisies—on my bosom hid
 A tearful face that sobb'd against my heart,
 Fill'd with what fondness' yearning with what
 love!

O hope, and would the glad day make her
 mine!

O hope, was hope a prophet, truth alone?
 There was a murmur in my heart of "Yes,"
 That sung to slumber every waking fear
 That still would star and shake me with its
 dread.

And now a hush was on the wavering crowd
 That sway'd along the river, reach by reach,
 A grassy mile, to where we were to turn—
 A barge moor'd midstream, flash'd with flut-
 tering flags.

And we were ranged, and, at the gun, we
 went,

As in a horse-race, all, at first, a-crowd;
 Then, thinning slowly, one by one dropp'd off,
 Till, rounding the moor'd mark, (Chester and I
 Left the last lingerer with us lengthwise astern,
 The victory hopeless. Then I knew the strife
 Was come, and hop'd 'gainst fear, and, our to
 oar,

Strain'd to the work before me. Head to
 head

Through the wild-cheering river-banks we
 clove

The swarming waters, raining streams of toil;
 But Chester gain'd, so much his tutor'd
 strength

Held on enduring—mine still waning more,

And parting with the victory, inch by inch.
 Yet straining on, as if I strove with death,
 Until I groan'd with anguish. (Chester heard,
 And turn'd a wondering face upon me quick,
 And toss'd a laugh across, with jesting word
 "What, Ned, my boy, and do you take it so?
 The cup's not worth the meaning of a man.
 No, nor the triumph. Tush! hey, I'm a
 win."

Then from the anguish of my heart a cry
 burst: "Kate, O dearest Kate! O love, wo
 loss!"

"Ah! I've a Kate, too, here to see me win."
 He answer'd; "Faith! my boy, I pity you."
 "Oh, if you lose," I answer'd, "you but lose
 A week's wild triumph, and its pride and
 pride."

I, losing, lose what priceless years of joy!
 Perchance a life's whole sum of happiness—
 What years with her that I might call my
 wife!

Winning, I win her!" Oh, thrice noble heart!
 I saw the mocking laugh fade from his face.
 I saw a nobler light light up his eyes;
 I saw the flush of pride die into one
 Of manly tenderness and charmed resolve;
 No word he spoke, one only look he threw.
 That told me all, and, ere my heart could
 leap

In prayers and blessings rain'd upon his name,
 I was before him, through the tracking eyes
 Of following thousands, heading to the goal.
 The shouting goal, that hurl'd my conquering
 name!

Miles wide in triumph, "Chester foil'd at
 last!"

Oh, how I turn'd to him! with what a heart!
 Unheard the shout—unseen the crowding
 gaze

That rang'd us. How I wrung his answering
 hand

With grasps that bless'd him, and with flush
 that told

I shamed to hear my name more loud than his,
 And spurn'd its triumph. So I won my wife,
 My own dear wife; and so I won a friend,
 Chester, more dear than all but only her,
 And these, the small ones of my college
 dreams.

W. C. Bennett.—*then* 1820.

1778.—THE WIFE'S APPEAL.

Oh don't go in to-night, John!
 Now, husband, don't go in!
 To spend our only whiling, John,
 Would be a cruel sin.
 There's not a loaf at home, John;
 There's not a coal, you know;
 Though with hunger I am faint, John,
 And cold comes down the snow.
 Then don't go in to-night!

Ah, John, you must remember,
 And, John, I can't forget,
 When never foot of yours, John,
 Was in the alehouse not.
 Ah, those were happy times, John,
 No quarrels then we knew,
 And none were happier in our lane,
 Than I, dear John, and you
 Then don't go in to-night !

You will not go ! John, John, I mind,
 When we were courting, few
 Had arm as strong or step as firm
 Or cheek as red as you
 But drink has stolen your strength, John,
 And paled your cheek to white,
 Has tottering made your young firm tread,
 And bow'd your manly height.
 You'll not go in to-night !

You'll not go in ? Think of the day
 That made me, John, your wife,
 What pleasant talk that day we had
 Of all our future life,
 Of how your steady earnings, John,
 No wasting should consume,
 But weekly home new comfort bring
 To deck our happy room.
 Then don't go in to-night !

To see us, John, as then we dress'd,
 So tidy, clean, and neat,
 Brought out all eyes to follow us
 As we went down the street.
 Ah, little thought our neighbours then,
 And we as little thought,
 That ever, John, to rage like these
 By drink we should be brought
 You won't go in to-night

And will you go ? If not for me.
 Yet for your baby stay !
 You know, John, not a taste of food
 Has pass'd my lips to-day,
 And tell your father, little one,
 'Tis mine your life hangs on ;
 You will not spend the shilling, John ?
 You'll give it him ? Come, John,
 Come home with us to-night
 W. C. Bennett — Born 1820.

1779.—A LITTLE WHILE.

Beyond the smiling and the weeping
 I shall be soon ;
 Beyond the waking and the sleeping,
 Beyond the sowing and the reaping,
 I shall be soon
 Love, rest, and home !
 Sweet hope !
 Lord, tarry not, but come.

Beyond the blooming and the fading
 I shall be soon,
 Beyond the shining and the shading,
 Beyond the hoping and the dreading,
 I shall be soon,
 Love, rest, and home !
 Sweet hope !
 Lord, tarry not, but come.

Beyond the rising and the setting
 I shall be soon,
 Beyond the calming and the fretting,
 Beyond remembering and forgetting,
 I shall be soon.
 Love, rest, and home !
 Sweet hope !
 Lord, tarry not, but come.

Beyond the gathering and the strowing
 I shall be soon,
 Beyond the ebbing and the flowing,
 Beyond the coming and the going,
 I shall be soon
 Love, rest, and home !
 Sweet hope !
 Lord, tarry not, but come.

Beyond the parting and the meeting
 I shall be soon ;
 Beyond the farewell and the greeting,
 Beyond this pulse's fever-beating,
 I shall be soon
 Love, rest, and home !
 Sweet hope !
 Lord, tarry not, but come

Beyond the frost-chain and the fever
 I shall be soon,
 Beyond the rock-waste and the river,
 Beyond the ever and the never,
 I shall be soon.
 Love, rest, and home !
 Sweet hope !
 Lord, tarry not, but come.

Horatius Bonar.—Born 1810.

1780.—ALL WELL.

No seas again shall sever,
 No desert intervene,
 No deep, sad-flowing river
 Shall roll its tide between.
 No bleak cliffs, upward towering,
 Shall bound our eager sight ;
 No tempest, darkly lowering,
 Shall wrap us in its night.
 Love, and unsever'd union
 Of soul with those we love,
 Nearness and glad communion
 Shall be our joy above.
 No dread of wasting sickness,
 No thought of ache or pain,
 No fretting hours of weakness,
 Shall mar our peace again.

No death, our homes o'er-shading,
 Shall e'er our harp unstring :
 For all is life unfading
 In presence of our King.

Moravian Bonar.—Born 1810.

1781.—IF THAT WERE TRUE!

'Tis long ago—we have toil'd and traded,
 Have lost and fretted, have gain'd and griev'd,
 Since last the light of that fond faith faded ;
 But, friends—in its day—what we believed !
 The poets' dreams and the peasants' stories—
 (Oh, never will time that trust renew !
 Yet they were old on the earth before us,
 And lovely tales—had they been true !

Some spake of homes in the greenwood hidden,
 Where ago was fearless and youth was free—
 Where none at life's board seem'd guests
 unbidden,

But men had years like the forest tree—
 Goodly and fair and full of summer,
 As lives went by when the world was new,
 Ere ever the angel steps pass'd from her—
 Oh, dreamers and bards—if that were true !

Some told us of a stainless standard—
 Of hearts that only in death grew cold,
 Whose march was ever in Freedom's vanguard,
 And not to be stay'd by steel or gold.
 The world to their very graves was debtor—
 The tears of her love fell there like dew,
 But there had been neither slave nor fetter
 This day in her realms—had that been true !

Our hope grew strong as the giant-slayer.
 They told that life was an honest game,
 Where fortune favour'd the fairest player,
 And only the false found loss and blame—
 That men were honour'd for gifts and graces,
 And not for the prizes folly drew,
 But there would be many a change of places,
 In hovel and hall—if that were true !

Some said to our silent souls, What fear ye ?
 And talk'd of a love not based on clay—
 Of faith that would neither wane nor weary,
 With all the dust of the pilgrim's day ;
 They said that Fortune and Time were
 changers,
 But not by their tides such friendship grew ;
 Oh, we had never been trustless strangers
 Among our people—if that were true !

And yet since the fairy time hath perish'd
 With all its freshness, from hills and hearts,
 The last of its love, so vainly cherish'd,
 Is not for these days of schools and marts
 Up, up ! for the heavens still circle o'er us ;
 There's wealth to win and there's work to do,
 There's a sky above, and a grave before us—
 And, brothers, beyond them all is true !

Frances Browne.—Born 1818.

1782.—IS IT COME.

Is it come? they said, on the bank of the Nile,
 Who look'd for the world's long-promised day,
 And saw but the strife of Egypt's toil,
 With the desert's sand and the granite prey.
 From the pyramid, temple, and treasured dead,
 We vainly ask for her wisdom's plan,
 They tell us of the tyrant's dread
 Yet there was hope when that day began.

The Chaldean came, with his starry lore,
 And built up Babylon's crown and creed ;
 And bricks were stamp'd on the Tigri's shore
 With signs which our eyes scarce can read.
 From Nimus' Temple, and Nimrod's Tower,
 The rule of the old East's empire spread
 Unreasoning faith and unquestion'd power—
 But still, is it come? the watcher said.

The light of the Persian's war-hipp'd flame,
 The ancient bondage it splendour threw ;
 And once, on the West's shore came,
 When Greece to her Freedom's trust was true ;
 With dreams to the utmost ages dear,
 With human gods, and with god-like men,
 No marvel the far-off day seem'd near
 To eyes that look'd through her laurel's then.

The Romans conquer'd and revell'd too,
 Till honour, and faith, and power, were gone ;
 And deeper old Europe's darkness grew,
 As, wave after wave, the Goth came on.
 The gown was learning, the sword was law,
 The people served in the oxen's stead ;
 But ever some gleam the watcher saw,
 And evermore, is it come? they said.

Poet and seer that question caught,
 Above the din of life's fears and frets ;
 It march'd with letters, it toil'd with thought,
 Through schools and creeds which the earth
 forgets,
 And statesmen trifle, and priests deceive,
 And traders harter our world away—
 Yet hearts to that golden promise cleave,
 And still, at times, is it come? they say.

The days of the nations bear no trace
 Of all the sunshine so far forgot ;
 The cannon speaks in the teacher's place—
 The age is weary with work and gold ;
 And high hopes wither, and memories wane
 On hearths and altars the fires are dead ;
 But that brave faith hath not lived
 vain—
 And this is all that our watcher said.

Frances Browne.—Born 1818.

1783.—OH, THE PLEASANT DAYS OF OLD!

Oh, the pleasant days of old, which so often
people praise!
True, they wanted all the luxuries that grace
our modern days
Bare floors were strew'd with rushes—the
walls hot in the cold;
Oh, how they must have shiver'd in those
pleasant days of old!

Oh, those ancient lords of old, how magnifi-
cent they were!
They throw down and imprison'd kings—to
thwart them who might dare?
They ruled their serfs right sternly, they took
from Jews their gold—
Above both law and equity were those great
lords of old!

Oh, the gallant knights of old, for their valour
so renown'd!
With sword and lance, and armour strong, they
scur'd the country round;
And whenever aught to tempt them they met
by wood or wold,
By right of sword they seiz'd the prize—
those gallant knights of old!

Oh, the gentle dames of old! who, quite free
from fear or pain,
Could gaze on joust and tournament, and see
their champions slain,
They lived on good bucklenks and ale, which
made them strong and bold—
Oh, more like men than women were those
gentle dames of old!

Oh, those mighty towers of old! with their
turrets, moat, and keep,
Their battlements and bastions, their dun-
geons dark and deep
Full many a baron hold his court within the
castle hold;
And many a captive languish'd there, in those
strong towers of old!

Oh, the troubadours of old! with their gentle
minstrelsie
Of hope and joy, or deep despair, whichever
their lot might be—
For years they served their lady-love ere
they their passion told—
Oh, wondrous patience must have had those
troubadours of old!

Oh, those blessed times of old! with their
chivalry and state;
I love to read their chronicles, which such
brave deeds relate,
I love to sing their ancient rhymes, to hear
their legends told—
But, Heaven be thank'd! I live not in those
blessed times of old!

Frances Browne.—Born 1818.

1784.—LOSSES.

Upon the white sea-sand
There sat a pilgrim band,
Telling the losses that their lives had known:
While evening waned away
From breezy cliff and bay,
And the strong tides went out with weary
moan.

One spake, with quivering lip,
Of a fair freighted ship,
With all his household to the deep gone
down,
But one had wilder woe—
For a fair face, long ago
Lost in the darker depths of a great town

There were who mourn'd their youth
With a most loving ruth,
For its brave hopes and memories ever green;
And one upon the West
Turn'd an eye that would not rest,
For far-off hills whereon its joys had been.

Some talk'd of vanish'd gold,
Some of proud honours told,
Some spake of friends that were their trust
no more;
And one of a green grave,
Beside a foreign wave,
That made him sit so lonely on the shore.

But when their tales were done,
There spake among them one,
A stranger, seeming from all sorrow free.
"Sad losses have ye met,
But mine is heavier yet,
For a believing heart hath gone from me."

"Alas!" those pilgrims said,
"For the living and the dead—
For fortune's cruelty, for love's sure cross,
For the wrecks of land and sea!
But, however it came to thee,
Thine, stranger, is life's last and heaviest
loss."

Frances Browne.—Born 1818.

1785.—ONE WAY OF LOVE.

I.

All June I bound the rose in sheaves,
Now, rose by rose, I strip the leaves,
And strew them where Pauline may pass.
She will not turn aside? Alas!
Let them lie. Suppose they die?
The chance was they might take her eye.

II.

How many a month I strove to suit
These stubborn fingers to the lute!
To-day I venture all I know.
She will not hear my music? So!
Break the string—fold music's wing.
Suppose Pauline had bade me sing!

11.

My whole life long I learn'd to love ;
 This hour my utmost art I prove
 And speak my passion.—Heaven or hell ?
 She will not give me heaven ? 'T is well !
 Love who may—I still can say,
 Those who win heaven, blest are they.

Robert Browning.—Born 1812.

1786.—IN A YEAR.

Never any more,
 While I live,
 Need I hope to see his face
 As before.
 Once his love grown chill,
 Mine may strive—
 Bitterly we reembrace,
 Single still.
 Was it something said,
 Something done,
 Vexed him ? was it touch of hand,
 Turn of head ?
 Strange ! that very way
 Love begun.
 I as little understand
 Love's decay.

When I sow'd or drew,
 I recall
 How he look'd as if I sang
 —Sweetly too.
 If I spoke a word,
 First of all
 Up his cheek the colour sprang,
 Then he heard.

Sitting by my side,
 At my feet,
 So he breathed the air I breathe'd,
 Satisfied !
 I, too, at love's brim
 Touch'd the sweet.
 I would die if death bequeathed
 Sweet to him.

"Speak—I love thee best !"
 He exclaim'd—
 "Let thy love my own foretell."
 I confessed
 "Clasp my heart on thine
 Now unblam'd,
 Since upon thy soul as well
 Hangeth mine !"

Was it wrong to own,
 Being truth ?
 Why should all the giving prove
 His alone ?
 I had wealth and ease,
 Beauty, youth—
 Since my lover gave me love
 I gave these.

That was all I meant,
 —To be just,
 And the passion I had raised
 To content.
 Since he chose to change
 (Cold for dust,
 If I gave him what he prais'd
 Was it strange ?
 Would he lov'd me yet,
 On and on,
 While I found some way undream'd
 —Paid my debt !
 (Gave more life and more,
 Till, all gone,
 He should smile "She never seem'd
 Mine before.

"What—she felt the while,
 Must I think ?
 Love's so different with us men,"
 He should smile.
 "Dying for my sake—
 White and pink !
 Can't we touch those bubbles then
 But they break ?"

Dear, the pang is brief.
 Do thy part,
 Have thy pleasure. How perplex
 (Grows belief !
 Well, this cold clay clod
 Was man's heart.
 Crumble it—and what comes next ?
 Is it God ?

Robert Browning.—Born 1812.

1787.—SOLILOQUY OF THE SPANISH
CLOISTER.

I.

Gr-r-r—there go, my heart's abhorrence !
 Water your damn'd flower-pots, do !
 If hate kill'd men, Brother Lawrence,
 (God's blood, would not mine kill you !
 What ? your myrtle-bush wants trimming ?
 Oh, that rose has prior claims—
 Needs its leaden vase fill'd brimming ?
 Hell dry you up with its flames !

II.

At the meal we sit together :
 Salvo tibi ! I must hear
 Wise talk of the kind of weather,
 Sort of season, time of year :
 Not a plentiful cork-crop ; scarcely
 Dare we hope oak-galls, I doubt :
 What's the Latin name for "parsley ?"
 What's the Greek name for Swine's Snout ?

III.

Whow ! We'll have our platter burnish'd.
 Laid with care on our own shelf !
 With a fire-now spoon we're furnish'd,
 And a goblet for ourself,

Kissed like something sacrificial

Ere 't is fit to touch our chaps—

Mark'd with L. for our initial!

(He, he! There his lily snaps!)

IV.

Saint, forsooth! While brown Dolores

Squats outside the Convent bank,

With Sanchicha, telling stories.

Steeping tresses in the tank,

Blue-black, lustrous, thick, like horsehairs,

—Can't I see his dead eye glow

Bright, as 'twere a Barbary corsair's?

(That is, if he'd let it show)

V.

When he finishes refection,

Knife and fork he never lays

Cross-wise, to my recollection,

As do I, in Jesus' praise.

I the Trinity illustrate,

Drinking water'd orange-pulp—

In three sips the Aman frustrate,

While he drains his at one gulp!

VI.

Oh, those melons! If he's able

We're to have a feast, so nice!

One goes to the Abbot's table;

All of us get each a slice

How go on your flower? None double?

Not one fruit-wort can you spy?

Strange!—And I, too, at such trouble,

Keep 'em close-nipp'd on the sly!

VII.

There's a great text in Galatians,

Once you trip on it, onails

Twenty-nine distinct damnations—

One sure, if another fails.

If I trip him just a-dying,

Sure of Heaven as sure can be,

Spin him round and send him flying

Off to Hell, a Manichee?

VIII.

Or my scrofulous French novel,

On gray paper with blunt type!

Simply glance at it, you grovel

Hand and foot in Belial's gripe.

If I double down its pages

At the woeful sixteenth print,

When he gathers his green gages,

Ope a sieve and slip it in 't?

IX.

Or, there's Satan!—one might venture

Pledge one's soul to him, yet leave

Such a flaw in the indenture

As he'd miss, till past retrieve,

Blasted lay that rose-acacia

We're so proud of! Hy, Zy, Hine . .

'St, there's Vespers! Plena gratia

Ave Virgo! Gr-r-r—you swine!

Robert Browning.—Born 1812.

1788.—THE LOST LEADER.

I.

Just for a handful of silver he left us;

Just for a riband to stick in his coat—

Found the one gift of which fortune bereft us,

Lost all the others she lets us devote.

They, with the gold to give, doled him out
silver,

So much was theirs who so little allow'd.

How all our copper had gone for his service!

Rage—were they purple, his heart had
been proud!

We that had loved him so, follow'd him,
honour'd him,

Lived in his mild and magnificent eye,

Learn'd his great language, caught his clear
accents,

Made him our pattern to live and to die!

Shakspeare was of us, Milton was for us,

Burns, Shelley, were with us—they watch
from their graves!

He alone breaks from the van and the free-
man;

He alone sinks to the rear and the slaves!

II.

We shall march prospering—not through his
presence;

Songs may inspire us—not from his lyre,

Deeds will be done—while he boasts his
quiescence,

Still bidding crouch whom the rest bade
aspire

Blot out his name, then—record one lost soul
more,

One task more declined, one more footpath
untrod,

One more triumph for devils, and sorrow for
angels,

One wrong more to man, one more insult
to God!

Life's night begins; let him never come back
to us!

There would be doubt, hesitation and pain,
Forced praise on our part—the glimmer of
twilight,

Never glad confident morning again!

Best fight on well, for we taught him—strike
gallantly,

Aim at our heart ere we pierce through his
own;

Then let him receive the new knowledge and
wait us,

Pardon'd in Heaven, the first by the
throne!

Robert Browning.—Born 1812

1789.—EARLY FRIENDSHIP.

The half-seen memories of childish days,

When pains and pleasures lightly came and
went,

The sympathies of boyhood rashly spent

In fearful wanderings through forbidden ways;
 The vague, but manly, wish to tread the maze
 Of life to noble ends; whereon intent,
 Asking to know for what man here is sent,
 The bravest heart must often pause, and gaze—
 The firm resolve to seek the chosen end
 Of manhood's judgment, cautious and mature:
 Each of these viewless bonds binds friend to friend
 With strength no selfish purpose can secure.
 My happy lot is this, that all attend
 That friendship which first came, and which
 shall last endure.

Aubrey de Vere.—Born 1814.

1790.—SONG.

I.

Sing the old song, amid the sounds dispersing
 That burden treasur'd in your hearts too long,
 Sing it with voice low-breathed, but
 never name her.
 She will not hear you, in her turrets nursing
 High thoughts—too high to mate with
 mortal song—
 Bend o'er her, gentle Heaven, but do
 not claim her!

II.

In twilight caves, and secret loneliness,
 She shades the bloom of her unearthly
 days;
 The forest winds alone approach to woo
 her.
 Far off we catch the dark gleam of her
 tresses,
 And wild birds haunt the wood-walks where
 she strays,
 Intelligible music warbling to her.

III.

That spirit charged to follow and defend her,
 He also doubtless suffers this love-pain;
 And she perhaps is sad, hearing his
 sighing.
 And yet that face is not so sad as tender;
 Like some sweet singer's when her sweet-
 est strain
 From the heaved heart is gradually
 dying!

Aubrey de Vere.—Born 1814.

1791.—SONNET.

Sad is our youth, for it is ever going,
 Crumbling away beneath our very feet;
 Sad is our life, for onward it is flowing
 In current unperceived, because so fleet;

Sad are our hopes, for they were not in
 bowing—
 But tares, self-sown, have overtopp'd the
 wheat,
 Sad are our joys, for they were sweet in
 blowing—
 And still, O still, their dying breath is sweet,
 And sweet is youth, although it hath bereft
 us
 Of that which made our childhood sweeter
 still;
 And sweet is middle life, for it hath left us
 A nearer good to cure an older ill;
 And sweet are all things, when we learn to
 prize them,
 Not for their sake, but His who grants them
 or denies them!

Aubrey De Vere.—Born 1814.

1792.—A CHRISTMAS HYMN.

It was the calm and silent night!
 Seven hundred years and fifty-three
 Had Rome been growing up to night,
 And now was queen of land and sea.
 No sound was heard of clashing wars—
 Peace brooded o'er the hush'd domain:
 Apollo, Pallas, Jove, and Mars
 Held undisturb'd their ancient reign,
 In the solemn midnight,
 Centuries ago.

'Twas in the calm and silent night!
 The senator of haughty Rome,
 Impatient, urged his chariot's flight,
 From lordly revel rolling home:
 Triumphal arches, gleaming, swell
 His breast with thoughts of boundless sway;
 What reck'd the Roman what befell
 A paltry province far away,
 In the solemn midnight,
 Centuries ago?

Within that province far away
 Went plodding home a weary boor;
 A streak of light before him lay,
 Full on through a half-shut stable-door
 Across his path. He pass'd— for naught
 Told what was going on within;
 How keen the stars, his only thought—
 The air how calm, and cold, and thin,
 In the solemn midnight,
 Centuries ago!

O, strange indifference! low and high
 Drowsed over common joys and cares;
 The earth was still—but knew not why
 The world was listening, unawares.
 How calm a moment may proceed
 One that shall thrill the world for ever!
 To that still moment, none would heed,
 Man's doom was link'd no more to sever—
 In the solemn midnight,
 Centuries ago!

It is the calm and solemn night !
 A thousand bells ring out, and throw
 Their joyous peals abroad, and smite
 The darkness—dawn'd and holy now !
 The night that erst no shame had worn,
 To it a happy name is given ;
 For in that stable lay, now-born,
 The peaceful Prince of earth and heaven,
 In the solemn midnight,
 Centuries ago !

Alfred Dommett.—Born 1815

1793.—THE MEMORY OF THE DEAD.

Who fears to speak of Ninety-eight ?
 Who blushes at the name ?
 When cowards mock the patriot's fate,
 Who hangs his head for shame ?
 He's all a knave, or half a slave,
 Who slights his country thus,
 But a true man, like you, man,
 Will fill your glass with us.

We drink the memory of the brave,
 The faithful and the few—
 Some lie far off beyond the wave—
 Some sleep in Ireland, too ;
 All, all are gone—but still lives on
 The fame of those who died—
 All true men, like you, men,
 Remember them with pride

Some on the shores of distant lands
 Their weary hearts have laid,
 And by the stranger's heedless hands
 Their lonely graves were made ;
 But, though their clay be far away
 Beyond the Atlantic foam—
 In true men, like you, men,
 Their spirit's still at home.

The dust of some is Irish earth ;
 Among their own they rest ;
 And the same land that gave them birth
 Has caught them to her breast ;
 And we will pray that from their clay
 Full many a race may start
 Of true men, like you, men,
 To act as brave a part.

They rose in dark and evil days
 To right their native land,
 They kindled here a living blaze
 That nothing shall withstand.
 Alas ! that Might can vanquish Right—
 They fell and pass'd away,
 But true men, like you, men,
 Are plenty here to-day.

Then here's their memory—may it be
 For us a guiding light,
 To cheer our strife for liberty,
 And teach us to unite.

Through good and ill, be Ireland's still,
 Though sad as theirs your fate ;
 And true men, be you, men,
 Like those of Ninety-eight !
J. K. Ingram.—Dorn 1820.

1794.—MOONRISE

What stands upon the highland ?
 What walks across the rise,
 As though a starry island
 Were sinking down the skies ?
 What makes the trees so golden ?
 What decks the mountain side,
 Like a veil of silver folden
 Round the white brow of a bride ?

The magic moon is breaking,
 Like a conqueror, from the east,
 The waiting world awaking
 To a golden fairy feast.

She works, with touch ethereal,
 By changes strange to see,
 The cypress, so funereal,
 To a lightsome fairy tree ;

Black rocks to marble turning,
 Like palaces of kings ;
 On run windows burning,
 A festal glory flings,

The desert halls uplifting,
 While falling shadows glance,
 Like courtly crowds unting
 For the banquet or the dance ;

With ivory wand she numbers
 The stars along the sky,
 And breaks the billows' slumbers
 With a love glance of her eye

Along the cornfields dances,
 Brings bloom upon the sheaf ;
 From tree to tree she glances,
 And touches leaf by leaf ;

Wakes birds that sleep in shadows ;
 Through their half-closed eyelids gleams ;
 With her white torch through the meadows
 Lights the shy deer to the streams.

The magic moon is breaking,
 Like a conqueror, from the east,
 And the joyous world partaking
 Of her golden fairy feast.

Ernest Jones.—Born 1820, Died 1869.

1795 —APRIL.

Lessons sweet of Spring returning,
 Welcome to the thoughtful heart !
 May I call ye sense or learning,
 Instinct pure, or heaven-taught art ?

Be your title what it may,
Sweet and lengthening April day,
While with you the soul is free,
Ranging wild o'er hill and lea;

Soft as Memnon's harp at morning,
To the inward ear devout,
Touch'd by light with heavenly warning,
Your transporting chords ring out.
Every leaf in every nook,
Every wave in every brook,
Chanting with a solemn voice,
Minds us of our better choice.

Needs no show of mountain hoary,
Winding shore or deepening glen,
Where the landscape in its glory,
Teaches truth to wandering men.
Give true hearts but earth and sky,
And some flowers to bloom and die;
Homely scenes and simple views
Lowly thoughts may best infuse

See the soft green willow springing
Where the waters gently pass,
Every way her free arms flung
O'er the moss and roedy grass.
Long ere winter blasts are fled,
See her tapp'd with vernal rod,
And her kindly flower display'd
Ere her leaf can cast a shade.

Though the rudest hand assail her,
Patiently she droops awhile,
But when showers and breezes hail her,
Wears again her willing smile.
Thus I learn Contentment's power
From the slighted willow bower,
Ready to give thanks and live
On the least that Heaven may give.

If, the quiet brooklet leaving,
Up the stormy vale I wand,
Haply half in fancy grieving
For the shades I leave behind,
By the dusty wayside dear,
Nightingales with joyous cheer
Sing, my sadness to roprove,
Gladlier than in cultured grove.

Where the thickest boughs are twining
Of the greenest, darkest tree,
There they plunge, the light declining—
All may hear, but none may see.
Fearless of the passing hoof,
Hardly will they fleet aloof,
So they live in modest ways,
Trust entire, and ceaseless praise.

John Keble.—Born 1800, Died 1866.

1796.—THE ELDER SCRIPTURE.

There is a book, who runs may read,
Which heavenly truth imparts,
And all the lore its scholars need—
Pure eyes and loving hearts.

The works of God, above, below,
Within us, and around,
Are pages in that book, to show
How God himself is found.

The glorious sky, embracing all,
Is like the Father's love;
Wherewith uncompass'd, great as I, small
In peace and order move.

The dew of heaven is like His grace—
It steals in silence down;
But where it lights, the favoured place
By richest fruits is known.

Two worlds are ours: 'tis only sin
Forbids us to descry
The mystic heaven and earth within
Plain as the earth and sky.

Thou who hast given me eyes to see
And love this sight so fair,
Give me a heart to find out Thee
And read Thee everywhere.

John Keble.—Born 1800, Died 1866.

1797.—ST. PETER'S DAY.

Thou thrice denied, yet thrice beloved,
Watch by Thine own forgiven friend!
In sharpest perils faithful proved,
Let his soul love Thee to the end.

The prayer is heard—also why so deep
His slumber on the eve of death?
And wherefore smiles he in his sleep,
As one who drew celestial breath?

He loves and is beloved again—
Can his soul choose but be at rest?
Sorrow hath fled away, and pain
Dares not invade the guarded nest.

He dearly loves, and not alone;
For his wing'd thoughts are soaring high
Where never yet frail heart was known
To breathe in vain affection's sigh.

He loves and weeps; but more than tears
Have seal'd Thy welcome and his love—
(One look lives in him, and undimmed
Crosses and wrongs where'er he rove—

That gracious chiding look, Thy call
To win him to himself and Thee,
Sweetening the horror of his fall
Which else were rued too bitterly;

Even through the veil of sleep it shines,
The memory of that kindly glance;—
The angel, watching by, divine,
And spares awhile his blissful trance

Or haply to his native lake
His vision wafts him back, to talk
With Jesus, ere his flight he take,
As in that solemn evening walk,

When to the bosom of his friend,
The Shepherd, He whose name is Good,
Did His dear lambs and sheep commend,
Both bought and nourish'd with His blood ;

Then laid on him th' inverted tree,
Which, firm embraced with heart and arm,
Might cast o'er hope and memory,
O'er life and death, its awful charm.

With brightening heart he bears it on,
His passport through th' eternal gates,
To his sweet home—so nearly won,
He seems, as by the door he waits,

The unexpressive notes to hear
Of angel song and angel motion,
Rising and falling on the ear
Like waves in Joy's unbounded ocean

His dream is changed—the tyrant's voice
Calls to that last of glorious deeds—
But as he rises to rejoice,
Not Horod, but an angel leads.

He dreams he sees a lamp flash bright,
Glancing around his prison room,
But 'tis a gleam of heavenly light
That fills up all the ample gloom.

The flame, that in a few short years
Deep through the chambers of the dead
Shall pierce, and dry the fount of tears,
Is waving o'er his dungeon-bed

Touch'd, he upstart—his chains unbind—
Through darksome vault, up massy stair,
His dizzy, doubling footsteps wind
To freedom and cool, moonlight air.

Then all himself, all joy and calm,
Though for awhile his hand forego,
Just as it touch'd, the martyr's palm,
He turns him to his task below :

The pastoral staff, the keys of heaven,
To wield awhile in gray-hair'd might—
Then from his cross to spring forgiven,
And follow Jesus out of sight.

John Keble.—Born 1800, Died 1866.

1798.—"IS THIS A TIME TO PLANT AND BUILD?"

Is this a time to plant and build,
Add house to house, and field to field,
When round our walls the battle lowers—
When mines are hid beneath our towers,
And watchful foes are stealing round
To search and spoil the holy ground ?

Is this a time for moonlight dreams
Of love and home, by many streams—
For fancy with her shadowy toys,
Aerial hopes and pensive joys,
While souls are wandering far and wide,
And curses swarm on every side ?

No—rather steel thy melting heart
To act the martyr's sternest part—
To watch, with firm, unshrinking eye,
Thy darling visions as they die,
Till all bright hopes, and hues of day,
Have faded into twilight gray

Yes—let them pass without a sigh
And if the world seem dull and dry—
If long and sad thy lonely hours,
And winds have rent thy sheltering bowers—
Behunk thee what thou art, and where
A sinner in a life of care

The fire of God is soon to fall—
Thou know'st it—on this earthly ball
Full many a soul, the price of blood
Mark'd by the Almighty's hand for good,
To utter death that hour shall sweep—
And will the saints in heaven dare weep ?

Then in His wrath shall God uproot
The trees He set, for lack of fruit ;
And down in rude, tempestuous blaze
The towers His hand had deign'd to raise.
In silence, ere that storm begin,
Count o'er His mercies and thy sin.

Pray only that thine aching heart—
From visions vain content to part,
Strong for love's sake its woe to hide—
May cheerful wait the cross beside
Too happy if, that dreadful day,
Thy life be given thee for a prey.

Snatch'd sudden from the avenging rod,
Safe in the bosom of thy God,
How wilt thou then look back, and smile
On thoughts that bitterest seem'd erewhile,
And bless the pangs that made thee see
This was no world of rest for thee !

John Keble.—Born 1800, Died 1866.

1799.—O MARY, GO AND CALL THE CATTLE HOME.

" O Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home,
Across the sands o' Dee ! "
The western wind was wild and dank wi'
foam
And all alone went she

The creeping tide came up along the sand,
And o'er and o'er the sand,
And round and round the sand,
As far as eye could see ;
The blinding mist came down and hid the land :
And never home came she

" Oh is it weed, or fish, or floating hair—
A tress o' golden hair,
O' drowned maiden's hair—
Above the nest at sea ?
Was never salmon yet that shone so fair,
Among the stakes on Dee."

They row'd her in across the rolling foam—
 The cruel, crawling foam,
 The cruel, hungry foam—
 To her grave beside the sea;
 But still the boatmen hear her call the cattle
 home
 Across the sands o' Dee.

Charles Kingsley.—Born 1819.

1800.—THE FISHERMEN.

Three fishers went sailing out into the West—
 Out into the West as the sun went down;
 Each thought of the woman who loved him
 the best,
 And the children stood watching them out
 of the town;
 For men must work, and women must weep;
 And there's little to earn and many to keep,
 Though the harbour bar be moaning.

Three wives sat up in the lighthouse tower
 And trimm'd the lamps as the sun went
 down,
 And they look'd at the squall, and they look'd
 at the shower,
 And the rack it came rolling up, ragged and
 brown,
 But men must work, and women must weep,
 Though storms be sudden, and waters deep,
 And the harbour bar be moaning.

Three corpses lay out on the shining sands
 In the morning gleam as the tide went
 down,
 And the women are watching and wringing
 their hands,
 For those who will never come back to the
 town;
 For men must work, and women must weep—
 And the sooner it's over, the sooner to
 sleep—
 And good-bye to the bar and its moaning.

Charles Kingsley.—Born 1819.

1801.—THE THREE SONS.

I have a son, a little son, a boy just five years
 old,
 With eyes of thoughtful earnestness, and
 mind of gentle mould.
 They tell me that unusual grace in all his
 ways appears,
 That my child is grave and wise of heart be-
 yond his childish years.
 I cannot say how this may be; I know his
 face is fair—
 And yet his chiefest comeliness is his sweet
 and serious air;

I know his heart is kind and good, I know he
 loveth me;
 But loveth yet his mother more with a piteous
 fervency.

It is that which others meet not, which the
 thought which fills his mind,
 The food for grave inquiries: perchance every-
 where doth find.

Strange questions doth he ask of me, when
 we together walk;

He scarcely thinks as children think, or talk,
 as children talk.

Nor cares he much for child's sports, dotes
 not on bat or ball,

But looks on manhood's ways and work, and
 aptly mimics all.

His little heart is busy still, and oftentimes
 perplex'd

With thoughts about this world of ours, and
 thoughts about the next.

He kneels at his dear mother's knee, who
 teacheth him to pray,—

And strange, and sweet, and solemn then are
 the words which he will say.

Oh, should my gentle child be spared to man-
 hood's years like me,

A holier and a wiser man I trust that he will be;
 And when I look into his eyes, and stroke his
 thoughtful brow,

I dare not think what I should feel, were I to
 lose him now.

I have a son, a second son, a simple child of
 three;

I'll not declare how bright and fair his little
 features be,

How silver sweet the tones of his when he
 prattles on my knee;

I do not think his light-blue eye is, like his
 brother's, keen,

Nor his brow so full of childish thought as
 his hath ever been;

But his little heart's a fountain pure of kind
 and tender feeling;

And his every look's a gleam of light, rich
 depths of love revealing.

When he walks with me, the country folk,
 who pass us in the street,

Will shout for joy, and bless my boy, he looks
 so mild and sweet.

A playfellow is he to all; and yet, with cheer-
 ful tone,

Will sing his little song of love, when left to
 sport alone.

His presence is like sunshine sent to gladden
 home and hearth,

To comfort us in all our griefs, and sweeten
 all our mirth.

Should he grow up to ripen years, God grant
 his heart may prove

As sweet a home for heavenly grace as now
 for earthly love;

And if, beside his grave, the tears our aching
 eyes must dim,

God comfort us for all the love which we
 shall lose in him!

I have a son, a third sweet son; his age I cannot tell,
 For they reckon not by years and months where he is gone to dwell
 To us, for fourteen anxious months, his infant smiles were given,
 And then he bade farewell to Earth, and went to live in Heaven
 I cannot tell what form is his, what looks he weareth now,
 Nor guess how bright a glory crowns his shining seraph brow.
 The thoughts that fill his sinless soul, the bliss which he doth feel,
 Are number'd with the secret things which God will not reveal.
 But I know (for God hath told me thus) that he is now at rest,
 Where other blessed infants be, on their Saviour's loving breast.
 I know his spirit feels no more this weary load of flesh,
 But his sleep is bless'd with endless dreams of joy for ever fresh
 I know the angels fold him close beneath their glittering wings,
 And soothe him with a song that breathes of Heaven's divinest things.
 I know that we shall meet our babe (his mother dear and I),
 Where God for aye shall wipe away all tears from every eye.
 What'e'er befalls his brethren twain, his bliss can never cease,
 Their lot may here be grief and fear, but his is certain peace.
 It may be that the Tempter's wiles their souls from bliss may sever;
 But, if our own poor faith fail not, he must be ours for ever.
 When we think of what our darling is, and what we still must be—
 When we muse on that world's perfect bliss, and this world's misery—
 When we groan beneath this load of sin, and feel this grief and pain—
 Oh! we'd rather lose our other two, than have him here again.

John Moulltrie.—Born 1799.

1802.—HARMOSAN.

Now the third and fatal conflict for the Persian throne was done,
 And the Moslem's fiery valour had the crowning victory won.
 Harmosan, the last and boldest the invader to defy,
 Captive, overborne by numbers, they were bringing forth to die.
 Then exclaim'd that noble captive: "Lo, I perish in my thirst;
 Give me but one drink of water, and let then arrive the worst!"

In his hand he took the goblet; but a while the draught forbore,
 Seeming doubtfully the purpose of the foemen to explore.

Well might then have paused the bravest—for, around him, angry foes
 With a hedge of naked weapons did that lonely man enclose.

"But what fearest thou?" cried the Caliph; "is it, friend, a secret blow?
 Fear it not! our gallant Moslems no such treacherous dealing know."

"Thou may'st quench thy thirst securely, for thou shalt not die before
 Thou hast drunk that cup of water: this reprieve is thine—no more!"

Quick the Satrap dash'd the goblet down to earth with ready hand,
 And the liquid sunk for ever, lost amid the burning sand.

"Thou hast said that mine my life is, till the water of that cup
 I have drain'd:—then bid thy servants that spill'd water gather up!"

For a moment stood the Caliph as by doubtful passions stirr'd—
 Then exclaimed, "For ever sacred must remain a monarch's word."

"Bring another cup, and straightway to the noble Persian give
 Drink, I said before, and perish—now I bid thee drink and live!"

Richard Chenevix Trench.—Born 1807.

1803.—BE PATIENT.

Be patient! oh, be patient! Put your ear against the earth;
 Listen there how noiselessly the germ o' the seed has birth—
 How noiselessly and gently it upheaves its little way,
 Till it parts the scarcely broken ground, and the blade stands up in the day.

Be patient! oh, be patient! The germs of mighty thought
 Must have their silent undergrowth, must underground be wrought;
 But as sure as there's a power that makes the grass appear,
 Our land shall be green with liberty, the blade-time shall be here.

Be patient! oh, be patient!—go and watch the wheat-oars grow—
 So imperceptibly that ye can mark nor change nor thro—

Day after day, day after day, till the ear is
fully grown—
And then again day after day, till the ripen'd
field is brown.

Be patient! oh, be patient!—though yet our
hopes are green,
The harvest fields of freedom shall be crown'd
with sunny sheen.
Be ripening! be ripening!—mature your
silent way,
Till the whole broad land is tongued with fire
on freedom's harvest day.

Richard Chenovia Trench.—Born 1807.

1804.—FIRST OF MARCH.

I.

Through the gaunt woods the winds are
shrilling cold,
Down from the rifted rack the sunbeam
pours
Over the cold gray slopes, and stony moors;
The glimmering watercourse, the eastern wold,
And over it the whirling sail o' the mill,
The lonely hamlet with its mossy spire,
The piled city smoking like a pyre,
Fetch'd out of shadow gleam with light as
chill.

II.

The young leaves pine, their early promise
stay'd;
The hope-deluded sorrow at the sight
Of the sweet blossoms by the treacherous
light
Flatter'd to death, like tender love betray'd,
And stepdames frown, and aged virgins
chide,
Relentless hearts put on their iron mood;
The hunter's dog lies dreaming of the wood,
And dozes barking by the ingle-side.

III.

Larks twitter, martens glance, and curs from
far
Rage down the wind, and straight are heard
no more;
Old wives peep out, and scold, and bang the
door;
And clanging clocks grow angry in the air
Sorrow and care, perplexity and pain
Frown darker shadows on the homeless
one,
And the gray beggar buffeting alone
Pleads in the howling storm, and pleads in
vain.

IV.

The field-fires smoke along the champaign
drear,
And drive before the north wind streaming
down

Black hill, and furrow dark, and fallow
brown;
Few living things along the land appear
The weary horse looks out, his mane a dray,
With anxious flock, and uneasy eye,
And sees the market-cart go madly by
With sidelong drivers reckless of the way.

V.

The bare beech-leaves, that trembled dry and
red
All the long winter on the frosty bough,
Or slept in quiet underneath the snow,
Fly off, like resurrections of the dead;
The horny ploughman, and his yoked ox,
Wink at the icy blasts; and beldames bold,
Stout, and red-hooded, flee before the cold;
And children's eyes are blinded by the shock of

VI.

You cannot hear the waters for the wind;
The brook that foams, and falls, and bubbles
by,
Hath lost its voice—but ancient trees
sigh,
And balfrics moan—and crazy ghosts, confined
In dark courts, weep, and shake the hubbubing
gates,
And cry from points of windy pinnacles,
Howl through the bars, and 'plain among
the bells,
And shriek, and wail like voices of the Fates!

VII.

And who is He, that down the mountain-side,
Swift as a shadow flying from the sun,
Between the wings of stormy winds doth
run.
With fierce blue eyes, and eyebrows knit with
pride;
Though now and then I see sweet laughter
play
Upon his lips, like moments of bright heaven
Thrown 'twixt the cruel blasts of morn and
even,
And golden locks beneath his hood of grey?

VIII.

Sometimes he turns him back to wave fare-
well
To his pale sire with icy beard and hair;
Sometimes he sends before him through the air
A cry of welcome down a sunny dell;
And while the echoes are around him ringing,
Sudden the angry wind breathes low and
sweet,
Young violets show their blue eyes at his
feet,
And the wild lark is heard above him singing!

Frederick Tennyson.

1805.—THE BRIDAL.

I.

Oh, the bells ! the morning bells !
Sinking, swelling, soft and clear,
Glad peean, hark ! it tells
Joy is here,

Through light ambrosial dream of earliest
morn,
The melody came wafted from afar,
Sweet as the harps of angels earthward
borne

On some descending star !

I rose—I lean'd through woodbines o'er
the lawn—

'Twas early day, right early—and the dawn
Wax'd like the springtide of a waveless sea
Beyond the dark hills and the umber lea ;
And with the breath of the upcoming day,
'Ten thousand spirits of the blissful May
From cowslip slopes, green banks, and heathy
folds,

Did come and go like those sweet morning
bells.

Oh welcome, golden dawn, and summer chime,
Wild bird and dowy flower, and tuneful chime,
Make drunk my sense, and let me dream
that I

Am just newborn in some lost isle of joy,
And that the happy gods are hither winging
With blossom moonance and the sound of singing,
Oh welcome, Postal Hours ; I will away,
I too will haste me, 'tis a marriage day !

There on the hillside is that home of thine
Curtain'd in jessamin-wreaths, and curly vine ;
And thou too wakest, Roma, and the light
Bathes in thy blue eyes searching for delight ;
'Thy welcome 'tis, thy jubilee a-ringing !
Yet from the fount of Joy a tear is springing,
For oh ! the selfsame Love that lights thine
eye

Shows thee the beauty of the days gone by.

II.

The marriage bells are ringing,

The merry winds go by,

The summer birds are singing

In the sky !

The bridal bells, ah ! merrily, hark ! they
ring,

Rising and falling like a lover's heart,
Over the hills their silver sounds they fling,
And valleys far apart !

And He too wakes ! the glory of the prime
Shines on his brow, and in his heart sublime ;
Through charmed light he sees the illumined
spring,

With his own joy he hears the skylark sing ;
And the young ars that ripple the treetops
Have got their wings from his enchanted
hopes ;

The dazzling dews that on the roses lie,
The sunlit streams are kindled at his eye !

With heedless heart he looks across the land,
And far as he can see on either hand
Greenwood and garden, and the wealth that
fills

The tooming vales, and robes the summer
hills

Are his, but from his tower he only sees
One mossy roof half hid among the trees ;
There is the priceless treasure that outweighs
All hopes and memories, all delights and praise.

And if his heart is plumed with sudden
pride—

" Mine is the noble race that lived or died
For honour, mine the name unstain'd of ill,
Blown from the lips of Fame, with echoes
still,

Mine are the sires whom bards have sung—
who hold

First place in council, first in battlefield ;

Yet all is nought"—he sigh'd—" till thou art
mine ;

Kings might give crowns for that one he art
of thine ! "

III.

The bridal bells are pealing !

We will rejoice to-day !

The blissful sounds are stealing

Hearts away,

The jocund bells are pealing fast and sweet,
Softly they come and go like lovers'
sighs,

In one glad thought the young and old are
met,

The simple and the wise

They reach the woodman in the morning air,
They reach the baron in his carved chair,
The dark-eyed damsel bending o'er the spring,
The scholar in dim cloister murmuring ;
The dusty pilgrim stays across the stile ;
The smith upon his anvil leans awhile,
Boys whistle—beggars bustle—shepherds
sing—

The marriage bells ring merrily ; hark, they
ring !

The sun is kissing off from woodnymphs'
eyes

Their evening tears, and dowy breathings
rise

From wildflower urns—o'er waving fields of
wheat

Swift shadows stream away, and woodnotes
fleet

From frolic finches tremble here and there

'Mid the loud carols and the breezy air—

I hear blithe tongues and tread of rustic feet,
The joyous bells are pealing fast and sweet !

Of life, and love, and luck the countryfolk
Discourse by riverside, and hedgerow oak,
Of fairy gifts, and wondrous fortune after,
They tell with faith, with antique songs and
laughter ;

If one shrewd tongue should jar and seek to shame

The bride's new honours with her humble name,
'Thou in her place wouldst merit thine own
jest,'"

They cry—"but she is better than their
best!"

IV.

The happy bells are chiming;

Here comes the peerless bride,

A mighty host is climbing

The hill side;

Through briary byepath and o'er sunny
down

They haste unto the bridal, for to-day
The lord of half the country and the
town

Shall lead his bride away.

Who is the bride? a simple village maid—
Beauty and Truth—a violet in the shade,
But she shall show proud Sin and painted
Scorn

That Truth and Beauty are to honour born;
He teach proud hearts to feel, proud eyes to
see

How strong is Nature, winged Love how
free—

Long be their days, their fortunes glad and
sure—

His blood is noble and her heart is pure!

Look on her—in that aspect ye may spy
Her mirror'd soul where all sweet pictures
lie;

Spring, summer, with their changes o'er it
fit,

And morn and eve, twin sisters, look from
it,

While memories of green woods and tuneful
streams,

Lone songs, and autumn sighs, and April
gleams

In shadows of soft melancholy flow
Up from her heart across her crown'd brow.

The little maidens gaze into her face,
And store sweet records for the after-days;
And iron men feel tender moments twine
Their hearts of oak, like tendrils of the vine;
And the faint lightning of an infant mirth
Plays round pale lips—the last they feel on
earth—

Of aged women leaning on their staves,
Like early roses dropp'd in upon graves.

V.

Hark! the loud-voiced bells

Stream on the world around

With the full wind, as it swells,

Seas of sound!

It is a voice that calls to onward years—

'Turn back, and when delight is fled
away,

Look through the evening mists of mortal tears
On this immortal day.'

That memory, like the deep light in the west,
Shall bathe your heart, before ye sink to
rest,

Not only with the glow of good things done,
But with the faith, that, when your days be
done,

Another morn shall rise, but not to set,
And ye shall meet once more, as once ye met,
Your beauty wrought to glory by the giver,
The joy within ye perfected for ever:

Oh! what rare thoughts are his, oh! what
delight

To gaze upon her, hold her in his sight,
To quaff her smiles, as their dry lips that cup
Nuzzled within a noontide lily's cups,

The last sweets, lest a drop be there in vain;
And in that rapture all remember'd pain

Exhales, and for a moment he can see
A lightning flash of what the Soul shall be!

But she—dear heart—her thoughts are fled
once more

To far-off morns, and summer night of yore,
Maymays, and nuttings, and the old folk's tale,
Hayfield and harvest, and the dance of the
dude;

Home words she loved—quaint hopes wherein
she fed,

The songs she sang—the faithful words she
read—

'Till she has need to look up to his eyes
For all their warmth to sun her limbo's sighs.

VI.

Softly the sweet bells fall;

I hear a linnets song

Among the blossoms pale

Of the spring;

Alone he sing, upon a whitethorn, pray

And fills the gusty wind I love between

The odorous branches of the budding May

The bridal pass the green.

"What is more full of hope than infants'
dreams?"

He sang, "more blest than a green valley
seems

Mid herbless rocks? more pure than mountain
streams?

Chester than light? warmer than inn; ed
booms?

More full of promise than the vernal heaven?
More powerful than a starry summer's even?

More sweet than moss-rose odours after rain
With violets mix'd? or a two-voiced strain?"

"What is more welcome than the dawn of day
To lone men lost in darkness and dismay?

To aged eyes than is the hue of wine?

To weary wanderers than the round and shine

Of sudden waters in a desert place?

To a sad brother than a sister's face?"

Oh! Love, first Love, so full of hope and
truth;

A guileless maiden and a gentle youth.

Through arches of wroathed rose they take
their way,
He the fresh Morning, she the better May,
'Twixt joyous hearts and voices jubilant
And unseen gods that guard on either hand,
And blissful tears, and tender smiles that fall
On her dear head—great summer over all!
While Envy, of the triumph half afraid,
Slinks, like a dazzled serpent, to the shade.

VII.

Softly the loud peal dies,
In passing winds it drowns,
But breathes, like perfect joys,
Tender tones;
But clearer comes the wildbird's eager call,
While the robed pomp is streaming out
of sight,
But a full sunburst showers the festival,
And crowns farewell with light.

"Farewell! and while the summers wax and
wane,

In children's children may ye live again,
Oh! may your beauty from its ashes rise,
Your strength be theirs, your virtues light
their eyes!

Your Clumty—green vine that clasps the
stem

(Of wither'd sorrow—bloom and spread in them;
And while soft mosses clothe the forest tree,
May Might wed Mercy, Pride, Humility.

"Farewell! and like the echoes of these climes
May your pure concord stir the aftertimes;
Your story be a signal lamp to guide
The generations from the waste of pride;
Like the sun beam that flows before your
path,

Your faith right onward scatter clouds of
wrath;
And live, oh, live, in songs that shall be sung,
'The first true hearts that made the old world
young!"

Farewell! and other tongues took up the
sound

As though the long-lost Golden Age were found:
That shout of joy went up among the hills
And reach'd a holy hermit bow'd with ills;
And he breathed up a solitary prayer
From his pale lips into the sunny air—
"Oh! that on those young hearts, this day,
might rest,

Father, thy blessing"—and they shall be blest!

VIII.

The winds have hush'd their wings,
The merry bells are still,
No more the linnet sings
On the hill,
But tender maidens linger with soft eyes
Under the dim gleam of a throbbing star,
Then close their lattices with low sweet
sighs,
Light as the dewless air.

With glittering looks, like summer, he
descends

'Mid courteous aspects—flatterers, fears, and
friends,

Brothers and uncles on his footsteps wait
Aunts, sisters, cousins, that must bow to
Fate,

She takes their forced welcome, and their
wiles

For her own Truth, and lifts her head, and
smiles;

They shall not change that Truth by any art,
Oh! may her love change them before they
part

The minstrels wait them at the palace-gate,
She hears the flood, and sees the flash of
State,

For all the mirth, the tumult, and the song,
Her fond thoughts follow the departing
throne,

She turns away, her eyes are dim with tears,
Her mother's blessing lingers in her ears
"Bless thee, my Child"—the music is unheard,
Her heart grows strong on that remember'd
word.

Again in dreams I heard the Marriage bells
Waving from far sweet welcomes and fare-
wells,

And Alleluias from the Deep I heard,
And songs of star-brow'd Seraphim insphered,
That obli'd unto that Sea without a shore,
Leaving vast awe and silence to adore;
But still, methinks, I hear the dying strain—
"The crooked straight, and the rough places
plain!"

Frederick Tennyson.

1806—THE BLACKBIRD.

I.

How sweet the harmonies of Afternoon!
The Blackbird sings along the sunny breeze
His ancient song of leaves, and Summer boon;
Rich breath of hayfields streams thro'
whispering trees,
And birds of morning trim their bustling
wings,
And listen fondly—while the Blackbird sings.

II.

How soft the lovelight of the West reposes
On this green valley's cheery solitude,
On the trim cottage with its screen of roses,
On the gray belfry with its ivy hood,
And murmuring mill-race, and the wheel that
flings
Its bubbling freshness—while the Blackbird
sings.

III.

The very dial on the village church
Seems as 'twere dreaming in a dozy rest;

The scribbled benches underneath the porch
Back in the kindly welcome of the West ;
But the broad casements of the old Three
Kings
Blaze like a furnace—while the Blackbird sings.

IV.

And there beneath the immemorial elm
Three rosy revellers round a table sit,
And through gray clouds give laws unto the
realm,
Curse good and great, but worship their
own wit,
And roar of fights, and fairs, and junketings,
Corn, colts, and curs—the while the Black-
bird sings.

V.

Before her home, in her accustomed seat,
The tidy grandam spins beneath the shade
Of the old honeysuckle, at her feet
The dreaming pug, and purring tabby laid ;
To her low chair a little maiden clings,
And spools in silence—while the Black-
bird sings.

VI.

Sometimes the shadow of a lazy cloud
Breathes o'er the hamlet with its gardens
green,
While the far fields with sunlight overflow'd
Like golden shores of Fairyland are seen,
Again the sunshine on the shadow springs,
And fires the thicket—where the Blackbird
sings.

VII.

The woods, the lawn, the peak'd manor-house,
With its peach-cover'd walls, and lookery
loud,
The trim, quaint garden alleys, screen'd with
boughs,
The lion-headed gates, so grim and proud,
The mossy fountain with its murmuring,
Lie in warm sunshine—while the Blackbird
sings.

VIII.

The ring of silver voices, and the sheen
Of festal garments—and my lady streams
With her gay court across the garden green ;
Semo laugh, and dance, some whisper their
love-dreams ;
And one calls for a little page ; he strings
Her lute beside her—while the Blackbird sings.

IX.

A little while—and lo ! the charm is heard ;
A youth, whose life has been all summer,
steals
Forth from the noisy guests around the board,
Creeps by her softly ; at her footstool kneels ;
And, when she pauses, murmurs tender things
Into her fond ear—while the Blackbird sings.

X.

The smoke-wreaths from the chimneys curl up
higher,
And dazy things of eve begin to float
Upon the light ; the breeze begins to tire.

Half-way to sunset with a drowsy note
The ancient clock from out the valley came ;
The grandam nods—and still the Blackbird
sings.

XI.

Far shouts and laughter from the farm town
peal,
Where the great stack is piling in the sun ;
Thro' narrow gates o'erladen warrens red,
And barking curs into the tumult run ;
While the moonlight wind beats off, and brings
The merry tempest—and the Blackbird sings.

XII.

On the high wold the last look of the sun
Burns, like a beacon, over dale and stream.
The shouts have ceased, the laughter and the
fun ;
The grandam sleeps, and peaceful in her
dream ;
Only a hammer on an anvil rings ;
The day is dying—still the Blackbird sings.

XIII.

Now the good vicar passes from his gate
Serene, with long white hair ; and in his eye
Burns the clear spirit that hath conquer'd
Fate,
And felt the wings of immortality ;
His heart is throng'd with great imaginings,
And tender memories—while the Blackbird
sings.

XIV.

Down by the brook he bends his step, and
through
A lowly wicket ; and at last he stands
Awful beside the bed of one who grew
From boyhood with him—who with lifted
hands
And eyes seems listening to far welcomeings
And sweeter music—than the Blackbird sings.

XV.

Two golden stars, like tokens from the dead,
Strike on his dim orbs from the setting sun ;
His sinking hands seem pointing to the west ;
He smiles as though he said "Thy will be
done !"
His eyes, they see not those illuminings ;
His ears, they hear not—what the Blackbird
sings.

Frederick Tennyson.

1807.—LINES TO FANNY,

WITH A BUNCH OF WHITE PINKS.

Along the garden-walk I stray'd,
To cull a fitting flower for thee ;
And musing there I long delay'd,
Uncertain which that flow'r should be.

For, for the maid who wakes my muse,
In heart so pure, in face so fair,
It needful was that I should choose
The purest and the fairest there.

At length, beneath the sheltering shade
Of roses, luring from the light,
By their own fragrant sweets betray'd,
Those white pinks caught my wandering
sight.

So chastely delicate their mien,
So sweetly rich their fragrance rare—
"Bright flow'rs!" I cried, "ye are, I ween,
The purest and the fairest there."

I eull'd them, for 'twas known to me,
Thy sure would hold a feast to-night,
And that I there should meet with thee,
Amid the lords and ladies bright
And still, in simplest garb array'd,
I find thee here, as everywhere;
Though bright the throng, beloved maid!
The purest and the fairest there.

'Take them; and may thy breast be found
As free as they from any blot,
And shed its fragrant virtues round
On those who own a lowlier lot.
So shalt thou, when from death's repose
Thou wakest, heav'nly joys to share,
Still shine amid the throng that shows
The purest and the fairest there

Peter Spencer.

1808.—SENT WITH A ROSE TO ROSE

Go, blushing flow'r!
And tell her this from me,
That in the bow'r,
From which I gather'd thee,
At evening I will be.

And further tell,
In tearing thee away,
A petal fell,
And, falling, seem'd to say—
"Thy rose is hurt to-day."

And, while I stripp'd
Thy stem of leaves below,
A dew-drop slipp'd,
Slipp'd on my hand, to show—
"And thou hast dealt the blow."

But, while I stand,
The tear, with subtle art,
Dries on my hand;
As wishing to impart—
"And thou canst heal the smart"

Then bid her fly,
When sun-set skirts the West,
To me, that I,
Upon my happy breast,
May soothe her own to rest.

Peter Spencer.

1809.—A THOUGHT AMONG THE
ROSES.

The Roses grew so thickly,
I never saw the thorn,
Nor deem'd the stem was prickly,
Until my hand was torn.

Thus, worldly joys invite us,
With rosy-colour'd hue,
But, ere they long delight us,
We find they prick us too.

Peter Spencer.

1810.—MANY, MANY YEARS AGO.

Oh, my golden days of childhood,
Many, many years ago!
Ah! how well do I remember
What a pride it was to know
When my little playmates muster'd
On this old familiar spot,
To select their infant pastimes,
That my name was ne'er forgot;
When with merry, rosy faces,
They so eagerly would come,
Boasting of the longest top-string,
Or a top of loudest hum,
Or, as proud and prancing horses,
Chase each other to and fro,
In my golden days of childhood,
Many, many years ago!

Oh, my balmy days of boyhood,
Many, many years ago!
When I ranged at will the wild woods,
For the berry or the sloe,
Or the gentle blue-eyed violet,
Traced by its own perfume sweet;
Or with light and cautious footstep
Sought the linnet's snug retreat;
Or with little blooming maidens
To the nutting groves repair'd,
And in warmth of purest boy-love,
The rich clusters with them shared;
Or when hoary-headed winter
Brought his welcome frost and snow,
How we throng'd the frozen streamlets,
Many, many years ago!

Then my days of dawning manhood,
Many, many years ago!
When the future seem'd all brightness
Lit with Love's enchanting glow,
When what hopes and blissful day-dreams
Would my buoyant bosom crowd,
As I forth led my beloved one,
She as fair as I was proud,
Led her forth with lightsome footstep,
Where some happy rustic throng
To old Robin's merry music
Would so gaily dance along.
Or when round came joyous Christmas
Oft beneath the mistletoe,
I have toy'd with blushing maidens,
Many, many years ago!

Ah, ye golden days! departed,
 Yet full oft on memory's wing
 Ye return like some bright vision,
 And both joy and sorrow bring.
 Where are now my boy companions,
 Those dear friends of love and truth?
 Death hath seal'd the lips of many,
 Fair and beautiful in youth.
 Robin's lute has long been silent,
 And the trees are old and bare;
 Silent too the rippling brooklets,
 The old playground is not there;
 Time hath stolen my fair one's beauty,
 And he soon will strike the blow
 That will break those ties that bound us
 Many, many years ago!

T. Loker.

1811.—THE ANGEL OF THE FLOWERS

She comes adown the pale blue depths of
 heaven,
 Above her head, an undimn'd wreath of light
 Spans the deep ether dome. In either hand
 A vase of frosted silver, whence arise
 Transparent clouds of incense. On her head
 A coronal of snowdrops, like gemm'd tears
 New fallen from sad loving spirits' eyes.
 Her spotless wings, like sun-illumined snow,
 Fan the ambrosial air, as seedlings rise
 In beauty infantine, spreading their leaves
 To catch the luscious sighs. She gently
 comes,

To kiss her sister May,
 Who, robed in hawthorn, white,
 Like a young fairy sprite,
 Sings her enchanted lay.
 The honeysuckle bells
 The air with perfume swells,
 And from the woodland spray
 The songster's joy-notes trill,
 As the low whispering rill
 Breathes forth its calming music till the close
 of day.

The beauteous pansies rise
 In purple, gold, and blue,
 With tints of rainbow hue
 Mocking the sunset skies;
 The modest violets,
 Under the hedge-row hots,
 Lift up their soft blue eyes;
 And the meek daisies show
 Their breasts of satin snow,
 Bedeck'd with tiny stars of gold 'mid perfume
 sighs.

Moon-dyed primroses spread
 Their leaves, her path to cheer,
 As her step draweth near;
 And the bronzed wallflowers shed
 Rich incense; summer hours
 Are by the sweet bell-flowers
 Usher'd to life, and fed

By the young zephyr's wing,
 Who elfin music ring,
 Luring the bees from out their thyme-wave
 fragrant bed.

From their calm limpid cell:
 Fair Naiades arise,
 With laughing, sunny eyes:
 (Casting their witching spell:
 The beauteous one to greet,
 And lave her ivory feet,
 At their bright crystal well:
 Young buds put forth their leave
 Earth a green garland weaves—
 New life and joy from Nature's lovely bosom
 swells.

She comes with smiles upon her blushing
 cheek—
 With fragrance breathing from her racy lips:
 A paragon of beauty, a desire—
 An angel she of gladness. * * *

Thomas John Ouseley.

1812.—THE SEASONS OF LIFE.

SPRING.

I.

The soft green grass is growing,
 O'er meadow and o'er dale;
 The silvery founts are flowing
 Upon the verdant vale:
 The pale snowdrop is springing,
 To greet the glowing sun;
 The primrose sweet is thringing
 Perfume the field among;
 The trees are in the bloom,
 The birds are in their song,
 As spring upon the bosom
 Of Nature's horn along.

So the dawn of human life doth green and
 verdant spring;
 It doth little ween the strife that after years
 will bring;
 Like the snowdrop it is fair, and like the
 primrose sweet;
 But its innocence can't scare the blight from
 its retreat.

SUMMER.

II.

The full ripe corn is bending
 In waves of golden light;
 The new-mown hay is sending
 Its sweets upon the night;
 The breeze is softly sighing,
 To cool the parched flowers;
 The rain, to see them dying,
 Weeps forth its gentle showers;

The merry fish are playing,
Adown yon crystal stream;
And night from day is straying,
As twilight gives its gleam.

And thus manhood, in its prime, is full and
ripe and strong,
And it scarcely deems that time can do its
beauty wrong.
Like the merry fish we play adown the stream
of life,
And we reck not of the day that gathers what
is rife.

AUTUMN

III

The flowers all are fading,
Their sweets are rifled now;
And night wends forth her shading
Along the mountain brow,
The bee hath ceased its winging
To flowers at early morn;
The birds have ceased their singing,
Sheaf'd is the golden corn,
The harvest now is gather'd,
Protected from the clime,
The leaves are sear'd and wither'd,
That late shone in their prime

Thus when fourscore years are gone o'er the
frail life of man,
Time sits heavy on his throne, as near his
brow we scan;
Like the autumn leaf that falls, when winds
the branches wave,
Like night-shadows daylight palls, like all, he
finds a grave.

WINTER.

IV.

The snow is on the mountain,
The frost is on the vale,
The ice hangs o'er the fountain,
The storm rides on the gale;
The earth is bare and naked,
The air is cold—and drear,
The sky with snow-clouds flak'd,
And dense foul fogs appear;
The sun shines not so brightly
Through the dark murky skies,
The nights grow longer—nightly,
And thus the winter dies

Thus falls man, his season past, the blight
hath ta'en his bloom;
Summer gone, the autumn blast consigns him
to the tomb,
Then the winter, cold and drear, with pesti-
lential breath,
Blows upon his silent bier, and whispers—
This is Death.

Thomas John Ouseley.

1813.—YE'RE A' THE WARL' TO ME,
LASSIE!

Oh, ye're a' the warl' to me, lassie!
Ye're a' the warl' to me;
This heart shall cease to beat for aye,
E're it proves false to thee!

Oh, the soldier loves his country's cause,
And he stands or falls for Fame,
The statesman courts the loud applause
That bodes a deathless name,
In Pleasure's train the thoughtless sweep,
The miser loves his gold,
But they're nought to me, if I could keep
That love that thou hast told.
For, Ye're a' the warl', &c.

Can I forget that gloamin' sweet,
On the banks o' bonny Dee,
Where Nature's wildest beauties meet
To deck the flowery lee;
I wadna gie, I fondly vow,
For gem o' earth or sea,
That sprig o' thyme, though wither'd now,
Ye pu'd and gied to me!
For, Ye're a' the warl', &c.

Blow, favouring winds, and fill those sails
That waft me from this strand,
To streams and glens and houth'ry halls,
My own—my native land!
In foreign climes no more I'll rove,
But, 'neath our tryin' tree,
With wither'd flower, I'll claim that love
Ye, taunting, vow'd to me!
For, Ye're a' the warl', &c.

T. M. Gemmet.

1814.—TIME'S SONG.

O'er the level plain—where mountains greet
me as I go;—
O'er the desert waste—where fountains at my
bidding flow,
On the boundless stream by day, on the cloud
by night—
I am rushing hence away who will chain my
flight?

War his weary watch was keeping I have
crushed his spear;
Grief within her bower was weeping. I have
dried her tear,
Pleasure caught a minute-hold, then I hurried
by,
Leaving all her banquet cold, and her goblet
dry.

Power had won a throne of glory where is
now his fame?
Genius said, "I live in story"—who hath
heard his name?

Love, beneath a myrtle bough, whispered,
 "Why so fast?"
 And the roses on his brow wither'd as I pass'd.

I have heard the heifer lowing o'er the wild
 wave's bud;

I have seen the billow flowing where the cattle
 fed.

Where began my wanderings? Mem'ry will not
 say.

Where shall rest my weary wings? Science
 turns away.

Anonymous.

1815.—HOUSEHOLD TREASURES.

Household treasures, household treasures—

Gems of worth, say, what are they?

Walls of jasper, floors of cedar,

Arras of superb array?

Caskets of the costliest jewels,

Cabinets of ancient store,

Shrines where Art her incense offers,

Volumes of profoundest lore?

Household treasures, home's true jewels,

Deem I better far than these—

Prattling children, blithe and ruddy

As the dew-bespangled rose.

Tempt me not with gold of Ophir,

Wreath the not gems to deck my head;

Winsome heartlings, home's fond angels,

Are the things I crave instead.

Sweet the song the skylark talleth,

Bright the hue the rose assumes.

Pure the quiet-wooing lily

That upon the laket blooms;

But more sweet, more bright, and purer

Seem the lips and heart of youth;

Blessed scraps, sent to utter

Syllables of love and truth.

Joyous creatures, choice possessions,

May-flowers in life's winter hour;

Beams of sunshine, chasing over

Shadows that may cross the door;

Drops of rain, when care or anguish

Parch the spirit's genial springs;

Soothing minstrels, when unkindness

Snaps the heart's melodious strings.

Household treasures, household treasures,

Gems of worth, say, what are they?

All that wealth or grandeur proffer,

Soon, alas! must know decay;

But, 'midst amaranths unfading,

With the rose-stain'd chorulum,

Happy children, gone before us,

Swall the everlasting hymn.

J. Green.

1816.—TO THE FIRST CUCKOO OF THE YEAR.

The flowers were blooming five and four,

The air was sweet and still,

A sense of joy in all things be'm'd

From woodland, dale, and hill,

On every spray had fairer bloom;

Their sparkling lamps of dew,

When first across the meadow came

Thy welcome voice, cuckoo!

"Cuckoo! cuckoo!" No blither sound

In all the songs of birds is found.

The early sun was mildly bright,

The woods were sleeping still,

And scarce a chirp came from the tree,

Or murmur from the rill;

It was as Nature paused to hear

Thy pleasant song again,

And in her expectation hush'd

Each heart-rejoicing strain.

"Cuckoo! cuckoo!" No blither sound

In all the songs of birds is found.

And as thy voice rung thro' the air,

All Nature fairer grew—

The primrose had a brighter tint,

The violet deeper blue,

The cowslip hung a richer bloom,

More sweetly breathed the May,

And greener seem'd the very grass

In listening to thy lay.

"Cuckoo! cuckoo!" No blither sound

In all the songs of birds is found.

And, wand'ring through the air, thy song

Was now afar, now near—

A song that in its air came

In witchery to hear.

And never in the spring complete

Without thy changeable voice,

And as thy coming to our woods,

O cuckoo, all rejoice.

"Cuckoo! cuckoo!" No blither sound

In all the songs of birds is found.

J. A. Langford.

1817.—"TENDER TO CHASE THE THINGS WHICH ARE CELESTIAL."

"Tender to Chase things which the earth are,

But to God God's." Ah! me, how eagerly,

Rushing to the world—the earth's feet, do we

Bring the red gold and frankincense from far,

To render up! Gold of the heart's young

love

Bartering for Mammon (prowlence, its world-

name);

Pure aspirations for house, fleeting fame;

And for false joys of earth, a heaven above

What do we lay before "our Father's"
throne?

The broken heart the world hath trampled on,
But could not heal, the bruised hopes flung
back

From Caesar's throne, when our reward we
lack;

Hysop and vinegar How oft they be
Our only tribute, Lord, reserved for Thee!

Mary C. Hume

1818.—THE IVY GREEN.

Oh! a dainty plant is the Ivy green,
That creepeth o'er ruins old!

On right choice food are his meals, I ween,
In his cell so lone and cold.

The wall must be crumbled, the stone decay'd,
To pleasure his dainty whim,

And the mouldering dust that years have made,
Is a merry meal for him.

Creeping where no life is seen,
A rare old plant is the Ivy green.

Fast he stealeth on, though he wears no wings,
And a staunch old heart has he;

How closely he twineth, how close he clings,
To his friend the huge Oak Tree!

And slyly he traileth along the ground,

And his leaves he gently waves,

As he joyously hugs and crawlth round

The rich mould of dead men's graves

Creeping where grim Death has been,

A rare old plant is the Ivy green.

Whole ages have fled, and their works decay'd,
And nations have scatter'd been;

But the stout old Ivy shall never fade

From its hale and hearty green

The brave old plant in its lonely days

Shall fatten on the past.

For the stately building man can raise

Is the Ivy's food at last.

Creeping on where Time has been,

A rare old plant is the Ivy green!

Charles Dickens.—Born 1812.

POEMS OMITTED TO BE PRINTED IN THEIR PROPER ORDER.

1819.—FROM "ENDYMION."

Who thus were ripe for high contemplating,
Might turn their steps towards the sober ring
Where sat Endymion and the aged priest
'Mong shepherds gone in old, whose looks

increased
The silvery setting of their mortal star
There they discoursed upon the fragile bar
That keeps us from our homes ethereal;
And what our duties there: to nightly call
Vesper, the beauty-crest of summer weather;
'To summon all the downiest clouds together
For the sun's purple couch, to emulate
In ministering the potent rule of fate
With speed of fire-tail'd exhalations,
To tint her pallid cheek with bloom, who eons
Sweet pousy by moonlight: besides these,
A world of other unguess'd offices
Anon they wander'd, by divine converse,
Into Elysium; vying to rehearse
Each one his own anticipated bliss
One felt heart-certain that he could not miss
His quick-gone love, among fair blossom'd
boughs,

Where every zephyr-sigh pouts, and endows
Her lips with music for the welcoming.
Another wish'd, 'mid that eternal spring,
To meet his rosy child, with feathered sails,
Sweeping, eye-earnestly, through almond
valos.

Who, suddenly, should stoop through the
smooth wind,
And with the balmy leaves his temples bind,
And, ever after, through those regions be
His messenger, his little Mercury.
Some were athirst in soul to see again
Their fellow-huntsmen o'er the wide cham-
paign

In times long past; to sit with them, and talk
Of all the chances in their earthly walk;
Comparing, joyfully, their plenteous stores
Of happiness, to when upon the moors,
Benighted, close they huddled from the cold,
And shared their famish'd scrips Thus all
out-told

Their fond imaginations,—saving him
Whose eyelids curtain'd up their jewels dim,
Endymion: yet hourly had he striven
To hide the cankered venom that had riven
His fainting recollections. Now indeed
His senses had swoon'd off he did not heed

The sudden silence, or the whispers low,
Or the old eyes dissolving at his woo,
Or anxious calls, or close of trembling palms,
Or maiden's sigh, that grief itself embalms:
But in the self-same fixed trance he koyt,
Like one who on the earth had never stopt.
Ay, even as dead-still as a marble man,
Frozen in that old tale Arabian.

Who whispers him so pantingly and close?
Peona, his sweet sister of all those,
His friends, the dearest. Hushing signs she
made,

And breathed a sister's sorrow to persuade
A yielding up, a cradling on her care.
Her eloquence did breathe away the curse
She led him, like some midnight spirit nurse
Of happy changes in emphatic dreams,
Along a path between two little streams,—
Guarding his forehead, with her round elbow,
From low-grown branches, and his footsteps
slow

From stumbling over stumps and hillocks
small,

Until they came to where these streamlets
fall,

With mingled bubblings and a gentle rush,
Into a river, clear, brimful, and flush
With crystal mocking of the trees and sky.
A little shallop, floating there hard by,
Pointed its beak over the fringed bank,
And soon it lightly dipt, and rose, and sank,
And dipt again, with the young couple's
weight,—

Peona guiding, through the water straight,
Towards a bowery island opposite,
Which gaming presently, she steered light
Into a shady, fresh, and ripply cove,
Where nestled was an harbour, overwove
By many a summer's silent fingering;
To whose cool bosom she was used to bring
Her playmates, with their needle broadery,
And minstrel memories of times gone by.

So she was gently glad to see him laid
Under her favourite bower's quiet shade,
On her own couch, new made of flower leaves,
Dried carefully on the cooler side of sheaves
When last the sun his autumn tresses shook,
And the tann'd harvesters rich armfuls took.
Soon was he quieted to slumbrous rest.
But, ere it crept upon him, he had prest

Peona's busy hand against his lips,
And still, a-sleeping, held her finger-tips
In tender pressure. And as a willow keeps
A patient watch over the stream that creeps
Windingly by it, so the quiet maid
Held her in peace: so that a whispering blade
Of grass, a wailful gnat, a bee bustling
Down in the blue-bells, or a wren light rustling
Among sore leaves and twigs, might all be
heard.

O magic sleep! O comfortable bird,
That broodest o'er the troubled sea of the mind
Till it is hush'd and smooth! O unconfin'd
Restraint! imprison'd liberty! great key
To golden palaces, strange minstrelsy,
Fountains grotesque, new trees, bumpangled
onys,

Echoing grottoes, full of tumbling waves
And moonlight; ay, to all the mazy world
Of silvery enchantment!—who, upfur'd
Beneath thy drowsy wing a triple hour,
But renovates and lives?—Thus, in the bower,
Endymion was calm'd to life again.

Opening his eyelids with a healthier brain,
He said "I feel this thine endearing love
All through my bosom: thou art as a dove
Trombling its closed eyes and sleeked wings
About me, and the pearliest dew not brings
Such morning incense from the fields of May,
As do those brighter drops that twinkling
stray

From those kind eyes,—the very home and
haunt

Of sisterly affection. Can I want
Aught else, aught nearer heaven, than such
tears?

Yet dry them up, in bidding hence all fears
That, any longer, I will pass my days
Alone and sad. No, I will once more raise
My voice upon the mountain-heights; once
more

Make my horn parley from their foreheads
hoar

Again my trooping hounds their tongues shall
loll

Around the breath'd boar: again I'll poll
The fair-grown yew-trees, for a chosen bow:
And, when the pleasant sun is getting low,
Again I'll linger in a sloping mead

To hear the speckled thrushes, and see feed
Our idle sheep. So be thou cheerful, sweet!
And, if thy late is here, softly entreat
My soul to keep in its resolved course."

Herest Peona, in their silver source,
Shut her pure sorrow-drops with glad exclaim,
And took a lute, from which there pulsed
came

A lively prelude, fashioning the way
In which her voice should wander. 'Twas a lay
More subtle-cadenced, more forest wild
Than Dryope's lone lulling of her child;
And nothing since has floated in the air
So mournful strange. Surely some influence
rare

Went, spiritual, through the dam of her hand,
For still, with Delphic emphasis, she pour'd
The quick invisible strain, even though she
saw

Endymion's spirit melt away and thaw
Before the deep intoxication.

But soon she came, with sudden burst, upon
Her self-possession: wane the lute a while,
And earnestly said: "Brother, 't is vain to hide
That thou dost know of thine; my terror,
Immortal, starry; such alone could thus
Weigh down thy nature. Hast thou escap'd
in naught

Offensive to the heavenly powers?—Carest
A Paphian dove upon a meagre out?
Thy deathful bow against some deer-head bent,
Sacred to Dian? Haply, thou hast seen
Her naked limbs among the alders' green;
And that, alas! is death. No, I can trace
Something more high perplexing in thy face!"

Endymion look'd at her, and press'd her
hand,

And said, "Art thou so pale, who wast
blond

And merry in our meadows? How is this?
Tell me thine ailment: tell me all ails!
Ah! thou hast been unhappy at the chance
Wrought suddenly in me. What, indeed, more
strange?

Or more complete to overwhelm amidst?
Ambition is no sluggard: 'tis no prize,
That toiling years would put within my grasp
That I have sigh'd for: with so deadly grasp
No man e'er panted for a mortal love,
So all have set my heavier grief above
Those things which happen. Rightly have
they done.

I, who still saw the horizontal sun
Heave his broad shoulder o'er the ebb of the
world,

Out-facing Lucifer, and then had hurl'd
My spear aloft, as signal for the chase:
I, who, for very sport of heart, would race
With my own steel from Araby, pluck down
A vulture from his towery perching; frown
A lion into growling, both retire.

To lose, at once, all my tail-brooding fire,
And sink thus low! but I will ease my breast
Of secret grief, here in this bowery nest.

"This river does not see the naked sky
'Till it begins to progress calmly
Around the western border of the wood,
Whence, from a certain spot, its winding flood
Seems at the distance like a crescent moon:
And in that nook, the very pride of June,
Had I been used to pass my weary even;
The rather for the sun unwilling leaves
So dear a picture of his sovereign power,
And I could witness him, most kingly hour,
When he doth tighten up the golden reins,
And paces leisurely down amber plains
His snorting four. Now, when his chariot last
Its beams against the zodiac-lion cast,
Those blossoms suddenly a magic bed
Of sacred dittany, and poppies red:

At which I wonder'd greatly, knowing well
That but one night had wrought this flowery
spell,

And, sitting down close by, began to muse
What it might mean. Perhaps, thought I,
Morphous,

In passing here, his owl pinions shook,
Or, it may be, ere matron Night uptook
Her ebony urn, young Mercury, by stealth,
Had dipp'd his rod in it: such garland wealth
Came not by common growth. Thus on I
thought,

Until my head was dizzy and distraught.
Moreover, through the dancing poppies stole
A breeze most softly lulling to my soul.
And shaping visions all about my sight
Of colours, wings, and bursts of spangly light,
The which became more strange, and strange,
and dim,

And then were gulf'd in a tumultuous swim:
And then I fell asleep. Ah, can I tell
The enchantment that after wards befel?

Yet it was but a dream: yet such a dream
That never tongue, although it overleap
With mellow utterance, like a cavern spring,
Could figure out and to conception bring.

All I behold and felt. Methought I lay
Watching the zenith, where the Milky Way
Among the stars in virgin splendour pours,
And travelling my eye, until the doors
Of heaven appeared to open for my flight,
I became both and fearful to alight
From such high soaring by a downward glance
So kept me steadfast in that airy trance,
Spreading imaginary pinions wide.

When, presently, the stars began to glide,
And faint away, before my eager view:
At which I sigh'd that I could not pursue,
And dropp'd my vision to the horizon's verge,
And lo! from opening clouds, I saw emerge
The loveliest moon, that ever silver'd o'er
A shell for Neptune's goblet; she did soar
So passionately bright, my dazzled soul,
Commungling with her argent spheres, did roll
Through clear and cloudy, even when she went
At last into a dark and vapoury tent—
Whereat, methought, the lidless-eyed train
Of planets all were in the blue again
To commune with those orbs, once more I
rained

My sight right upward: but it was quite dazed
By a bright something, sailing down apace,
Making me quickly veil my eyes and face:
Again I look'd, and, O ye deities,
Who from Olympus watch our destinies!
Whence that completed form of all com-
pleteness?

Whence came that high perfection of all
sweetness?

Speak, stubborn earth, and tell me where, O
where,

Hast thou a symbol of her golden hair?
Not oat-sheaves drooping in the western sun;
Not—thy soft hand, fair sister! let me shun
Such folly before thee—yet she had,
Indeed, looks bright enough to make me mad;

And they were simply gordan'd up and braided,
Leaving, in naked comeliness, unshaded,
Her pearl round ears, white neck, and orb'd
brow,

The which were blended in, I know not how,
With such a paradise of lips and eyes,
Blush-tinted cheeks, half smiles, and faintest
sighs,

That, when I think thereon, my spirit clings
And plays about its fancy, till the stings
Of human neighbourhood envenom all.
Unto what awful power shall I call?

To what high fame?—Ah! see her hovering
feet,

More bluely vein'd, more soft, more whitely
sweet

Than those of sea-born Venus, when she rose
From out her cradle shell. The wind out-blows
Her scarf into a fluttering pavilion,

'Tis blue, and over-spungled with a million
Of little eyes, as though thou wert to shed,
Over the darkest, lushest blue-bell bed,
Handfuls of daisies!—"Endymion, how
strange!

Dream within dream!"—"She took an airy
range,

And then, towards me, like a very maid,
Came blushing, waming, willing, and afraid,
And press'd me by the hand. Ah! 'twas too
much;

Methought I fainted at the charmed touch,
Yet held my recollection, even as one
Who dives three fathoms where the waters run
Gurgling in beds of coral. for anon
I felt unmounted in that region

Where falling stars dart their artillery forth,
And eagles struggle with the buffeting north
That balances the heavy meteor-stone;—

Felt too, I was not fearful, nor alone,
But lapp'd and lull'd along the dangerous sky
Soon, as it seem'd, we left our journeying high,
And straightway into frightful oddies swoop'd;
Such as aye muster where grey time has
scoop'd

Huge dens and caverns in a mountain's side:
There hollow sounds aroused me, and I sigh'd—
To faint once more by looking on my bliss—
I was distracted; madly did I kiss
The wooing arms which held me, and did give
My eyes at once to death. but 'twas to live,
To take in draughts of life from the gold fount
Of kind and passionate looks, to count, and
count

The moments, by some greedy help that
seem'd

A second self, that each might be redeem'd
And plunder'd of its load of blessedness.

Ah, desperate mortal! I even dared to press
Her very cheek against my crown'd lip,
And, at that moment, felt my body dip

Into a warmer air: a moment more
Our feet were soft in flowers. There was store

Of newest joys upon that alp. Sometimes
A scent of violets, and blossoming limes,
Loiter'd around us; then of honey-ceil,
Made delicate from all white flower bells

And once, above the edges of our nest,
An arch face peep'd,—an (breast as I guess'd.

' Why did I dream that sleep o'er-power'd
me

In midst of all this heaven? Why not see,
Far off the shadows of his pinions dark,
And stare them from me? But no, like a spark
That needs must die, although its little beam
Reflects upon a diamond, my sweet dream
Fell into nothing—into stupid sleep.
And so it was, until a gentle creep,
A careful moving caught my waking ears,
And up I started. Ah! my sighs, my tears,
My clenched hands;—for lo! the poppies hung
Dew-dabbled on their stalks, the ouzel sung
A heavy ditty, and the sullen day
Had chidden herald Hesperus away,
With leaden looks the solitary breeze
Bluster'd, and slept, and its wild self did tease
With wayward melancholy; and I thought,
Mark me, Poona! that sometimes it brought
Faint fare-thee-wells, and sigh-shrilled
adious!—

Away I wander'd—all the pleasant hues
Of heaven and earth had faded: deepest shades
Were deepest dungeons. heaths and sunny
glades

Were full of pestilent light, our taintless rills
Seem'd sooty, and o'erspread with upturn'd
gills

Of dying fish, the vermeil rose had blown
In frightful scarlet, and its thorns outgrown
Like spiked aloe. If an innocent bird
Before my heedless footsteps stirr'd, and
stirr'd

In little journeys, I beheld in it
A disguised demon, missioned to knit
My soul with under darkness; to entice
My stumblings down some monstrous
precipice.

Therefore I eager follow'd, and did curse
The disappointment. Time, that aged nurse,
Rock'd me to patience. Now, thank gentle
heaven!

These things, with all their comfortings, are
given

To my down-sunken hours, and with thee,
Sweet sister, help to stem the ebbing sea
Of weary life."

John Keats.—Born 1795, Died 1820.

1820.—THE EVE OF ST. AGNES.

I.

St. Agnes' Eve—Ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limp'd trembling through the
frozen grass,
And silent was the flock in woolly fold:
Numb were the Beadsman's fingers while
he told

His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seem'd taking flight for heaven without a
death.

Past the sweet Virgin's picture, while his
prayer he saith

II.

His prayer he saith, this patient, holy man;
Then takes his lamp, and rests from his
know,

And back returneth, meagre, barefoot, wan,
Along the chapel side by slow degrees:
The sculptured dead, on each side seem to
freeze,

Emprison'd in black, purgatorial robes:
Knights, ladies, praying in dumb oratories,
He passeth by; and his weak spirit fails
To think how they may ache in icy hearts and
mails.

III.

Northward he turneth through a little door,
And scarce three steps, ere Maud's golden
tongue

Flatter'd to tears the weal man and poor;
But no—already had his death-bell rung:
The joys of all his life were said and sung.
His was harsh penance on St. Agnes' Eve:
Another way he went, and soon among
Rough ashes sat he for his soul's reprieve.

And all night kept awake, for sinners' sakes to
grieve.

IV.

That ancient Beadsman heard the prelude
soft;

And so it chanced, for many a door was
wide,

From hurry to and fro. Soon, up aloft,
The silver, snarling trumpets ran to chide:
The level chambers, row'd with their pride,
Were glowing to receive a thou sand guests:
The carved angels, ever unweary'd,
Stared, where upon their heads the cornice
rests,

With hair blown back, and wings put cross-
wise on their breasts.

V.

At length burst in the argent revelry,
With plume, with tiara, and all rich array,
Numerous as shadows haunting fairly
The brain, new stuff'd, in youth, with
triumphs gay

Of old romance. These let us wish away,
And turn, soul-thoughted, to one lady there,
Whose heart had brooded, all that wintry
day,

On love, and wing'd St. Agnes' saintly care,
As she had heard old dames full many times
declare.

VI.

They told her how, upon St. Agnes' Eve,
Young virgins might have visions of delight,
And soft adorings from their loves receive
Upon the honey'd middle of the night,

If ceremonies due they did aught,
As, suppersless to bed they must retire,
And couch supine their beauties, lily white;
Nor look behind, nor sideways, but require
Of Heaven with upward eyes for all that they
desire.

VII.

Full of this whim was thoughtful Madeline;
The music, yearning like a God in pain,
She scarcely heard her maiden eyes divine,
Fix'd on the floor, saw many a sweeping
train

Pass by—she hooded not at all in vain
Came many a tiptoe, amorous cavalier,
And back retired, not cool'd by high
disdain,

But she saw not. her heart was elsewhere;
She sigh'd for Agnes' dreams, the sweetest of
the year.

VIII.

She danced along with vague, regardless
eyes,
Anxious her lips, her breathing quick and
short:
The hallow'd hour was near at hand: she
sighs

Amid the timbrels, and the throng'd resort
Of whisperers in anger, or in sport,
'Mid looks of love, defiance, hate, and scorn,
Hoodwink'd with fairy fancy, all amorn,
Save to St. Agnes and her lambs unshorn,
And all the bliss to be before to-morrow morn.

IX.

So, purposing each moment to retire,
She linger'd still. Meantime, across the
moors,
Hlad come young Porphyro, with heart on
fire

For Madeline. Beside the portal doors,
Buttruss'd from moonlight, stands he and
implores

All saints to give him sight of Madeline,
But for one moment in the tedious hours,
That he might gaze and worship, all unseen;
Perchance speak, kneel, touch, kiss—in sooth
such things have been

X.

He ventures in: let no buzz'd whisper tell.
All eyes be muffled, or a hundred swords
Will storm his heart, Love's feverous
citadel:

For him, those chambers held barbarian
hordes,

Hyena foemen, and hot-blooded lords,
Whose very dogs would execrations howl
Against his lineage: not one breast affords
Him any mercy, in that mansion foul,

Save one old beldame, weak in body and in
soul.

XI.

Ah, happy chance! the aged creature came,
Shuffling along with ivory-headed wand,

To where he stood, hid from the torch's
flame,

Behind a broad hall-pillar, far beyond
The sound of merriment and chorus bland:
He startled her; but soon she knew his face,
And grasp'd his fingers in her palsied hand,
Saying, "Mercy, Porphyro! hie thee from
this place;

They are all here to-night, the whole blood-
thirsty race!

XII.

"Get hence! get hence! there's dwarfish
Hildebrand,

He had a fever late, and in the fit
He curs'd thee and thine, both house and
land

Then there's that old Lord Maurice, not a
whit

More false for his grey hairs—Alas me!
flit!

Flit like a ghost away."—"Ah, Gossip dear,
We're safe enough; here, in this arm-chair
sit,

And tell me how"—"Good Saints! not
here, not here,

Follow me, child, or else these stones will be
thy bier"

XIII.

He follow'd through a lowly arch'd way,
Brushing the cobwebs with his lofty plume;
And as she mutter'd "Well-a—well-a-day!"
He found him in a little moonlight room,
Pale, latticed, chill, and silent as a tomb
"Now tell me where is Madeline," said he,
"O tell me, Angela, by the holy loom

Which none but secret sisterhood may see,
When they St. Agnes' wool are weaving
piously."

XIV.

"St. Agnes! Ah! it is St. Agnes' Eve—
Yet men will murder upon holy days:

Thou must hold water in a witch's sieve,
And be liege-lord of all the Elves and Fays,
To venture so. it fills me with amaze
To see thee, Porphyro!—St Agnes' Eve!
God's help! my lady fair the conjuror plays
This very night: good angels her deceive!
But let me laugh awhile, I've mickle time to
grieve."

XV.

Feebly she laugheth in the languid moon,
While Porphyro upon her face doth look,
Like puzzled urchin on an aged crone
Who keepeth closed a wondrous riddle-book,
As spectacled she sits in chimney nook.
But soon his eyes grew brilliant, when she
told

His lady's purpose; and he scarce could
brook

Tears, at the thought of those enchantments
cold,

And Madeline asleep in lap of legends old.

XVI.

Sudden a thought came like a full-blown
 rose,
 Flushing his brow, and in his pained heart
 Made purple riot: then doth he propose
 A stratagem, that makes the beldame start:
 "A cruel man and impious thou art.
 Sweet lady, let her pray, and sleep and
 dream
 Alone with her good angels, far apart
 From wicked men like thee. Go, go! I
 deem
 Thou canst not surely be the same that thou
 didst seem"

XVII.

"I will not harm her, by all saints I swear,"
 Quoth Porphyro: "O may I ne'er find grace
 When my weak voice shall whisper its last
 prayer,
 If one of her soft ringlets I displace,
 Or look with ruffian passion in her face:
 Good Angela, believe me by these tears,
 Or I will, even in a moment's space,
 Awake, with horrid shout, my foemen's ears,
 And heard them, though they be more fang'd
 than wolves and bears!"

XVIII.

"Ah! why wilt thou affright a feeble soul?
 A poor, weak, palsy-stricken, churchyard
 thing,
 Whose passing-bell may ere the midnight
 toll;
 Whose prayers for thee, each morn and
 evening,
 Were never miss'd." Thus plaining, doth
 she bring
 A gentler speech from burning Porphyro;
 So woeful, and of such deep sorrowing,
 That Angela gives promise she will do
 Whatever he shall wish, beside her weal or
 woe.

XIX.

Which was to lead him, in close secrecy,
 Even to Madeline's chamber, and their hide
 Him in a closet, of such privacy
 That he might see her beauty unespied,
 And win perhaps that night a peerless bride,
 While legion'd fairies paced the coverlet,
 And pale enchantment held her sleepy-eyed.
 Never on such a night have lovers met,
 Since Merlin paid his Demon all the monstrous
 debt.

XX.

"It shall be as thou wishest," said the
 Dame
 "All cates and dainties shall be stored
 there
 Quickly on this feast-night: by the tambour
 frame
 Her own lute thou wilt see no time to
 spare,
 For I am slow and feeble, and scarce dare

On such a catering trust my dizzy head
 Wait here, my child, with patience kneel in
 prayer
 The while. Ah! thou must needs the lady
 wed,
 Or may I never leave my grave among the
 dead"

XXI.

So saying, she hobbled off with busy fear.
 The lover's endless minutes slowly pass'd;
 The dame return'd, and whisper'd in his
 ear
 To follow her; with aged eyes aghast
 From fright of dim espial. Safe at last,
 Through many a dusky gallery, they gain
 The maiden's chamber, silken, hush'd and
 chaste,
 Where Porphyro took covert, pleased amain.
 His poor guide hurried back with agues in her
 brain.

XXII.

Her faltering hand upon the balustrade,
 Old Angela was feeling for the stair,
 When Madeline, St Agnes' charmed maid,
 Rose, like a mission'd spirit, unawares
 With silver taper's light, and pious care,
 She turn'd, and down the aged gossip led
 To a safe level matting. Now prepare,
 Young Porphyro, for gazing on that bod,
 She comes, she comes again, like ring-dove
 fray'd and fled.

XXIII.

Out went the taper as she hurried in,
 Its little smoke, in pallid moonshine, died.
 She closed the door, she panted, all akin
 To spirits of the air, and visions wide
 No utter'd syllable, or, woe betide!
 But to her heart, her heart was voluble,
 Paining with eloquence her balmy side;
 As though a tongueless nightingale should
 swell
 Her throat in vain, and die, heart-stifled, in
 her dell.

XXIV.

A casement high and triple-arch'd there was,
 All garlanded with carved imageries
 Of fruits, and flowers, and bunches of knot-
 grass,
 And diamonded with panes of quaint device,
 Innumerable of stains and splendid dyes,
 As are the tiger-moth's deep-damask'd
 wings;
 And in the midst, 'mong thousand he-
 raldries,
 And twilight saints, and dim emblazonings,
 A shielded scutcheon blush'd with blood of
 queens and kings.

XXV.

Full on this casement shone the wintry
 moon,
 And threw warm gulcs on Madeline's fair
 breast,
 As down she knelt for heaven's grace and
 boon,

Rose-bloom fell on her hands, together prest,
And on her silver cross soft amethyst,
And on her hair a glory, like a saint
She seem'd a splendid angel, newly drest,
Savo wings, for heaven:—Porphyro grow faint
She knelt, so pure a thing, so free from mortal taint.

XXVI.

Anon his heart revives · her vespers done,
Of all its wreathéd pearls her hair she froes,
Unclops her warméd jewels one by one;
Loosens her fragrant bodice, by degrees
Her rich attire creeps rustling to her knees ·
Half-hidden, like a mermaid in seaweed,
Pensive awhile she dreams awake, and sees,
In fancy, fair St. Agnes in her bed,
But dares not look behind, or all the charm
is fled.

XXVII.

Soon, trembling in her soft and chilly nest,
In sort of wakeful swoon, perplex'd she lay,
Until the popped warmth of sleep oppress'd
Her soothéd limbs, and soul fatigued away,
Flown, like a thought, until the morrow-day;
Blissfully haven'd both from joy and pain,
Clasp'd like a missal where swart Paynims pray;
Blinded alike from sunshine and from rain,
As though a rose should shut, and be a bud again.

XXVIII.

Stolen to this paradise, and so entranced,
Porphyro gazed upon her empty dress,
And listen'd to her breathing, if it chanced
To wake into a slumberous tenderness;
Which when he heard, that minute did he bless,
And breathed himself: then from the closet crept,
Noiseless as fear in a wild wilderness,
And over the hush'd carpet, silent, steep,
And 'tween the curtains peep'd, where, lo!—
how fast she slept

XXIX.

Then by the bed-side, where the faded moon
Made a dim, silver twilight, soft he set
A table, and, half anguish'd, threw thereon
A cloth of woven crimson, gold, and jet:—
(O for some drowsy Morphean amulet!
'The boisterous, midnight, festive clarion,
The kettle-drum, and far-heard clarionet,
Affray his ears, though but in dying tone —
The hall-door shuts again, and all the noise is gone.

XXX.

And still she slept an azure-lidded sleep,
In blanched linen, smooth, and lavender'd,
While he from forth the closet brought a
heap

Of candied apple, quince, and plum, and gourd;
With jellies soother than the creamy curd,
And lucent syrups, tinct with cinnamon;
Manna and dates, in argosy transferr'd
From Fez; and spiced dainties, every one,
From silken Samarcand to cedar'd Lebanon.

XXXI.

These delicacies he heap'd with glowing hand
On golden dishes and in baskets bright
Of wreathéd silver · sumptuous they stand
In the retired quiet of the night,
Filling the chilly room with perfume light.—
"And now, my love, my seraph fair, awake!
Thou art my heaven, and I thine cremité:
Open thine eyes, for meek St. Agnes' sake,
Or I shall drowse beside thee, so my soul doth ache."

XXXII.

Thus whispering, his warm, unnervéd arm
Sank in her pillow Shaded was her dream
By the dusk curtains —'twas a midnight charm
Impossible to melt as icéd stream ·
The lustrous salvers in the moonlight gloam,
Broad golden fringe upon the carpet lies:
It seem'd he never, never, could redeem
From such a steadfast spell his lady's eyes;
So mused awhile, entoid in wooféd phantasies.

XXXIII.

Awakening up, he took her hollow lute,—
Tumultuous,—and, in chords that tenderest be,
He play'd an ancient ditty, long since mute,
In Provence called "La belle dame sans mercy."
Close to her ear touching the melody;—
Wherewith disturb'd, she utter'd a soft moan ·
He ceased—she panted quick—and suddenly
Her blue affrayed eyes wide open shone ·
Upon his knees he sank, pale as smooth-sculptured stone.

XXXIV.

Her eyes were open, but she still beheld,
Now wide awake, the vision of her sleep ·
There was a painful change, that nigh expell'd
The blisses of her dream so pure and deep.
At which fair Madeline began to weep,
And moan forth witless words with many a sigh,
While still her gaze on Porphyro would keep,
Who knelt, with joinéd hands and piteous eyes,
Fearing to move or speak, she look'd so dreamingly.

XXXV.

"Ah, Porphyro!" said she, "but even now
Thy voice was at sweet tremble in mine ear,
Made tuneable with every sweetest vow;
And those sad eyes were spiritual and clear
How changed thou art! how pallid, chill,
and drear!

Give me that voice again, my Porphyro,
Those looks immortal, those complainings
dear!

Oh leave me not in this eternal woe,
For if thou diest, my Love, I know not where
to go."

XXXVI.

Beyond a mortal man impassion'd far
At these voluptuous accents, he arose,
Ethereal, flush'd, and like a throbbing star
Seen 'mid the sapphire heaven's deep
repose,

Into her dream he melted, as the rose
Blendeth its odour with the violet,—
Solution sweet: meantime the frost-wind
blows,

Like Love's alarum, pattering the sharp sleet
Against the window-panes, St. Agnes' moon
hath set

XXXVII.

'Tis dark: quick pattereth the flaw-blown
sleet:

"This is no dream, my bride, my Madeline!"

'Tis dark: the cold gusts still rave and
beat.

"No dream, alas! alas! and woe is mine!
Porphyro will leave me here to fade and
pine—

Cruel! what traitor could thee hither
bring?

I curse not, for my heart is lost in thine,
Though thou forsakest a deserved thing,—
A dove forlorn and lost with sick unpruned
wing."

XXXVIII.

"My Madeline! sweet dreamer! lovely
bride!

Say, may I be for aye thy vassal blest?

Thy beauty's shield, heart-shaped and
vermilion dyed?

Ah, silver shrine, here will I take my rest

After so many hours of toil and quest,

A famish'd pilgrim,—saved by miracle.

Though I have found, I will not rob thy
nest

Saving of thy sweet self, if thou think'st
well

To trust, fair Madeline, to no rude infidel.

XXXIX.

"Hark! 'tis an elfin-storm from faery land,
Of haggard seeming, but a boon indeed.
Arise—arise! the morning is at hand—
The bloated wassailers will never heed—

Let us away, my love, with happy speed;
There are no ears to hear, or eyes to see,—
Drown'd all in Rhenish and the sleepy mead.
Awake! arise! my love, and fearless be,
For o'er the southern moors I have a home
for thee."

XL.

She hurried at his words, beset with fears,
For there were sleeping dragons all around,
At glaring watch, perhaps, with ready
spears—

Down the wide stairs a darkling way they
found,

In all the house was heard no human sound.
A chain-droop'd lamp was flickering by each
door,

The arras, rich with horseman, hawk, and
hound,

Flutter'd in the besieging wind's uproar;
And the long carpets rose along the gusty
floor.

XLI.

They glide, like phantoms, into the wide
hall!

Like phantoms to the iron porch they glide,
Where lay the Porter, in uneasy sprawl,
With a huge empty flagon by his side
The wakeful bloodhound rose, and shook
his hide,

But his sagacious eye an inmate owns
By one, and one, the bolts full easy slide —
The chains he silent on the footworn stones,
The key turns, and the door upon its hinges
groans.

XLII.

And they are gone — ay, ages long ago
These lovers fled away into the storm.
That night the Baron dreamt of many a woe,
And all his warrior-guests, with shade and
form —

Of witch, and demon, and large coffin-worm,
Were long be-nightmared. Angela the old,
Died palsy-twitch'd with meagre face
deform;

The Beadsman, after thousand aves told,
For aye unsought-for slept among his ashes
cold.

John Keats.—Born 1795, Died 1820.

1821.—TRUE BEAUTY IN WOMAN.

Woman! when I behold thee flippant, vain,
Inconstant, childish, proud, and full of fan-
cies;

Without that modest softening that enhances
The downcast eye, repentant of the pain
That its mild light creates to heal again;
E'en then, elate, my spirit leaps and
prances,

E'en then my soul with exultation dances
For that to love, so long, I've dormant lain.
But when I see thee meek, and kind, and
tender,

Heavens! how desperately do I adore

Thy winning graces;—to be thy defender
I hotly burn—to be a Calidore—
A very Red Cross Knight—a stout Leander—
Might I be loved by thee like these of yore.

Light feet, dark violet eyes, and parted hair,
Soft dimpl'd hands, white neck, and creamy
breast,
Are things on which the dazzled senses
rest

Till the fond, fixed eyes, forget they stare.
From such fine pictures, Heavens! I cannot
dare

To turn my admiration, though unpossess'd
They be of what is worthy,—though not
drest,

In lovely modesty, and virtues rare
Yet these I leave as thoughtless as a lark;
These lures I straight forget,—e'en ere I
dine,

Or thrice my palate moisten, but when I
mark

Such charms with mild intelligences shine,
My ear is open like a greedy shark,
To catch the tunings of a voice divine.

Ah! who can e'er forget so fair a being?
Who can forget her half-retiring sweets?
God! she is like a milk-white lamb that
bleats

For man's protection. Surely the All-seeing,
Who joys to see us with his gifts agreeing,
Will never give him pinions, who intreats
Such innocence to ruin,—who vilely cheats
A dove-like bosom. In truth there is no free-
ing

One's thoughts from such a beauty; when I
hear

A lay that once I saw her hand awake,
Her form seems floating palpable, and near
Hail! I o'er seen her from an arbour take
A dewy flower, oft would that hand appear,
And o'er my eyes the trembling moisture
shake.

John Keats.—Born 1795, Died 1820.

1822.—ODE TO A NIGHTINGALE.

I.

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had
drunk,

Or emptied some dull opiate to the drains
One minute past, and Letho-wards had
sunk:

'Tis not through envy of thy happy lot,
But being too happy in thy happiness,—
That thou, light-winged Dryad of the
trees,

In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

II.

O for a draught of vintage, that hath been
Cool'd a long age in the deep-delv'd earth,
Tasting of Flora and the country-green,
Dance, and Provençal song, and sun-burnt
mirth!

O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the
brim,

And purple-stain'd mouth;
That I might drink, and leave the world un-
seen,

And with thee fade away into the forest
dim:

III

Fade far away, dissolve, and quite forget
What thou among the leaves hast never
known,

The weariness, the fever, and the fret
Here, where men sit and hear each other
groan,

Where palsy shakes a few, sad, last grey
hairs,

Where youth grows pale, and spectre-thin,
and dies,
Where but to think is to be full of sor-
row

And laden-eyed despairs;
Where beauty cannot keep her lustrous
eyes,

Or new Love pine at them beyond to-
morrow.

IV

Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
Though the dull brain perplexes and re-
tards:

Already with thee! tender is the night,
And haply the Queen-Moon is on her
throne,

Cluster'd around by all her starry Fays,
But here there is no light,

Save what from heaven is with the breezes
blown

Through verdurous glooms and winding
mossy ways.

V.

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the
boughs,

But, in embalm'd darkness, guess each sweet
Wherewith the seasonable month endows

The grass, the thicket, and the fruit-tree wild;
White hawthorn, and the pastoral eglan-
tine,

Fast-fading violets cover'd up in leaves;
And mid-May's eldest child,

The coming musk-rose, full of dewy wine,
The murmurous haunt of flies on summer
eves.

VI.

Darkling I listen; and for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a muséd
rhyme,

To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring foith thy soul
abroad

In such an ecstasy!
Still woudest thou sing, and I have ears in
vain—

To thy high requiem become a sod

VII

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down,
The voice I hear this passing night was heard
In ancient days by emperor and clown
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when sick
for home,

She stood in tears amid the alien corn;
The same that oft-times hath
Charm'd magic casements, opening on the
foam
Of perilous seas, in faery lands forlorn.

VIII.

Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is famed to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hill-side; and now 'tis buried deep
In the next valley-glades

Was it a vision, or a waking dream?
Fled is that music—do I wake or sleep?

John Keats.—Born 1795, Died 1820.

1823—ODE ON A GRECIAN URN.

I.

Thou still unravish'd bride of quietness!
Thou foster-child of Silence and slow Time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme.
What leaf-fringed legend haunts about thy
shape

Of dainties or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens
loath?

What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild
ecstasy?

II.

Heard melodies are sweet, but those unheard
Are sweeter, therefore, ye soft pipes, play
on;

Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone

Fair youth, beneath the trees, thou canst not
leave

Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not
grieve;

She cannot fade, though thou hast not
thy bliss,

For ever wilt thou love, and she be fair!

III.

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love; more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting and for ever young;
All breathing human passion far above,
That leaves a heart high sorrowful and
cloy'd,
A burning forehead, and a parching
tongue.

IV

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands
drest?

What little town by river or sea-shore,
Or mountain-built with peaceful citadel,
Is emptied of its folk, this pious morn?
And, little town, thy streets for evermore
Will silent be, and not a soul to tell
Why thou art desolate, can e'er return.

V

O Attie shape! Fair attitude! with brode
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form! dost tease us out of
thought

As doth eternity Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou
say'st,
"Beauty is truth, truth beauty,"—that is all
Ye know on earth, and all ye need to
know

John Keats.—Born 1795, Died 1820

1824.—SONNET.

To one who has been long in city pent,
'Tis very sweet to look into the fair
And open face of heaven,—to breathe a
prayer
Full in the smile of the blue firmament.
Who is more happy, when, with heart's
content,
Fatigued he sinks into some pleasant lair
Of wavy grass, and reads a debonaire

And gentle tale of love and languishment?
 Returning home at evening, with an ear
 Catching the notes of Philomel,—an eye
 Watching the sailing cloudlet's bright career,
 He mourns that day so soon has glided by
 E'en like the passage of an angel's tear
 That falls through the clear ether silently.

John Keats.—Born 1795, Died 1820

1825.—LA BELLE DAME SANS MERCI.

A BALLAD.

I.

O what can ail thee, knight-at-arms,
 Alone and palely loitering?
 The sedge has wither'd from the lake,
 And no birds sing.

II.

O what can ail thee, knight-at-arms,
 So haggard and so woe-begone?
 The squirrel's granary is full,
 And the harvest's done.

III.

I see a lily on thy brow
 With anguish moist and fever dew,
 And on thy cheeks a fading rose
 Fast withereth too

IV.

I met a lady in the meads,
 Full beautiful—a faery's child,
 Her hair was long, her foot was light,
 And her eyes were wild.

V.

I made a garland for her head,
 And bracelets too, and fragrant zone;
 She look'd at me as she did love,
 And made sweet moan.

VI.

I set her on my pacing steed,
 And nothing else saw all day long,
 For sidelong would she bend, and sing
 A faery's song.

VII.

She found me roots of relish sweet,
 And honey wild, and manna dew,
 And sure in language strange she said—
 "I love thee true."

VIII.

She took me to her elfin grot,
 And there she wept, and sigh'd full sore,
 And there I shut her wild wild eyes
 With kisses four.

IX.

And there she lulled me asleep,
 And there I dream'd—Ah! woe betide
 The latest dream I ever dream'd
 On the cold hill's side.

X.

I saw pale kings and princes too,
 Pale warriors, death-pale were they all,
 They cried—"La Belle Dame sans Merci
 Hath thee in thrall!"

XI.

I saw their starved lips in the gloam,
 With horrid warning gap'd wide,
 And I awoke and found me here,
 On the cold hill's side.

XII.

And this is why I sojourn here,
 Alone and palely loitering,
 Though the sedge is wither'd from the lake,
 And no birds sing.

John Keats.—Born 1795, Died 1820.

LATER POEMS.

1826 —FROM "LILLIPUT LEVEE."

They seized the keys, they patrolled the street,
They drove the policeman off his beat,
They built barricades, they stationed sentries—
You must give the word, when you come to the entries!

They dressed themselves in the Buffemen's clothes,
They had pea-shooters, they had arrows and bows,
So as to put resistance down—
Order reigns in Lilliput-town!

They made the baker bake hot rolls,
They made the wharfinger send in coals,
They made the butcher kill the calf,
They cut the telegraph-wires in half

They went to the chemist's, and with their feet
They kicked the physic all down the street,
They went to the school-room and tore the books,
They munched the puffs at the pastrycook's.

They sucked the jam, they lost the spoons,
They sent up several fire-balloons,
They let off crackers, they burnt a guy,
They piled a bonfire ever so high.

They offered a prize for the laziest boy,
And one for the most Magnificent toy;
They split or burnt the canes off-hand,
They made new laws in Lilliput-land.

*Never do to-day what you can
Put off till to-morrow, one of them ran;
Late to bed and late to rise,
Was another law which they did devise.*

They passed a law to have always plenty
Of beautiful things, we shall mention twenty:
A magic lantern for all to see,
Rabbits to keep, and a Christmas-tree.

A boat, a house that went on wheels,
An organ to grind, and sherry at meals,
Drums and wheelbarrows, Roman candles,
Whips with whistles let into the handles,

A real live giant, a roc to fly,
A goat to tease, a copper to sky,
A garret of apples, a box of paints,
A saw and a hammer and no complaints.

Nail up the door, slide down the stairs,
Saw off the legs of the parlour-chairs—
That was the way in Lilliput-land,
The children having the upper hand.

They made the Old Folks come to school,
All in pinafores,—that was the rule,—
Saying *Bener-deener-diner-duss,*
Kattler-wheeler-whiler-wuss;

They made them learn all sorts of things
That nobody liked They had catechisms;
They kept them in, they sent them down
In class, in school, in Lilliput-town

O but they gave them tit-for-tat!
Thick broad-and-butter, and all that;
Stick-jaw pudding that tires your clun
With the marmalade spread over so thin!

They governed the clock in Lilliput-land,
They altered the hour or the minute-hand,
They made the day fast, they made the day slow,
Just as they wished the time to go.

They never waited for king or for cat;
They never wiped their shoes on the mat
Their joy was great; their joy was greater;
They rode in the baby's perambulator!

There was a Levee in Lilliput-town,
At Pinapore Palace. Smith and Brown,
Jones and Robinson had to attend—
All to whom they cards did send.

Every one rode in a cab to the door;
Every one came in a pinafore;
Lady and gentleman, rat-tat-tat,
Loud knock, proud knock, opera hat!

The place was covered with silver and gold,
The place was as full as it ever could hold.
The ladies kissed her Majesty's hand;
Such was the custom in Lilliput-land.

W. B. Rands.
80*

1827 —BABY.

O when did Baby come?
When half the world was dumb,
Babe was dressed in white,
In the black, dead night.

O Baby came from where?
That place is very fair,
The middle of the skies,
The heart of Paradise.

O who sent Baby here?
It was an angel dear,
A spirit of purple flame;
Love is that angel's name.

O who was Baby's shield
Down from the heavenly field
Along the pathway dim?
—One of the cherubim;
His sword he took with him.

His golden head he bowed
To cleave the hundering cloud:
A seraph shone behind
Singing through the wind.

Singing and shining thus,
They brought the gift to us,
And in the dead of night,
The child was wrapt in white.

O God,—who art the Lord
Of the cherub with the sword,
And the seraph with the lamp,—
Let both of them encamp

Beside the hushing tent
Of the creature that is sent
From the middle of Thy sky,—
To guard, to beautify;

To make the mandible breath
More terrible than Death,
And light the unconscious face
As from a heavenly place
With the wonder of Thy ways!

Oh, why are your beautiful eyes so red,
Fair Lady?
They have taken my baby out of my bed,
My baby!

Speak sooth, your babe has gone up to God,
Fair Lady.
His little feet, little feet were not shod,
My Baby.

But the road that leads to the heavenly town
Is all over clouds as soft as down,
Fair Lady.
The way of the clouds is long and dim,
I would I were there to carry him,
My Baby

He will be holpen by cherubs bright,
A fair new star for a lamp they light,
Sweet Lady!

The way to the heavenly town is long,
I would I could sing him a cradle song,
My Baby.
Our Lord stands waiting at heaven's door,
And Mary Mother runs on before,
Sweet Lady.

O he will feel strange in the heavenly street,
My Baby.
But the happy Innocents he will meet,
Fair Lady.

For the comely food he will cry, and gays,
My Baby.
They make him a feast in the heavenly place,
Our Lord will be there to speak the grace,
And Mary Mother, with godly gays,
Fair Lady.

The heavenly town will grow so dear,
He will forget his mother here,
My Baby.
He shall think of his mother in all the cheer,
He shall not forget in a thousand year,
Fair Lady
W. B. Rands

1828.—THE SECRET WAY.

(From "THE LOST TALES OF MILETUS.")

In haste he sent to gather fresh recruits
Among the fiercest tribes his fathers ruled,
They whom a woman led
When to her feet they tossed the head of
Cyrus.

And the tribes answered—"Let the Scythian
King
Return repentant to old Scythian ways,
And laugh with us at foes.
Wains know no sieges—Freedom moves
her cities."

Soon came the Victor with his Persian guards,
And all the rallied vengeance of his Medes,
One night, sprang up dread camps
With lurid watch-lights circling doomed
ramparts,

As hunters round the wild beasts in their lair
Marked for the javelin, wind a belt of fire.
Omar's scanned his walls
And said, "Ten years Troy baffled Aga-
memnon"

Yet pile up walls, out-topping Babylon,
Manned foot by foot with sleepless sentinels
And to and fro will pass,
Free as the air thro' keyholes, Love and
Treason.

Be elsewhere told the horrors of that siege,
The desperate sally, slaughter, and repulse
Repelled in turn the foe,
With Titan ladders scaling cloud-cay
bulwarks,

Hurled back and buried under rocks heaved
down
By wrathful hands from scatheless battle-
ments.

With words of holy charm,
Soothing despair and leaving resignation

Mild thro' the city moved Argiope,
Pale with a sorrow too divine for fear ;
And when, at morn and eve,
She bowed her meek head to her father's
blessing,

Omarthes felt as if the righteous gods
Could doom no altars at whose foot she
prayed.

Only, when all alone,
Stole from her lips a murmur like com-
plaint,

Shaped in these words, " Wert thou, then, but
a dream ?

Or shall I see thee in the Happy Fields ? "

Now came with stony eye
The hyd vanquisher of cities, Famine ;

And moved to pity now, the Persian sent
Heralds with proffered peace on terms that
seem

Gentle to Asian kings,
And unendurable to Europe's Freemen ,

" I from thy city will withdraw my hosts,
And leave thy people to their chiefs and laws,
Taking from all thy realm

Nought save the river, which I make my
border,

" If but, in homage to my sovereign throne,
Thou pay this petty tribute once a year,
Six grains of Scythian soil,
One urn of water spared from Scythian
fountains."

And the Scyth answered—" Let the Mede
demand

That which is mine to give, or gold or life,
The water and the soil
Are, every grain and every drop, my
country's :

" And no man hath a country where a King
Pays tribute to another for his crown."
And at this stern reply,
The Persian doomed to fire and sword the
city.

Lord Lytton.

1829—THE APPLE OF LIFE.

(From "CHRONICLES AND CHARACTERS.")

So she rose, and went forth thro' the city
And with her the apple she bore
In her bosom : and stood 'mid the multitude,
waiting therewith in the door
Of the hall where the King, to give judgment,
ascended at morning his throne
And, kneeling there, cried, " Let the King
live for ever ! Behold, I am one

" Whom the vile of themselves count the
vilest. But great is the grace of my
lord.

And now let my lord on his handmaid look
down, and give ear to her word "

Thereat, in the witness of all, she drew forth,
and, uplifting her head,
Show'd the Apple of Life, which who tastes,
tastes not death. " And this apple," she
said,

" Last night was deliver'd to me, that thy
servant should eat, and not die.

But I said to the soul of thy servant, 'Not so.
For behold, what am I ?

That the King, in his glory and gladness,
should cease from the light of the sun,

Whiles I, that am least of his slaves, in my
shame and abasement live on '

For not sweet is the life of thy servant, unless
to thy servant my lord

Stretch his hand, and show favour, for surely
the frown of a king is a sword.

But the smile of the King is as honey that
flows from the clefts of the rock,

And his grace is as dew that from Horeb
descends on the heads of the flock

In the King is the heart of a host. the King's
strength is an army of men :

And the wrath of the King is a lion that
roareth by night from his den

But as grapes from the vines of En-Gedi are
favours that fall from his hands,

And as towers on the hill-tops of Shemur the
throne of King Solomon stands.

And for this, it were well that for ever the
King, who is many in one,

Should sit, to be seen thro' all time, on a
throne 'twixt the moon and the sun !

For how shall one lose what he hath not ?
Who hath, let him keep what he hath.

Wherefore I to the King give this apple."

Then great was King

Solomon's wrath.

And he rose, rent his garment, and cried,
" Woman, whence came this apple to
thee ? "

But when he was 'ware of the truth, then his
heart was awaken'd. And he

Knew at once that the man who, erewhile,
unawares coming to him, had brought

That Apple of Life was, indeed, God's good
Angel of Death. And he thought

" In mercy, I doubt not, when man's eyes
were open'd and made to see plain

All the wrong in himself, and the wretched-
ness, God sent to close them again

For man's sake, his last friend upon earth—
Death, the servant of God, who is just.

Let man's spirit to Him whence it cometh
return, and his dust to the dust ! "

Then the Apple of Life did King Solomon seal
in an urn that was sign'd

With the seal of Oblivion and summon'd the
Spirits that walk in the wind

Unseen on the summits of mountains, where
 never the eagle yet flew;
 And these he commanded to bear far away,—
 out of reach, out of view,
 Out of hope, out of memory,—higher than
 Ararat buldeth his throne,
 In the Urn of Oblivion the Apple of Life.

But on green jaspard-stone
 Did the King write the story thereof for in-
 struction. And Enoch, the seer,
 Coming afterward, search'd out the meaning.
 And he that hath ears, let him hear.

Robert Lytton (Owen Meredith).

1830.—EPILOGUE.

(From "CHRONICLES AND CHARACTERS.")

Long of yore, on the mountain, the voice
 Of the merciful Master was heard
 To the mourners proclaiming "Rejoice":
 And, rejoicing, they welcomed his word:
 To the hand of the rich man "Restore,"
 To the heart of the poor man "Be fed,"
 And "Be heal'd," to the souls that were sore,
 And to all men "Be brothers," it said.
 But, since Christ hath been nail'd to the tree,
 Fruits unripe have our hands gather'd of
 it:

Noisy worship of lip and of knee,
 Niggard love, not of love, but of profit.
 For the poor is oppress'd as of old:
 And of all men is no man the brother.
 And the Churches but gather their gold,
 While the nations destroy one another.
 Only, all of these things are now done
 In another than Caesar's name
 And all wrongs that are Christless go on
 Unashamed of all Christian shame
 By the white man despised is the black
 And the strong hath his heel on the weak.
 By the burthen still gall'd is the back
 And the goal is yet distant to seek:
 Tho', to guide us, its shining is off,
 Like a fire on the midnight, discern'd:
 When the hope of man's heart leaps aloft
 From the chain that his anguish hath
 spurn'd:

As in Germany once: when a priest
 Was changed into a man, for man's sake;
 And his word, as the dawn fills the East,
 Fill'd the West, till a world was awake;
 In the letter a soul was created
 By the breaking the seals of a book;
 And man's conscience in man reinstated,
 All conscienceless sovereignties shook.
 Shook indeed, but not shatter'd! For straight-
 way

When indignant and bold in the breach
 Thought arose, and sped on thro' the gate-
 way,
 Whence she beckon'd to all and to each,

They that loosed her lost heart: and, as
 onward

She explored her companionless track
 To the goal of her destiny—sunward,
 They wrung hands, and shriek'd to her,
 "Come back!"

So she pass'd from among them for ever,
 And hath left them where, still in the dark,
 Blowing watchfires spent, they shall never
 Blow the ashes thereof to a spark
 Once in England. when Hampden's high will,
 Eliot's truth that was true to the death,
 Pym's large speech, and the sword that hath
 still

"FREEDOM," graven by Law, on its sheath,
 Won for England what woe to the day
 When England forgets to revere,
 Or unheedfully casts it away,
 Thro' Futurity helmless to steer!

Once in France: when the storm of the sound
 Of the spirits of men rushing free
 Shook the shores of the nations around,

As the roar of a jubilant sea;
 And the heart of the feeble wax'd strong,

For his friends were as one flesh and blood
 In the casting away of time's wrong

And the gathering up of earth's good;
 But dull time goeth deadlier since when

Those rejoicings were mingled by time
 With the moans of the murders of men,

And the cursings of carnage and crime;
 All is silent and sullen again:

And again the old cankering forms
 Reappear, as when after the rain

From the earth reappear the earth-worms.
 O the infinite effort that seems

But in infinite failure to finish!
 Man's belief in the good that he dreams

Must each fact, he awakes to, diminish?
 God forbid! Whom thank thou for whatever

Of evil remains—understood
 As good cause for continued endeavour

In the battle 'twixt Evil and Good.
 Heed not what may be gain'd or be lost

In that battle. Whatever the odds,
 Fight it out, never counting the cost;

Man's the deed is, the consequence God's.

Robert Lytton (Owen Meredith).

1831.—THE OWL AND THE BELL.

"Bing, Bim, Bang, Bome!"

Sang the Bell to himself in his house at home,
 Up in the tower, away and unseen,
 In a twilight of ivy, cool and green;
 With his *Bing, Bim, Bang, Bome!*
 Singing bass to himself in his house at home.

Said the Owl to himself, as he sat below
 On a window-ledge, like a ball of snow,
 "Peet on that fellow, sitting up there,
 Always calling the people to prayer!
 With his *Bing, Bim, Bang, Bome!*
 Mighty big in his house at home!

"I will move," said the Owl. "But it suits me well,
And one may get used to it, who can tell?"
So he slept in the day with all his might,
And rose and flapped out in the hush of night,
When the Bell was asleep in his tower at home,
Dreaming over his *Bing, Bang, Bome!*

For the owl was born so poor and genteel,
He was forced from the first to pick and steal,
He scorned to work for honest bread—
"Better have never been hatched!" he said.
So he slept all day; for he dared not roam
Till night had silenced the *Bing, Bang, Bome!*

When his six little darlings had chipped the egg,
He must steal the more: 'twas a shame to beg
And they ate the more that they did not sleep well.

"It's their gizzards," said *Ma*; said *Pa*,
"It's the Bell!"

For they quiver like leaves in a wind-blown tome,
When the Bell bellows out his *Bing, Bang, Bome!*

But the Bell began to throb with the fear
Of bringing the house about his one ear,
And his people were patching all day long,
And propping the walls to make them strong.
So a fortnight he sat, and felt like a mome,
For he dared not shout his *Ding, Bang, Bome!*

Said the Owl to himself, and hissed as he said,
"I do believe the old fool is dead."

Now—now, I vow, I shall never pounce twice;

And stealing shall be all sugar and spice.
But I'll see the corpse, ere he's laid in the loam,
And shout in his ear *Bing, Bm, Bang, Bome!*

Hoo! hoo!" he cried, as he entered the steeple,
"They've hanged him at last, the righteous people!"

His swollen tongue lolls out of his head—
Hoo! hoo! at last the old brute is dead.
There let him hang, the shapeless gnome!
Choked, with his throat full of *Bing, Bang, Bome!*

So he danced about him, singing *Too-whoo!*
And flapped the poor Bell, and said, "Is that you?"

Where is your voice with its wonderful tone,
Banging poor owls, and making them groan?
A fig for you now, in your great hall-dome!
Too-whoo! is better than *Bing, Bang, Bome!*

So brave was the Owl, the downy and dapper,
That he flew inside, and sat on the clapper,
And he shouted *Too-whoo!* till the echo awoke,
Like the sound of a ghostly clapper-stroke:

"Ah, ha!" quoth the Owl, "I am quite at home—
I will take your place with my *Bing, Bang, Bome!*"

The Owl was uplifted with pride and self-wonder;

He hissed, and then called the echo thunder;
And he sat the monarch of feathered fowl
Till—*Bang!* went the Bell—and down went the Owl,
Like an avalanche of feathers and foam,
Loosed by the booming *Bing, Bang, Bome!*

He sat where he fell, as if nought was the matter,
Though one of his eyebrows was certainly flatter.

Said the eldest Owlet, "Pa, you were wrong,
He's at it again with his vulgar song."

"Be still," said the Owl; "you're guilty of pride:
I brought him to life by perching inside."

"But why, my dear?" said his pillowy wife;
"You know he was always the plague of your life."

"I have given him a lesson of good for evil;
Perhaps the old ruffian will now be civil."
The Owl looked righteous, and raised his comb;

But the Bell bawled on his *Bing, Bang, Bome!*

George Macdonald.

1832.—REQUIESCAT IN PACE!

O my heart, my heart is sick awaking and awaiting:

The lad took up his knapsack, he went, he went his way;

And I looked on for his coming, as a prisoner through the grating

Looks and longs and longs and wishes for its opening day.

On the wild purple mountains, all alone with no other,

The strong terrible mountains, he longed, he longed to be;

And he stooped to kiss his father, and he stooped to kiss his mother,

And till I said "Adieu, sweet Sir," he quite forgot me.

He wrote of their white raiment, the ghostly capes that screen them,

Of the storm winds that beat them, their thunder-rents and scars,

And the paradise of purple, and the golden slopes atween them,

And fields, where grow God's gentian bells, and His crocus stars.

He wrote of frail gauzy clouds, that drop on
them like fleeces,
And make green their fir forests, and feed
their mosses hoar,
Or come sailing up the valleys, and get wrecked
and go to pieces,
Like sloops against their cruel strength then
he wrote no more.

O the silence that came next, the patience and
long aching!

They never said so much as "He was a dear
loved son;"

Not the father to the mother moaned, that
dreary stillness breaking.

"Ah! wherefore did he leave us so—this,
our only one?"

They sat within, as waiting, until the neigh-
bours prayed them,

At Cromer, by the sea-coast, 'twere peace
and change to be;

And to Cromer, in their patience, or that
urgency affrayed them,
Or because the tidings tarried, they came,
and took me.

It was three months and over since the dear
lad had started.

On the green downs at Cromer I sat to see
the view;

On an open space of herbage, where the ling
and fern had parted,
Betwixt the tall white lighthouse towers,
the old and the new.

Below me lay the wide sea, the scarlet sun was
stooping;

And he dyed the waste water, as with a
scarlet dye;

And he dyed the lighthouse towers; every bird
with white wing swooping

Took his colours, and the cliffs did, and the
yawning sky.

Over grass came that strange flush, and over
ling and heather,

Over flocks of sheep and lambs, and over
Cromer town;

And each filmy cloudlet crossing drifted like
a scarlet feather

Torn from the folded wings of clouds, while
he settled down.

When I looked, I dared not sigh:—In the light
of God's splendour,

With His daily blue and gold, who am I?
what am I?

But that passion and outpouring seemed an
awful sign and tender,

Like the blood of the Redeemer, shown on
earth and sky.

O for comfort, O the waste of a long doubt
and trouble!

On that sultry August eve trouble had made
me meek;

I was tired of my sorrow—O so faint, for it
was double

In the weight of its oppression, that I could
not speak!

And a little comfort grew, while the dimmed
eyes were feeding,

And the dull ears with murmur of waters
satisfied

But a dream came slowly nigh me, all my
thoughts and fancy leading

Across the bounds of waking life to the
other side.

And I dreamt that I looked out, to the waste
waters turning,

And saw the flakes of scarlet from wave to
wave tossed on,

And the scarlet mix with azure, where a heap
of gold lay burning

On the clear remote sea reaches; for the
sun was gone.

Then I thought a far-off shout dropped across
the still water—

A question as I took it, for soon an answer
came

From the tall white ruined lighthouse. "If it
be the old man's daughter

That we wot of," ran the answer, "what
then—who's to blame?"

I looked up at the lighthouse all roofless and
storm-broken.

A great white bird sat on it, with neck
stretched out to sea;

Unto somewhat which was sailing in a skiff
the bird had spoken,

And a trembling seized my spirit, for they
talked of me

I was the old man's daughter, the bird went
on to name him;

"He loved to count the starlings as he sat
in the sun!"

Long ago he served with Nelson, and his story
did not shame him.

Ay, the old man was a good man—and his
work was done."

The skiff was like a crescent, ghost of some
moon departed,

Frail, white, she rocked and curtsied as
the red wave she crossed,

And the thing within sat paddling, and the
crescent dipped and darted,

Flying on, again was shouting, but the
words were lost.

I said, "That thing is hooded; I could hear
but that floweth

The great hood below its mouth:" then the
bird made reply,

"If they know not, more's the pity, for the
little shrewmouse knoweth,

And the kite knows, and the eagle, and the
glead and pye."

And he stooped to whet his beak on the stones
of the coping,

And when once more the shout came, in
querulous tones he spake,
"What I said was 'more's the pity;'" if the
heart be long past hoping,
Let it say of death, "I know it," or doubt
on and break.

"Men must die—one dies by day, and near
him moans his mother,
They dig his grave, tread it down, and go
from it full loth;
And one dies about the midnight, and the
wind moans, and no other,
And the snows give him a burial—and God
loves them both.

"The first hath no advantage—it shall not
soothe his slumber
That a lock of his brown hair his father's eye
shall keep;
For the last, he nothing grudgeth, it shall
nought his quiet cumber,
That in a golden mesh of HIS callow eaglets
sleep.

"Men must die when all is said, e'en on the kite
and glead know it,
And the lad's father knew it, and the lad,
the lad too;
It was never kept a secret, waters bring it
and winds blow it,
And he met it on the mountain—why then
make ado?"

With that he spread his white wings, and
swept across the water,
Lit upon the hooded head, and it and all
went down;
And they laughed as they went under, and I
woke, "the old man's daughter,"
And looked across the slope of grass, and at
Cromer Town.

And I said, "Is that the sky, all grey and
silver suited?"
And I thought, "Is that the sea that lies
so white and wan?"
I have dreamed as I remember; give me time
—I was reputed
Once to have a steady courage—O, I fear
'tis gone!"

And I said, "Is this my heart? If it be, low
'tis beating,
So he lies on the mountain, hard by the
eagles' brood;
I have had a dream this evening, while the
white and gold wore fleeting,
But I need not, need not tell it—where
would be the good?"

"Where would be the good to them his father
and his mother?
For the ghost of their dead hope appeareth
to them still.

While a lonely watchfire smoulders, who its
dying red would smother,
That gives what little light there is to a
darksome hill?"

I rose up, I made no moan, I did not cry nor
falter,
But slowly in the twilight I came to Cromer
town.

What can wringing of the hands do that
which is ordained to alter?
He had climbed, had climbed the mountain,
he would ne'er come down.

But, O my first, O my best, I could not choose
but love thee.

O, to be a wild white bird, and seek thy
rocky bed!

From my breast I'd give thee burial, pluck
the down and spread above thee:
I would sit and sing thy requiem on the
mountain head.

Fare thee well, my love of loves! would I had
died before thee!

O, to be at least a cloud, that near thee I
might flow,

Solemnly approach the mountain, weep away
my being o'er thee,
And veil thy breast with icicles, and thy
brow with snow!

Jean Ingelow.

1833.—THE SEA.

(From "THE TRIUMPH OF TIME.")

I will go back to the great sweet mother—
Mother and lover of men, the Sea.
I will go down to her, I, and none other
Close with her, kiss her, and mix her with
me;
Oling to her, strive with her, hold her fast;
O fair white mother in days long past,—
Born without sister, born without brother,—
Let free my soul as thy soul is free.

O fair, green-girdled mother of mine,
Sea, that art clothed with the sun and the
rain,
Thy sweet, hard kisses are strong like wine,
Thy large embraces are keen like pain.
Save me and hide me with all thy waves,
Find me one grave of thy thousand graves,—
Those pure cold, populous graves of thine,
Wrought without hand in a world without
stain.

I shall sleep, and move with the moving ships;
Change as the winds change, veer in the
tide;
My lips will feast on the foam of thy lips,
I shall rise with thy rising, with thee sub-
side.

Sleep, and not know if she be, if she were—
Filled full with life to the eyes and the hair,
As a rose is full filled to the rose-leaf tips
With splendid summer, and perfume, and
pride.

This woven raiment of nights and days,
Were it once cast off and unwound from me,
Naked and glad would I walk in thy ways—
Alive and aware of thy ways and thee;
Clear of the whole world, hidden at home,
Clothed with the green and crowned with the
foam,—

A pulse of the life of thy straits and bays,
A vein in the heart of the streams of the
Sea.

Fair mother, fed with the lives of men,
Thou art subtle and cruel of heart, men
say

Thou hast taken, and shalt not render again.
Thou art full of thy dead, and cold as they.
But death is the worst that comes of thee;
Thou art fed with our dead, O mother, O Sea.
But when hast thou fed on our hearts? or
when,
Having given us love, hast thou taken
away?

O, tender-hearted, O, perfect lover,
Thy lips are bitter and sweet thine heart.
The hopes that hurt and the dreams that
hover
Shall they not vanish away and apart?
But thou, thou art sure, thou art older than
earth;
Thou art strong for death and fruitful of
birth,
Thy depths conceal and thy gulfs discover
From the first thou wert, in the end thou
art.

Algernon Charles Swinburne.

1834.—MELEAGER (son of Ceneus and
Althæa) DYING.

(From "ATALANTA IN CALYDON.")

Pray thou thy days be long before thy death,
And full of ease and kingdom, seeing in
death

There is no comfort and no aftergrowth.
Nor shall one thence look up and see day's
dawn,

Nor light upon the land whither I go.
Live thou, and take thy fill of days, and die
When thy day comes, and make not much of
death,

Lest ere thy day thou reap an evil thing.
Thou, too, the bitter mother and mother-
plague

Of this my weary body—thou, too, queen,
The source and end, the sower and the scythe,
The rain that ripens and the drought that
slays,

The sand that swallows and the spring that
feeds,

To make me and unmake me,—thou, I say,
Althæa, since my father's ploughshare, drawn
Through fatal seedland of a female field,
Furrowed thy body, whence a wheaten ear
Strong from the sun and fragrant from the
rains

I sprang and cleft the closure of thy womb.
Mother,—I, dying, with unforgetful tongue
Hail thee as holy and worship thee as just
Who art unjust and unholy; and with my
knees

Would worship, but thy fire and subtlety
Disundering them, devour me; for these
limbs

Are as light dust and crumbings from mine
urn

Before the fire has touched them; and my
face

As a dead leaf or dead foot's mark on snow,
And all this body a broken barren tree
That was so strong; and all this flower of
life

Disbranched and desecrated miserably,
And 'mushed all that godlike muscle and
might

And lesser than a man's. for all my veins
Fail me, and all my ashen life burns down.

I would thou hadst let me live, but gods
averse,

But fortune, and the fiery feet of change,
And time, these would not,—these tread out
my life,—

These, and not thou, me, too, thou hast
loved, and I

Thee; but this death was mixed with all my
life,

Mine end with my beginning, and this law,
This only, slays me, and not my mother at
all.

And let no brother or sister grieve too sore,
Nor melt their hearts out on me with their
tears,

Since extreme love and sorrowing overmuch
Vex the great gods, and overloving men
Slay and are slain for love's sake; and this
house

Shall bear much better children. Why should
these

Weep? But in patience let them live their
lives,

And mine pass by forgotten: thou alone
Mother, thou sole and only,—thou, not these.
Keep me in mind a little when I die,
Because I was thy firstborn, let thy soul
Pity me, pity even me gone hence and dead,
Though thou wert wroth, and though thou
bear again

Much happier sons, and all men later born
Exceedingly excel me; yet do thou
Forget not, nor think shame;—I was thy son.
Time was I did not shame thee; and time was
I thought to live and make thee honourable
With deeds as great as these men's, but they
live,

These, and I die; and what thing should have been

Surely I know not; yet I charge thee, seeing I am dead already, not to love me less,—

Me, O my mother; I charge thee by these gods—

My father's, and that holier breast of thine, By these that see me dying, and that which nursed,

Love me not less, thy first-born thou, grief, come,

Grief only, of me, and of all these great joy, And shall come always to thee, for thou knowest,

O mother, O breasts that bare me, for ye know,

O sweet head of my mother, sacred eyes, Ye know my soul, albeit I sinned, ye know Albeit I kneel not, neither touch my knees, But with my lips I kneel, and with my heart I fall about thy feet and worship thee.

And ye farewell now, all my friends, and ye Kinsmen, much younger and glorious more than I,

Sons of my mother's sister, and all farewell That were in Colchis with me, and bare down The waves and wars that met us: and though times

Change, and though now I be not anything, Forget not me among you what I did

In my good time, for even by all those days, Those days and this, and your own living souls,

And by the light and luck of you that live, And by thus miserable spoil, and me Dying, I beseech you let my name not die. But thou, dear, touch me with thy rose-like hands,

And fasten up my eyelids with thy mouth, A bitter kiss; and grasp me with thine arms, Printing with heavy lips my light waste flesh Made light and thin by heavy-handed fate, And with thine holy maiden eyes drop dew, Drop tears for dew upon me who am dead, Me who have loved thee; seeing without sin done

I am gone down to the empty, weary house Where no flesh is, nor beauty, nor swift eyes, Nor sound of mouth, nor might of hands and feet;

But thou, dear, hide my body with thy veil, And with thy raiment cover foot and head, And stretch thyself upon me, and touch hands With hands, and lips with lips: be pitiful As thou art maiden perfect; let no man Defile me to despise me, saying, This man Died woman-wise, a woman's offering, slain Through female fingers in his woof of life, Dishonourable, for thou hast honoured me And now, for God's sake, kiss me once and twice

And let me go, for the night gathers me, And in the night shall no man gather fruit.

Algernon Charles Swinburne.

1835.—IRIS, THE RAINBOW.

'Mid the cloud-unshrouded haze

Of Olympus I arise,

With the full and rainy gaze

Of Apollo in mine eyes,

But I shade my dazzled glance

With my dripping pinnions white,

Where the sunlight sparkles dance

In a many-tintured light.

My foot upon the woof

Of a fleecy cloudlet small,

I glimmer through the roof

Of the paven banquet hall.

And a soft, pink radiance dips

Through the floating mists divine—

Touching eyes and cheeks and lips

Of the milk-eyed Gods supine,

And the pinky odour rolls

Round their foreheads, while I stand

With a blush like wine the bowls

Of foam-crust'd porcelain

Till the whole calm place has caught

A deep gleam of rosy fire—

When I darken to the thought

In the eyes of Zeus the Sire.

Then Zeus, arising, stoops

O'er the ledges of the skies,

Looking downward through the loops

Of the starry tapestries.

On the evident dark plain

Speckled with wood and lull and stream.

On the wrinkled tawny main,

Where the ships like snowflakes gleam,

And with finger without swerve

Slightly lifted, swiftly whirled,

He draws a magic curve

O'er the cirrus of the world;

When with waving wings displayed

On the sun-god's threshold bright

I upleap and seem to fade

In a humid flash of light.

But I plunge through vapours dim

To the dark low-lying land,

And I tumble, float, and swim

On the strange curve of the Hand:

From my wings that drip, drip, drip

With cool rains, short jets of fire,

As across green Capes I shp

With the thought of Zeus the Sire.

Thence, with drooping wings bedewed,

Folded close about my form,

I alight with feet unviewed

On the ledges of the storm;

For a moment, cloud-enrolled,

'Mid the murmurous rain I stand,

And with meteor eyes behold

Vapoury ocean, misty land:

Till the thought of Zeus outsprings

From my ripe mouth with a sigh,

And unto my lips it clings

Like a shining butterfly;

When I brighten, gleam, and glow

And my glittering wings unfurl,

And the melting colours flow

To my foot of dusky pearl;

And the ocean, mile on mile,
 Gleams through capes, and straits, and
 bays,
 And the vales and mountains smile,
 And the leaves are wet with rays,—
 While I wave the humid Bow
 Of my wings with flash of fire,
 And the tempest, crouched below,
 Knows the thought of Zeus the Sire.

R. Buchanan.—Born 1841.

1836.—INCITEMENT TO PERSEVERANCE.

Say not, the struggle nought availeth,
 The labour and the wounds are vain;
 The enemy faunts not nor faileth,
 As things have been they remain.

If hopes are dupes fears may be liars,
 It may be in yon smoke concealed,
 Your comrades chase e'en now the flyers
 And, but for you, possess the field.

For while the tired waves, vainly breaking,
 Seem here no powerful inch to gain,
 Far back, through creeks and inlets making,
 Comes silent, flooding in, the main.

And not by eastern windows only,
 When daylight comes, comes in the light;
 In front the sun climbs slow, how slowly,
 But westward, look, the land is bright.

A. H. Clough.—Born 1819, Died 1861.

1837.—TO A SLEEPING CHILD.

Lips, lips, open !

Up comes a little bird that lives inside,
 Up comes a little bird and peeps, and out he
 flies.

All the day he sits inside, and sometimes he
 sings,
 Up he comes and out he goes at night to spread
 his wings

Little bird, little bird, whither will you go ?
 Round about the world while nobody can know.

Little bird, little bird, whither do you flee ?
 Far away round the world while nobody can
 see.

Little bird, little bird, how long will you roam ?
 All round the world and around again home

Round the round world, and back thro' the air,
 When the morning comes the little bird is
 there.

Back comes the little bird and looks, and in he
 flies,

Up wakes the little boy, and opens both his eyes.

Sleep, sleep, little boy, little bird's away,
 Little bird will come again by the peep of day.

Sleep, sleep, little boy, little bird must go
 Round about the world, while nobody can know.

Sleep, sleep sound, little bird goes round,
 Round and round he goes, sleep, sleep sound.

A. H. Clough.—Born 1819, Died 1861.

1838.—THE EMIGRANT'S ADIEU TO BALLYSHANNON.

Adieu to Ballyshannon ! where I was bred and
 born,

Go where I may, I'll think of you, as sure as
 night and morn,

The kindly spot, the friendly town, where
 every one is known,

And not a face in all the place but partly
 seems my own ;

There's not a house or window, there's not a
 field or hill,

But, east or west, in foreign lands, I'll recol-
 lect them still.

I leave my warm heart with you, though my
 back I'm forced to turn—

So adieu to Ballyshannon, and the winding
 banks of Erne !

No more on pleasant evenings we'll saunter
 down the Mall,

When the trout is rising to the fly, the salmon
 to the fall.

The boat comes straining on her net, and
 heavily she creeps,

Cast off, cast off !—she feels the oars, and to
 her berth she sweeps,

Now fore and aft keep hauling, and gathering
 up the clue,

Till a silver wave of salmon rolls in among the
 crew.

Then they may sit, with pipes a-lit, and many
 a joke and "yarn",—

Adieu to Ballyshannon, and the winding banks
 of Erne !

The music of the waterfall, the mirror of the
 tide,

When all the green-hill'd harbour is full from
 side to side—

From Portmarnam to Bulliebawns, and round
 the Abbey Bay,

From rocky Inis Saumer to Coolnargit sand-
 hills grey ;

While far upon the southern lne, to guard it
 like a wall,

The Leitrim mountains, clothed in blue, gaze
 calmly over all,

And watch the ship sail up or down, the red
 flag at her stern,—

Adieu to these, adieu to all the winding banks
 of Erne !

* * * *

Farewell to every white cascade from the
 Harbour to Belleek,

And every pool where firs may rest, and ivy-
 shaded creek ;

The sloping fields, the lofty rocks, where ash
and holly grow,
The one split yew-tree gazing on the curving
flood below;
The Lough, that winds through islands under
Turaw mountain green,
And Castle Caldwell's stretching woods, with
tranquil bays between;
And Breesie Hill, and many a pond among the
heath and fern,—
For I must say adieu—adieu to the winding
banks of Erne!

The thrush will call through Camlin groves
the hvelong summer day;
The waters run by mossy cliff, and bank with
wild flowers gay,
The girls will bring their work and sing be-
neath a twisted thorn,
Or stray with sweethearts down the path
among the growing corn;
Along the river side they go, where I have
often been,—
O, never shall I see again the days that I
have seen!
A thousand chances are to one I never may
return,—
Adieu to Ballyshannon, and the winding banks
of Erne!

William Allingham.

1839—FROM "THE LOVES OF
GUDRUN."

Alone she was, her head against the wall
Had fallen, her heavy eyes were shut when he
Stood on the threshold; she rose quietly,
Hearing the clash of arms, and took his hand,
And thus with quivering lips awhile did stand
Regarding him; but he made little show
Of manliness, but let the hot tears flow
Fast o'er his cheeks. At last she spake:

"Weep then!

If thou who art the kindest of all men
Must sorrow for me, yet more glad were I
To see thee leave my bowur joyfully
This last time, that when o'er thee sorrow
came,
And thought of me therewith, thou mightst
not blame
My little love for ever saddening thee.
Love!—let me say love once—great shalt thou
be,

Beloved of all, and dying ne'er forgot,
Farewell! farewell! farewell! and think thou
not

That in my heart there lingers any hate
Of her who through those years for thee did
wait,

A weary waiting—three long, long, long years,
Well over now; nay, when of me she hears,
Fain were I she should hate me not. Behold,
Here is a coil, well wrought of silk and gold
By folk of Micklegarth, who had no thought
Of thee or me, and thence by merchants brought

Who perchance loved not. Is Gudrun too fair
To take this thing a queen might long to wear?
Upon the day when on the bench ye sit,
Hand held in hand, crown her fair head with
it
And tell her whence thou hadst it. Ah, fare-
well,
Lest of mine eyes thou shouldst have worse to
tell
Than now thou hast!"

Therewith she turned from him
And took the coil, wherein the gold was dim
With changing silken threads, the linen white,
Scarce seen amid the silk and gold delight
With hands that trembled little did she fold
The precious thing, and set its weight of gold
Within a silken bag, and then to his
She reached her hands, and in one bitter kiss
Tasted his tears, while a great wave of thought
Of what sweet things the changed years might
have brought

Swept over her and then she knew him gone,
And yet for all that scarcely felt more lone
Than for many days past she had felt
So with fixed eyes she drew into her belt
Her kirtle, and to this and that thing turned
With heart that ever for the long rest yearned
William Morris.

1840.—FROM "THE LOVES OF
GUDRUN."

Then Gudrun turned
Sick-hearted from them, how her longing
burned

Within her heart! ah, if he died not now,
How might she tell whereto his hate would
grow?

Yet a strange hope that longing shot across,
As she got thinking what would be the loss
If Bodli fell 'neath Kwartan's hand. That day,
Like years long told, past Gudrun wore away,
She knew not how; but when the next day
came

She cried aloud, "The same, ah, still the
same,

Shall every day be, now that he is dead!"
She started as she heard her voice, her head
Seemed filled with flame—she crawled into her
bower,

And at her mirrored face hour after hour
She stared, and wondered what she really
was,

The once-loved thing o'er which his lips would
pass.

Her feet grew heavy at the end of day,
Her heart grew faint, upon her bed she lay
Moveless for many an hour, until the sun
Told her that now the last day was begun;
Then she arose, as one might in a dream,
To clothe herself, till a great cloud did seem
To draw away from her, as in bright hell
Sunless but shadowless she saw full well
Her life that was and would be, now she knew
The deed unmasked that summer day should
do.

And then she gnashed her teeth and tore her hair,
 And beat her breast, nor lightened thus despair,
 As over and over the sweet names she told
 Whereby he called her in the days of old;
 And then she thought of Refna's longing eyes,
 And to her face a dreadful smile did rise
 That died amidst its birth, as back again
 Her thoughts went to the tender longing pain
 She once had deemed a sweet fair day would end;

And therewith such an agony did rend
 Her body and soul, that all things she forgot
 Amidst of it, upon the bed she sat
 Ragged and stark, and deemed she shrieked, yet made

No sound indeed; but slowly now did fade
 All will away from her, until the sun
 Risen higher, on her moveless body shone,
 And as a smitten thing beneath its stroke
 She shrank and started, and awhile awoke
 To hear the tramp of men about the hall.
 Then did a hand upon the panel fall,
 And in her very soul she heard the ring
 Of weapons pulled adown, and everything,
 Yea, even pain, was dead a little space.

William Morris

1841.—FROM "THE BLESSED DAMOZEL."

The blessed damozel leaned out
 From the gold bar of Heaven;
 Her eyes were deeper than the depth
 Of waters stilled at even;
 She had three lilies in her hand,
 And the stars in her hair were seven.

Her robe, ungirt from clasp to hem,
 No wrought flowers did adorn,
 But a white rose of Mary's gift,
 For service meetly worn,
 Her hair that lay along her back
 Was yellow like ripe corn

It seemed she scarce had been a day
 One of God's choristers,
 The wonder was not yet quite gone
 From that still look of hers;
 Albeit, to them she left, her day
 Had counted as ten years.

Dante Gabriel Rossetti

1842.—FROM "THE PORTRAIT."

This is her picture as she was:
 It seems a thing to wonder on,
 As though mine image in the glass
 Should tarry when myself am gone.
 I gaze until she seems to stir,—
 Until mine eyes almost avert
 That now, even now, the sweet lips part
 To breathe the words of the sweet heart:—
 And yet the earth is over her.

Alas! even such the thin-drawn ray
 That makes the prison-depths more rude,—
 The drip of water night and day
 Giving a tongue to solitude.
 Yet this, of all love's perfect prize
 Remains, save what in mournful guise
 Takes counsel with my soul alone,
 Save what is secret and unknown,
 Below the earth, above the skies.

Dante Gabriel Rossetti.

1843.—NEWBORN DEATH.

I.

To-day Death seems to me an infant child
 Which her worn mother Life upon my knee
 Has set to grow my friend and play with me,
 If haply so my heart might be beguiled
 To find no terrors in a face so mild,—
 If haply so my weary heart might be
 Unto the newborn milky eyes of thee,
 O Death, before resentment reconciled
 How long, O Death? And shall thy feet de-
 part

Still a young child's with mine, or wilt thou stand
 Fullgrown the helpful daughter of my heart,
 What time with thee indeed I reach the strand
 Of the pale wave which knows thee what thou art,
 And drink it in the hollow of thy hand?

II.

And thou, O Life, the lady of all bliss,
 With whom, when our first heart beat full
 and fast,
 I wandered till the haunts of men were pass'd,
 And in fair places found all bowers amiss
 Till only woods and waves might hear our kiss,
 While to the winds all thought of Death
 we cast —
 Ah, Life! and must I have from thee at last

No smile to greet me and no babe but this?
 Lo! Love, the child once ours; and Song,
 whose hair
 Blew like a flame and blossomed like a
 wreath,
 And Art, whose eyes were worlds by God found
 fair—
 These o'er the book of Nature mixed their
 breath
 With neck-twined arms, as oft we watched
 them there:
 And did these deem that thou mightst bear
 me Death?

Dante Gabriel Rossetti.

AMERICAN POETS.

BIOGRAPHICAL NOTICES.

PHILIP FRENEAU.

A MAN of considerable genius. Among Mr. Freneau's poems are illustrations of creative passion which will preserve his name long after authors of more refinement and elegance are forgotten. His best pieces were for the most part written in early life, when he was most ambitious of literary distinction. It is worthy of notice that he was the first of our authors to treat the "ancients of these lands" with a just appreciation, and in a truly artistical spirit. His song of "Alknoomock" had long the popularity of a national air. Washington Irving has recorded that when he was a youth it was familiar in every drawing-room, and among the earliest theatrical reminiscences of Mr. William B. Wood is its production in character upon the stage. The once well-known satire, entitled "A New England Sabbath-day Chase," was so much in vogue when Mr. Irving was a school-boy, that he committed it to memory as an exercise in declamation. The political odes and pasquinades which he wrote during the revolution possess much historical interest, and, with his other works, they will sometime undoubtedly be collected and edited with the care due to unique and curious souvenirs of so remarkable an age.—*Born 1752, Died 1832.*

JOHN TRUMBULL.

This poet was a popular lawyer, and appointed to honourable offices by the people and the government. From 1795, in consequence of ill-health, he declined all public employment, and was for several years an invalid. At length, recovering his customary vigour, he was in 1800 elected a member of the legislature, and in the year following a judge of the Superior Court. In 1808 he was appointed a judge of the Supreme Court of Errors, and held the office until 1819, when he finally retired from public life. His poems were collected and published in 1820, and in 1825 he removed to Detroit, where his daughter, the wife of the Honourable William Woodbridge, recently a member of the United States Senate for Michigan, was residing, and

died there in May, 1831, in the eighty-first year of his age.—*Born 1750, Died 1831.*

TIMOTHY DWIGHT.

The merits of Dr. Dwight as a poet are eminently respectable. Cowper, who wrote a criticism of his "Conquest of Canaan" in the "Analytical Review" for 1789, says:—"His numbers imitate pretty closely those of Pope, and therefore cannot fail to be musical; but he is chiefly to be commended for the animation with which he writes, and which rather increases as he proceeds than suffers any abatement. . . . A strain of fine enthusiasm runs through the whole seventh book, and no man who has a soul impremed by a bright display of the grandest subjects that revelation furnishes, will read it without some emotion."—*Born 1752, Died 1817.*

DAVID HUMPHREYS.

The principal poems of Colonel Humphreys are an "Address to the Armies of the United States," written in 1772, while he was in the army, "A Poem on the Happiness of America," written during his residence in London and Paris, as secretary of legation; "The Widow of Malabar, or the Tyranny of Custom, a Tragedy, imitated from the French of M. Le Mierre," written at Mount Vernon; and a "Poem on Agriculture," written while he was minister at the court of Lisbon. The "Address to the Armies of the United States" passed through many editions in America and Europe, and was translated into the French language by the Marquis de Chastellux, and favourably noticed in the Parisian gazettes. The "Poem on the Happiness of America" was reprinted nine times in three years, and the "Widow of Malabar" is said, in the dedication of it to the author of "McFingal," to have met with "extraordinary success" on the stage. The "Miscellaneous Works of Colonel Humphreys" were published in an octavo volume, in New York, in 1790, dedicated to the Duke de Rochefoucauld, who had been his

intimate friend in France. In the Dedication he says. "In presenting for your amusement the trifles which have been composed during my leisure hours, I assume nothing beyond the negative merit of not having ever written anything unfavourable to the interests of religion, humanity, and virtue." He seems to have aimed only at an elegant mediocrity, and his pieces are generally simple and correct in thought and language. He was one of the "four bards with Scripture names" satirized in some verses published in London, commencing,

"David and Jonathan, Joel and Timothy,
Over the water, set up the hymn of the," &c.

and is generally classed among the "poets of the Revolution." The popularity he enjoyed while he lived, and his connection with Trumbull, Barlow, and Dwight, justify the introduction of a sketch of his history and writings into this volume.—*Born 1753, Died 1818.*

JOEL BARLOW.

In the summer of 1808 appeared his "Columbiad," in a splendid quarto volume, surpassing, in the style of its typography and embellishments, any work before that time printed in America. From his earliest years Barlow had been ambitious to raise the epic song of his nation. The "Vision of Columbus," in which the most brilliant events in American history had been described, occupied his leisure hours when in college, and afterward, when, as a chaplain, he followed the standard of the liberating army. That work was executed too hastily and imperfectly, and for twenty years after its appearance, through every variety of fortune, its enlargement and improvement engaged his attention.

The events of the Revolution were so recent and so universally known as to be inflexible to the hand of fiction; and the poem could not therefore be modelled after the regular epic form, which would otherwise have been chosen. It is a series of visions, presented by Hesper, the genius of the western continent, to Columbus, while in the prison at Valladolid, where he is introduced to the reader uttering a monologue on his ill-requited services to Spain. These visions embrace a vast variety of scenes, circumstances, and characters Europe in the middle ages, with her political and religious reformers; Mexico and the South American nations, and their imagined history, the progress of discovery, the settlement of the states now composing the federation, the war of the Revolution, and establishment of republicanism; and the chief actors in the great dramas which he attempts to present.

The poem, having no unity of fable, no regular succession of incidents, no strong exhibition of varied character, lacks the most

powerful charms of a narrative; and has, besides, many dull and spiritless passages, which would make unpopular a work of much more faultless general design. The versification is generally harmonious, but mechanical and passionless, the language sometimes incorrect, and the similes often inappropriate and inelegant. Yet there are in it many bursts of eloquence and patriotism, which should preserve it from oblivion. The descriptions of nature and of personal character are frequently condensed and forceful, and passages of invective, indignant and full of energy.

Barlow was much respected in private life for his many excellent social qualities. His manners were usually grave and dignified, though when with his intimate friends he was easy and familiar. He was an honest and patient investigator, and would doubtless have been much more successful as a metaphysical or historical writer than as a poet. As an author he belonged to the first class of his time in America; and for his ardent patriotism, his public services, and the purity of his life, he deserves a distinguished rank among the men of our golden age.—*Born 1755, Died 1812.*

ST. JOHN HONEYWOOD.

The poems embraced in the volume of his writings published in 1801 are generally political, and are distinguished for wit and vigour. The longest in the collection was addressed to M. Adet, on his leaving America for France.—*Born 1765, Died 1812.*

JOHN QUINCY ADAMS.

The merits of Mr Adams as a poet are not great, but he wrote much in verse, and frequently with good sense, humour, and scholarly polish. Among his earlier productions are translations of the seventh and thirteenth satires of Juvenal, written for Dennie's "Portfolio," and Mr Griswold speaks of a translation of Wieland's "Oberon," which he made while residing officially at Berlin, in 1798. It would have been printed at the time, had not Wieland informed a friend of Mr. Adams, who exhibited to him the manuscript, of the English version of his poem then just published by Mr Sothby, of the existence of which Mr. Adams had not been aware. The longest of Mr. Adams' original poems is "Dermot Mac Morrogh; or, the Conquest of Ireland, an Historical Tale of the Twelfth Century, in Four Cantos," which appeared in 1832. It is a story of various profligacy and brutality, in which it is difficult to see any poetical elements, but Mr. Adams deemed the subject suitable for an historical tale, and to give it "an interest which might invite readers," it appeared "advisable to present it in the garb of poetry." "Dermot Mac Morrogh" added

very little to Mr. Adams's literary fame. Reviewers of all parties condemned it as an utter failure in poetry, philosophy, and wit. It is probable that the eminent position of the author was as injurious to him with the critics, as it was advantageous to his booksellers with the public. A collection of his shorter effusions appeared soon after his death, under the title of "Poems of Religion and Society," and the editor expresses an opinion that many of them "are informed with wisdom and various learning," and that some of the illustrious writer's hymns "are among the finest devotional lyrics in our language." This praise is not altogether undeserved, but perhaps it may be discovered that they are more remarkable for the quality of piety than for that of poetry.—*Born 1767, Died 1848.*

JOSEPH HOPKINSON.

Joseph Hopkinson, LL.D., son of Francis Hopkinson, author of "The Battle of the Kegs," &c., was educated for the bar in the office of his father. He wrote verses with fluency, but had little claim to be regarded as a poet. His "Hail, Columbia," is, however, one of the very few national songs of America, and is likely to be looked for in all collections of American poetry. At the time of his death, which occurred on the 15th of January, 1842, the author was President of the Pennsylvania Academy of the Fine Arts, one of the Vice-Presidents of the American Philosophical Society, and a Judge of the District Court of the United States.—*Born 1770, Died 1842*

WILLIAM CLIFTON.

The poetry of Clifton has more energy of thought and diction, and is generally more correct and harmonious, than any which had been previously written in this country. Much of it is satirical, and relates to persons and events of the period in which he lived, and the small volume of his writings published after his death doubtless contains some pieces which would have been excluded from an edition prepared by himself, for this reason, and because they were unfinished and not originally intended to meet the eye of the world.—*Born 1722, Died 1799.*

WASHINGTON ALLSTON.

Of this artist and poet, Mr. Griswold says that although he "owed his chief celebrity to his paintings, which will preserve for his name a place in the list of the greatest artists of all the nations and ages, his literary works alone would have given him a high rank among men

of genius. A great painter, indeed, is of necessity a poet, though he may lack the power to express fittingly his conceptions in language. Allston had in remarkable perfection all the faculties required for either art. 'The Sylphs of the Seasons,' his longest poem, in which he describes the scenery of spring, summer, autumn, and winter, and the effects of each season on the mind, show that he regarded nature with a curious eye, and had power to exhibit her beauties with wonderful distinctness and fidelity. 'The Two Painters' is an admirable satire, intended to ridicule attempts to reach perfection in one excellency in the art of painting, to the neglect of every other. The 'Paint King' is a singularly wild, imaginative story, and nearly all his minor poems are strikingly original and beautiful. It was in his paintings, however, that the power and religious grandeur of his imagination were most strongly developed."—*Born 1779, Died 1843.*

HENRY ROWE SCHOOLCRAFT.

Dr. Schoolcraft has written voluminously upon the North American Indians, and most American writers are indebted to his labours regarding these tribes. His principal work in this connection is "Information respecting the History, Condition, and Prospects of the Indian Tribes of the United States," in five quarto volumes, published by the Government.—*Born 1793.*

WILLIAM CULLEN BRYANT.

When but little more than eighteen years of age he had written his noble poem of "Thanatopsis," which was published in the "North American Review" for 1816. In 1821 he delivered before the Phi Beta Kappa Society of Harvard College his longest poem, "The Ages," in which, from a survey of the past eras of the world, and of the successive advances of mankind in knowledge, virtue, and happiness, he endeavours to justify and confirm the hopes of the philanthropist for the future destinies of man. It is in the strains of Spenser's "Faerie Queene" "To a Waterfowl," "Inscription for an Entrance to a Wood," and several other pieces, were likewise written about the same time. In 1832 a collection of all the poems Mr. Bryant had then written was published in New York, it was soon after republished in Boston, and a copy of it reaching Washington Irving, who was then in England, he caused it to be published in London, where it has since passed through several editions. In 1842 he published "The Fountain and other Poems;" in 1844 "The White-footed Deer and other Poems;" in 1846 an edition of his complete Poetical Works, illustrated with engravings from pictures by Leutze; and in 1855 another edition, containing his later

poems, in two volumes His "Letters of a Traveller" appeared in 1852, and the last result of his laborious mind is the translation of the "Iliad" (1870).—*Born 1794.*

FITZ-GREENE HALLECK.

In 1822 and 1823 Mr. Halleck visited Great Britain and the continent of Europe. Among the souvenirs of his travels are two poems, "Burns," and "Alnwick Castle," which, with a few other pieces, he gave to the public in a small volume in 1827. His fame was established by these, and in New York, where his personal qualities are best known, and his poems, from their local allusions, are read by everybody, he has enjoyed a constant popularity.—*Born 1795.*

GEORGE P. MORRIS.

General Morris has written a number of popular songs That one which represents him here is widely known, but not everybody remembers who is the author For many years he has been connected with Mr. Willis in journalistic labours.—*Born 1801.*

RALPH WALDO EMERSON.

This American essayist, the son of a Unitarian minister of Boston, U.S., was designed for the same profession. The peculiarity of his views, however, led him into other studies, which broke his connection with the religious body to which he belonged After publishing several essays or orations, he, in 1840, started a publication called the "Dial," devoted to the discussion of prominent questions in philosophy, history, and literature. It lived for four years, during which period Mr. Emerson kept himself before the public by delivering orations upon popular subjects. In 1844 he published "Lectures on New England Reformers," and subsequently lectured on Swedenborg, Napoleon, and other eminent men. In 1846 appeared a volume of poems, and in 1849 he visited England, where he delivered a series of lectures, and afterwards published them, under the title of "Representative Men." Soon after, he published "English Traits," embodying some of his observations on English manners, customs, and characteristics. Besides these more special labours, he contributed to various reviews and other periodicals.

Mr. Emerson's sympathy with nature is evinced in everything he has written; beauty, in external objects, whether it be grandeur, sublimity, splendour, or simple grace, is not with him an illustration merely, it is an instructing presence, to be questioned and heard as one of the forms or manifestations of

divinity. The old prayer of Ajax is translated in his verse.

"Give me of the true,—
Whose ample leaves and tendrils, curl'd
Among the silver hills of heaven,
Draw everlasting dew,
Wine of wine,
Blood of the world,
Form of forms, and mould of statures,
That I, intoxicated,
And by the draught assimilated
May float at pleasure through all natures;
The bird-language rightly spell,
And that which roses say so well."

What to others who have repeated the words has been an unmeaning fable, has to him been a truth. he has found

"Tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing,"
and thus he says for himself, in a little poem called

"THE APOLOGY.

"Think me not unkind and rude
That I walk alone in grove and glen:
I go to the god of the wood
To fetch his word to men.

"Tax not my sloth that I
Fold my arms beside the brook;
Each cloud that floated in the sky
Writes a letter in my book.

"Chide me not, laborious band,
For the idle flowers I brought;
Every aster in my hand
Goes home loaded with a thought.

"There was never mystery
But 'tis figured in the flowers;
Was never secret history
But birds tell it in the bowers.

"One harvest from thy field
Homeward brought the oxen strong;
A second crop thy acres yield,
Which I gather in a song."

Mr. Emerson was born about 1803 —
Beston's Dictionary of Biography.

CHARLES FENNO HOFFMAN.

I have endeavoured to define the sphere and dignity of the song: but whatever may be thought of it as an order of writing, I am satisfied that Mr. Hoffman has come as near to the highest standard or idea of excellence which belongs to this species of composition, as any American poet has done in his own department, whatever that department may be. Many of his productions have received whatever testimony of merit is afforded by great and continued popular favour; and though there are undoubtedly some sorts of composition respecting which the applause or silence of the multitude is right or wrong only by accident, yet, as regards a song, popularity

appears to me to be the only test, and lasting popularity to be an infallible test of excellence.—*Born* 1806.

HENRY WADSWORTH LONGFELLOW.

The most successful of all American poets; his name is as familiar in English homes as in the Pilgrim States. If his fame is a little exaggerated, he is still entitled to a very respectable position in the poetic roll. We can only briefly refer to his works. "Outre Mer, or a Pilgrimage beyond the Sea," tales and sketches, appeared about 1838; in 1839, "Hyperion," in 1848, "Kavanagh." In 1845 "The Poets and Poetry of Europe" was published, which is described by an admirer as "the most comprehensive, complete, and accurate review of the poetry of the continental nations that has ever appeared in any language." The first collection of his own poems was published in 1839, under the title of "Voices of the Night." His "Ballads and other Poems" followed in 1841; "The Spanish Student, a Play," in 1843; "Poems on Slavery," in 1844; "The Belfry of Bruges and other Poems," in 1845; "Evangeline, a Tale of Acadie," in 1847; "The Seaside and the Fireside," in 1849, "The Golden Legend," in 1851, and "The Song of Hiawatha," in 1855. Many editions of his poems have been published both in England and America. His latest works have been "Miles Standish" and translations from Dante.

From an American critic we quote the following:—"Of all our poets Longfellow best deserves the title of artist. He has studied the principles of verbal melody, and rendered himself master of the mysterious affinities which exist between sound and sense, word and thought, feeling and expression. His tact in the use of language is probably the chief cause of his success. There is an aptitude, a gracefulness, and vivid beauty, in many of his stanzas, which at once impress the memory and win the ear and heart. There is in the tone of his poetry little passion, but much quiet earnestness. It is not so much the power of the instrument, as the skill with which it is managed, that excites our sympathy. His acquaintance with foreign literature has been of great advantage by rendering him familiar with all the delicate capacities of language, from the grand symphonic roll of Northern tongues, to the 'soft, bastard Latin' of the South. His ideas and metaphors are often very striking and poetical, but there is no effluence of imagery, or wonderful glow of emotion, such as take us captive in Byron or Shelley: the claim of Longfellow consists rather in the wise and tasteful use of his materials than in their richness or originality. He has done much for the Art of Poetry in this country by his example, and in this respect may claim the praise which all good

critics of English poetry have bestowed on Gray and Collins. The spirit of Longfellow's muse is altogether unexceptionable in a moral point of view. He illustrates the gentler themes of song, and pleads for justice, humanity, and particularly the beautiful, with a poet's deep conviction of their eternal claims upon the instinctive recognition of the man." Mr Longfellow was born in 1807.

N. P. WILLIS.

Mr Willis is better known as a prose writer than a poet. The one poem which represents him here is a fair specimen of his powers.—*Born* 1807.

JOHN GREENLEAF WHITTIER.

When he was twenty, he began literary work as conductor of "The American Manufactures," a "protection" journal. Afterwards he gave himself to politics and agriculture, and wrote but little. In 1836, however, he published the poem of "Magg Megone." In this, as in the ballad of "Cassandra Southwick," and in some of his prose writings, he has exhibited in a very striking manner the intolerant spirit of the Puritans. In 1838 Mr. Whittier published a volume of "Ballads;" "Lays of my Home, and other Poems," in 1845, a full collection of his "Poems," in 1849; "Songs of Labour," in 1851, and "The Chapel of the Hermits, and other Poems," in 1852. His prose works, besides "Legends of New England," before mentioned, are "The Stranger in Lowell," a collection of prose essays, 1845; "Supernaturalism in New England," 1847; Leaves from Margaret Smith's Journal," illustrating the age of the Puritans, 1849; "Old Portraits and Modern Sketches," 1850, and "Literary Recreations and Miscellanies," in 1854. He is thus criticised by Mr. Griswold.—"Although boldness and energy are Whittier's leading characteristics, his works are not without passages scarcely less distinguished for tenderness and grace. He may reasonably be styled a national poet. His works breathe affection for and faith in our republican polity and unshackled religion, but an affection and a faith that do not blind him to our weakness or wickedness. He is of that class of authors whom we most need in America to build up a literature that shall elevate with itself the national feeling and character"—*Born* 1808.

OLIVER WENDELL HOLMES.

Mr. Griswold thus writes of the author of the "Autocrat of the Breakfast Table:—"The earlier poems of Dr. Holmes appeared in 'The Collegian.' They were little less

distinguished for correct and melodious versification than his more recent and most elaborate productions. They attracted attention by their humour and originality, and were widely republished in the periodicals. But a small portion of them have been printed under his proper signature. In 1831 a small volume appeared in Boston, entitled 'Illustrations of the Athenæum Gallery of Paintings,' and composed of metrical pieces, chiefly satirical, written by Dr Holmes and Epes Sargent. It embraced many of our author's best humorous verses, afterwards printed among his acknowledged works. His 'Poetry, a Metrical Essay,' was delivered before a literary society at Cambridge. It is in the heroic measure, and in its versification it is not surpassed by any poem written in America. It relates to the nature and offices of poetry, and is itself a series of brilliant illustrations of the ideas of which it is an expression. In 1843 Dr. Holmes published 'Terpsichore,' a poem read at the annual dinner of the Phi Beta Kappa Society in that year, and in 1846, 'Urania, a Rhymed Lesson,' pronounced before the Mercantile Library Association. The last is a collection of brilliant thoughts, with many local allusions, in compact but flowing and harmonious versification, and is the longest poem Dr Holmes has published since the appearance of his 'Metrical Essay' in 1835. Dr Holmes is a poet of wit and humour and genial sentiment, with a style remarkable for its purity, terseness, and point, and for an exquisite finish and grace. His lyrics ring and sparkle like cataracts of silver, and his serious pieces—as successful in their way as those mirthful frolics of his muse for which he is best known—arrest the attention by touches of the most genuine pathos and tenderness. All his poems illustrate a manly feeling, and have in them a current of good sense, the more charming because somewhat out of fashion now in works of imagination and fancy." English readers are best acquainted with his 'Autocrat' and "Professor." His novels may be considered popular, and there can be no doubt that "Elsie Venner" and "The Guardian Angel" contain original and characteristic portraits, drawn with subtlety and delicacy. As a physician and writer of physiological works, he is much to be admired, for he speaks plainly and seeks to rid the world of many an absurd theory cherished ignorantly and warmly. His principal medical writings are comprised in his "Boylston Prize Essays," "Lectures on Popular Delusions in Medicine," and "The Theory and Practice of Medicine."—*Born* 1809.

EDGAR ALLAN POE.

The wayward life of this wonderful writer we have no space to record. He was at a school in England for four or five years,

travelled through Great Britain, and returned to the States in 1822. Then he went to Jefferson University, Charlottesville, Virginia, and, in 1829, to West Point. Two years later he began his literary career, wrote magazine articles and edited periodicals at Richmond and Philadelphia. In 1841 appeared his "Tales of the Grotesque and Arabesque."

Near the end of 1844 Mr Poe removed to New York, where he conducted for several months a literary miscellany called "The Broadway Journal." In 1845 he published a volume of "Tales," and a collection of his "Poems," in 1846 wrote a series of literary and personal sketches entitled "The Literature of New York City," which commanded much attention; in 1848 gave to the public, first as a lecture, and afterwards in print, "Eureka, a Prose Poem," and in the summer of 1849 delivered several lectures, in Richmond and other cities, and on the 7th October, while on his way to New York, died, suddenly, at Baltimore, aged 38.

In poetry, as in prose, he was most successful in the metaphysical treatment of the passions. His poems are constructed with marvellous ingenuity, and finished with consummate art. They illustrate a morbid sensitiveness of feeling, a shadowy and gloomy imagination, and a taste almost faultless in the apprehension of that sort of beauty most agreeable to his temper. His rank as a poet is with the first class of his times. "The Raven," "Ulalume," "The Bells," and several of his other pieces, will be remembered as among the finest monuments of the capacities of the English language.—*Born* 1811, *Died* 1849.

HENRY THEODORE TUCKERMAN.

Mr. Tuckerman has spent a considerable portion of his time in European travel, and in 1839 published "Isabel, or, Sicily, a Pilgrimage," which, in 1846, was reprinted in London. Subsequently appeared, "Thoughts on the Poets," "Artist Life," "Characteristics of Literature," and some biographies and criticisms. A collection of his "Poems" appeared in 1851, but it embraces only a small proportion of those he had published in the magazines and newspapers. In his works it has been noted he has occasionally done injustice to his own fine powers by the carelessness with which he has adopted familiar ideas, images, and forms of expression from other writers.—*Born* 1813.

JAMES RUSSELL LOWELL.

The author of the "Biglow Papers" was born at Boston, educated at Harvard, and his first appearance was in 1839, when he printed a class poem recited at Cambridge. It was a composition in heroic verse, which, though it

betrayed marks of haste, contained many strokes of vigorous satire, much sharp wit, and occasional bursts of feeling. Two years afterwards he published a volume of miscellaneous poems, under the title of 'A Year's Life.' This bore no relationship to his first production. It illustrated entirely different thoughts, feelings, and habits. In 1844 Mr Lowell published a new volume evincing very decided advancement in thought, and feeling, and execution. The longest of its contents, "A Legend of Brittany," is without any of the striking faults of his previous compositions, and in imagination and artistic finish is the best poem he has yet printed. In the same volume appeared the author's "Prometheus," "Rhœmus," and some of his most admired shorter pieces. He gave to the public a third collection of his poems in 1848. In this there is no improvement of versification, no finer fancy, or braver imagination, than in the preceding volume; but it illustrates a deeper interest in affairs, and a warm partisanship for the philanthropists and progressists of all classes. Among his subjects are "The Present Crisis," "Anti-Texas," "The Capture of Fugitive Slaves," "Hunger and Coin," "The Landlord," &c. He gives here the first examples of a peculiar humour, which he has since cultivated with success. In the same year Mr Lowell published "A Fable for Critics, or a Glance at a Few of our Literary Progenies," a rhymed essay, critical and satirical, upon the principal living writers of the country. Afterwards came the "Biglow Papers," a collection of verses in the New England dialect, with introduction and notes by a supposititious, pedantic, but keen-witted and patriotic country parson. "The Vision of Sir Launfal, a Legend of the Holy Grail," was also issued about the same time.—*Born* 1810.

THOMAS DUNN ENGLISH.

Dr. English published a collection of his "Poems," in New York, in 1855. "Several of them are written," says his biographer, "in a style of vigorous declamation, upon subjects to which such a style is suitable. The stirring lyric of 'The Gallows-Goers' is the best of his productions, and there are few more effective examples of partisan verse. It was much quoted during the agitation of the death-punishment question in several of the States between 1845 and 1850. Of a more poetical character are various love songs, written carelessly, but with freshness and apparent earnestness. Of one of these, entitled 'Dora Lee,' the concluding verses display in a creditable manner his abilities for description.—*Born* 1819

THOMAS BUCHANAN READ.

Mr. Read is a painter as well as a poet, and settled at Florence in 1853. His earliest literary work was a series of lyrics published in the "Boston Courier" in 1843 and 1844. In 1847 he printed in Boston the first collection of his "Poems," in 1848, in Philadelphia, "Lays and Ballads," in 1849, in the same city, "The Pilgrims of the Great Saint Bernard," a prose romance, in the successive numbers of a magazine, in 1858 an illustrated edition of his "Poems," comprising, with some new pieces, all he wished to preserve of his other volumes, and in 1855 the longest of his works, "The New Pastoral," in thirty-seven books. His verse, though sometimes irregular, is always musical. Indeed, in the easy flow of his stanzas and in the melody of their cadences, he seems to follow some chime of sound within his brain. This is the pervading expression of his poems, many of which might more probably be called songs. Though he has written in the dramatic form with freedom and unaffected feeling, and extremely well in didactic and descriptive blank verse, his province is evidently the lyrical. Like most of our poets, in his earlier poems Mr. Read wrote from the inspiration of foreign song and story, and he seems but lately to have perceived that the most appropriate field for the exercise of his powers is to be found at home.—*Born* 1822.

CHARLES G. LELAND.

Mr. Leland is best known to English readers as the author of "Monster Karl's Sketch Book," and the translator of Heinrich Heine's poems. An American critic says of him: "His poems are for the most part in a peculiar vein of satirical humour. He has an invincible dislike of the sickly extravagances of small sentimentalists, and the absurd assumptions of small philanthropists. He is not altogether incredulous of progress, but does not look for it from that boastful independence, characterizing the new generation, which rejects the authority and derides the wisdom of the past. He is of that healthy intellectual constitution which promises in every department the best fruits to his industry." He was born in 1824.

BAYARD TAYLOR.

Mr. Taylor has travelled very largely, and written excellent accounts of his wanderings. He has published "The American Legend," a poem delivered before the Phi Beta Kappa Society of Harvard University, in 1850; and "Poems of the Orient," which appeared in 1854, and embrace only such pieces as were written while he was on his passage round the

world, and present the more poetical phases of that portion of his experiences.—*Born* 1825.

R. H. STODDARD.

He originally was placed in an iron foundry, and in 1847 some verses in the "Union Magazine" gave evidence that his mind as well as his body was toiling. The first was, however,

the stronger of the two, for in 1848, after publishing a small volume entitled "Foot-prints," his health gave way, and he surrendered his mechanical occupation. He has furnished a considerable number of pieces to "Putnam's Monthly" and "Graham's Magazine," and to the last, two, "The Burden of Unrest" and "The Squire of Low Degree," in the composition of which he has exercised with suitable care his best abilities.



SEVENTH PERIOD—*Continued.*

1844—THE DYING INDIAN.

"On yonder lake I spread the sail no more !
Vigour, and youth, and active days are past—
Relentless demons urge me to that shore
On whose black forests all the dead are
cast.—

Ye solemn train, prepare the funeral song,
For I must go to shades below,
Where all is strange and all is new ;
Companion to the airy throng !—

What solitary streams,
In dull and dreary dreams,
All melancholy, must I rove along !

To what strange lands must Chequ take his
way !

Groves of the dead departed mortals trace
No deer along those gloomy forests stray,
No huntsmen there take pleasure in the chase,
But all are empty, unsubstantial shades,
That ramble through those visionary glades ;

No spongy fruits from verdant trees depend,
But sickly orchards there

Do fruits as sickly bear,
And apples a consumptive visage show,
And wither'd hangs the whortleberry blue.

Ah me ! what mischiefs on the dead attend !
Wandering a stranger to the shores below,
Where shall I brook or real fountain find !
Lazy and sad deluding waters flow—
Such as the picture in my boding mind !

Fine tales, indeed, they tell
Of shades and purling rills,
Where our dead fathers dwell
Beyond the western hills ;

But when did ghost return his state to show,
Or who can promise half the tale is true !

I too must be a fleeting ghost !—no more—
None, none but shadows to those mansions go ;
I leave my woods, I leave the Huron shore,

For emptier groves below !

Ye charming solitudes,

Ye tall ascending woods

Ye glassy lakes and purling streams,

Whose aspect still was sweet,

Whether the sun did greet,

Or the pale moon embraced you with her
beams—

Adieu to all !

To all, that charm'd me where I stray'd,
The winding stream, the dark sequester'd
shade,

Adieu all triumphs here !

Adieu the mountain's lofty swell,

Adieu, thou little verdant hill,

And seas, and stars, and skies—farewell

For some remoter sphere !

Perplex'd with doubts, and tortured with de-
spair,

Why so dejected at this hopeless sleep ?

Nature at last these ruins may repair,

When fate's long dream is o'er, and she forgets
to weep ;

Some real world once more may be assign'd,

Some new-born mansion for the immortal
mind !

Farewell, sweet lake, farewell, surrounding
woods

To other groves, through midnight glooms I
stray,

Beyond the mountains and beyond the floods,
Beyond the Huron bay !

Prepare the hollow tomb, and place me low,

My trusty bow and arrows by my side,

The cheerful bottle and the venison store,

For long the journey is that I must go,

Without a partner, and without a guide."

He spoke, and bid the attending mourners
weep,

Then closed his eyes, and sunk to endless
sleep !

Philip Freneau.—Born 1752, Died 1832.

1845—CHARACTER OF McFINGAL.

When Yankoes, skill'd in martial rule,
First put the British troops to school ;
Instructed them in warlike trade,
And new manœuvres of parade ;
The true war-dance of Yankoe-reels,
And *manual exercise* of heels,
Made them give up, like saints complete,
The arm of flesh, and trust the foot,
And work, like Christians undismembering,
Salvation out by fear and trembling ;
Taught Percy fashionable races,
And modern modes of Chevy-Chases :

From Boston, in his best array,
Great Squire McFingal took his way,
And, graced with ensigns of renown,
Steer'd homeward to his native town

His high descent our heralds trace
To Ossian's famed Fingalian race,
For though their name some part may lack,
Old Fingal spelt it with a Mac,
Which great McPherson, with submission,
We hope will add to the next edition.

His fathers flourish'd in the Highlands
Of Scotia's fog-benighted island,
Whence gain'd our squire two gifts by right,
Rebellion and the second-sight
Of these the first, in ancient days,
Had gain'd the noblest palms of praise;
'Gainst kings stood forth, and many a crown'd
head

With terror of its might confounded;
Till rose a king with potent charm
His foes by goodness to disarm,
Whom every Scot and Jacobite
Straight fell in love with—at first sight;
Whose gracious speech, with aid of pensions,
Hush'd down all murmurs of dissensions,
And with the sound of potent metal,
Brought all their blust'ring swarms to settle,
Who ran'd his ministerial mannas,
Till loud sedition sung hosannas;
The good lord-bishops and the kirk
United in the public work,
Rebellion from the northern regions,
With Bute and Mansfield swore allegiance,
And all combined to raze, as nuisance,
Of church and state, the constitutions,
Pull down the empire, on whose ruins
They meant to edify their new ones,
Enslave the American wildernesses,
And tear the provinces in pieces
For these our squire, among the valiant'st,
Employ'd his time, and tools, and talents,
And in their cause, with manly zeal,
Used his first virtue—to rebel;
And found this new rebellion pleasing
As his old king-destroying treason.

Nor less avail'd his optic sleight,
And Scotch gift of second-sight.
No ancient sibyl, famed in rhyme,
Saw deeper in the womb of time;
No block in old Dodona's grove
Could ever more oracular prove
Nor only saw he all that was,
But much that never came to pass;
Whereby all prophets far outwent he,
Though former days produced a plenty.
For any man with half an eye
What stands before him may espy,
But optics sharp it needs, I ween,
To see what is not to be seen
As in the days of ancient fame,
Prophets and poets were the same,
And all the praise that poets gain
Is but for what they invent and feign:
So gain'd our squire his fame by seeing
Such things as never would have being;

Whence he for oracles was grown
The very tripod of his town.
Gazettes no sooner rose a lie in,
But straight he fell to prophesying;
Made dreadful slaughter in his course,
O'erthrew provincials, foot and horse;
Brought armies o'er by sudden pressings
Of Hanoverians, Swiss, and Hessians,
Feasted with blood his Scottish clan,
And hang'd all rebels to a man,
Divided their estates and pelf,
And took a goodly share himself.
All this, with spirit energetic,
He did by second-sight prophetic

Thus stored with intellectual riches,
Skill'd was our squire in making speeches,
Where strength of brains united centres
With strength of lungs surpassing Stentor's.
But as some muskets so contrive it,
As oft to miss the mark they drive at,
And, though well aim'd at duck or plover,
Bear wide and kick their owners over—
So fared our squire, whose reas'ning toil
Would often on himself recoil,
And so much injured more his side,
The stronger arguments he applied;
As old war-elephants, dismay'd,
Trod down the troops they came to aid,
And hurt their own side more in battle
Than less and ordinary cattle
Yet at town meetings ev'ry chief
Pinn'd faith on great McFingal's sleeve
And, as he motion'd, all by rote,
Raised sympathetic hands to vote.

John Trumbull — Born 1750, Died 1831.

1846 — ENGLAND AND AMERICA

Soon fleets the sunbright form, by man
adored!—

Soon fell the head of gold to Time a prey,
The arms, the trunk, his cankering tooth
devour'd,

And whirlwinds blew the iron dust away.

Where dwelt imperial Timur, far astray
Some lonely musing pilgrim now inquires;
And, rack'd by storms and hastening to
decay,

Mohammed's mosque foresees its final fires,
And Rome's more lordly temple day by day
expires.

As o'er proud Asian realms the traveller
winds,

His manly spirit, hush'd by terror, falls
When some forgotten town's lost site he finds
Where ruin wild his pondering eye appals,
Where alone swims along the moulder'd
walls,

And broods upon departed Grandeur's tomb,
Through the lone, hollow aisles, sad Echo calls
At each slow step; deep sighs the breathing
gloom,
And weeping fields around bewail their em-
press'd doom.

Where o'er a hundred realms the throne
uprose
The screech-owl nests, the panther builds
his home,
Sleep the dull newts, the lazy adders doze
Where pomp and luxury danced the golden
room;
Low lies in dust the sky-resembled dome,
Tall grass around the broken column waves,
And brambles climb and lonely thistles
bloom;
The moulder'd arch the weedy streamlet
laves,
And low resound, beneath, unnumber'd sunken
graves.

In thee, O Albion! queen of nations, live
Whatever splendours earth's wide realms
have known;
In thee proud Persia sees her pomp revive,
And Greece her arts, and Rome her lordly
throne;
By every wind thy Tyrian fleets are blown;
Supreme, on Fame's dread roll, thy heroes
stand.
All ocean's realms thy naval sceptre own;
Of bards, of sages, how august thy band!
And one rich Eden blooms around thy garden'd
land.

But, O how vast thy crimes! Through Heav-
en's great year,
When few centennial suns have traced their
way,
When Southern Europe, won by fends
severe,
Weak, dotting, fallen, has bow'd to Russian
sway,
And setting Glory, beam'd her farewell ray,
To wastes, perchance, thy brilliant fields
shall turn;
In dust thy temples, towers, and towns
decay,
The forest howl where London turrets burn,
And all thy garlands deck thy sad funereal urn.

Some land, scarce glimmering in the light of
fame,
Scepter'd with arts and arms (if I divine),
Some unknown wild, some shore without a
name,
In all thy pomp shall then majestic shine
As silver-headed Time's slow years decline,
Not runs only meet the inquiring eye;
Where round yon mouldering oak vain
brambles twine,
The shal ston, already towering high,
Ere long shall stretch his arms, and nod in
yonder sky.

Where late resounded the wild woodland
roar,
Now heaves the palace, now the temple
smiles,
Where frown'd the rude rock and the desert
shore,

Now Pleasure sports, and Business want bo-
gules,
And Commerce wings her flight to thousand
isles;
Culture walks forth, gay laugh the loaded
fields,
And jocund Labour plays his harmless wiles;
Glad Science brightens, Art her mansion
builds,
And Peace uplifts her wand, and Heaven his
blessing yields

Timothy Dwight—Born 1752, Died 1817.

1847—WESTERN EMIGRATION.

With all that's ours, together let us rise,
Seek brighter plains, and more indulgent
skies;
Where fair Ohio rolls his amber tide,
And nature blossoms in her virgin pride,
Where all that Beauty's hand can form to
please
Shall crown the toils of war with rural ease.

The shady coverts and the sunny hills,
The gentle lapse of ever-murmuring rills,
The soft repose amid the noontide bowers,
The evening walk among the blushing flowers,
The fragrant groves, that yield a sweet per-
fume,
And vernal glories in perpetual bloom
Await you there, and heaven shall bless the
toil
Your own the produce, and your own the soil.

There, free from envy, cankering care and
strife,
Flow the calm pleasures of domestic life;
There mutual friendship soothes each placid
breast
Blest in themselves, and in each other blest.
From house to house the social gloe extends,
For friends in war in peace are doubly friends.

There cities rise, and spury towns increase,
With gilded domes and every art of peace.
Their Cultivation shall extend his power,
Rear the green blade, and nurse the tender
flower,
Make the fair villa in full splendour smile,
And robe with verdure all the genial soil.
There shall rich Commerce court the favouring
gales,
And wondering wilds admire the passing sails,
Where the bold ships the stormy Huron brave,
Where wild Ontario rolls the whitening wave,
Where fair Ohio his pure current pours,
And Mississippi laves the extended shores.
And thou Supreme! whose hand sustains this
ball,
Before whose nod the nations rise and fall,
Propitious smile, and shed diviner charms
On this blest land, the queen of arts and arms,
Make the great empire rise on wisdom's plan,
The seat of bliss, and last retreat of man.

David Humphreys.—Born 1753, Died 1818.

1848.—BURNING OF NEW ENGLAND VILLAGES.

FROM THE "COLUMBIAD."

Through solid curls of smoke, the bursting
fires
Climb in tall pyramids above the spires,
Concentring all the winds; whose forces,
driven
With equal rage from every point of heaven,
Whirl into conflict, round the scantling pour
The twisting flames, and through the rafters
roar;
Suck up the cinders, send them sailing far,
To warn the nations of the raging war;
Bend high the blazing vortex, swell'd and
curl'd,
Careering, brightening o'er the lusted world.
Seas catch the splendour, kindling skies re-
sound,
And falling structures shake the smouldering
ground.
Crowds of wild fugitives, with frantic tread,
Flit through the flames that pierce the mid-
night shade,
Back on the burning domes revert their eyes,
Where some lost friend, some perish'd infant
lies.
Their maim'd, their sick, their age-enfeebled
sires
Have sunk sad victims to the sateless fires;
They greet with one last look their tottering
walls,
See the blaze thicken, as the ruin falls,
Then o'er the country train their dumb despair,
And far behind them leave the dancing glare;
Their own crush'd roofs still lend a trembling
light,
Point their long shadows and direct their
flight
Till, wandering wide, they seek some cottage
door,
Ask the vile pittance due the vagrant poor,
Or, faint and faltering on the devious road,
They sink at last, and yield their mortal load.

Joel Barlow.—Born 1755, Died 1812.

1849.—CRIMES AND PUNISHMENTS.

Of crimes, empoison'd source of human
woes,
Whence the black flood of shame and sorrow
flows,
How best to check the venom's deadly force,
To stem its torrent, or direct its course,
To scan the merits of vindictive codes,
Nor pass the faults humanity explodes,
I sing—what theme more worthy to engage
The poet's song, the wisdom of the sage?
Ah! were I equal to the great design,
Were thy bold genius, blest Beccaria! mine,
Then should my work, ennobled as my aim,
Like thine, receive the meed of deathless
fame.

O Jay! deserving of a purer age,
Pride of thy country, statesman, patriot,
sage,
Beneath whose guardian care our laws as-
sume
A milder form, and lose their Gothic gloom,
Read with indulgent eyes, nor yet refuse
This humble tribute of an artless muse.

Great is the question which the learn'd
contest,
What grade, what mode of punishment is
best,
In two famed sects the disputants decide,
These ranged on Terror's, those on Reason's
side,
Ancient as empire Terror's temple stood,
Capt with black clouds, and founded deep in
blood;
Grim despots here their trembling honours
paid,
And guilty offerings to their idol made:
The monarch led—a servile crowd ensued,
Their robes distain'd in gore, in gore imbrued;
O'er mangled limbs they held infernal feast,
Moloch the god and Diaco's self the priest
Mild Reason's fane, in later ages rear'd,
With sunbeams crown'd, in Attic grace ap-
pear'd;

In just proportion finish'd every part,
With the fine touches of enlighten'd art
A thinking few, selected from the crowd,
At the fair shame with filial reverence bow'd;
The sage of Milan led the virtuous choir,
To them sublime he strung the tanelul lyre:
Of laws, of crimes, and punishments he sung,
And on his glowing lips poison-music hung
From Reason's source each inference just he
drew,
While truths fresh polish'd struck the mind
as now
Full in the front, in vestal robes array'd,
The holy form of Justice stood display'd.
Firm was her eye, not vengeful, though severe,
And e'er she frown'd she check'd the startling
tear.

A sister form, of more benignant face,
Celestial Mercy, held the second place,
Her hands outspread, in suppliant guise she
stood,

And oft with eloquence resistless sued;
But where 'twas impious e'en to deprecate,
She sigh'd assent, and wept the wretch's fate.

In savage times, fair Freedom yet unknown,
The despot, clad in vengeance, fill'd the throne;
His gloomy caprice scrawl'd the ambiguous
code,
And dyed each page in characters of blood,
The laws transgress'd, the prince in judg-
ment sat,
And Rage decided on the culprit's fate.
Nor stopp'd he here, but, skill'd in murderous
art,
The sceptred brute usurp'd the hangman's
part;

With his own hands the trembling victim
hew'd,

And basely wallow'd in a subject's blood.
Pleased with the fatal game, the royal mind
On modes of death and cruelty refined:
Hence the dank caverns of the cheerless mine,
Where, shut from light, the famish'd wretches
pine;

The face divine, in seams unsightly sear'd,
The eyeballs gouged, the wheel with gore be-
smear'd,

The Russian knout, the suffocating flame,
And forms of torture wanting yet a name.
Nor was this rage to savage times confined;
It reach'd to later years and courts refined.
Blush, polish'd France, nor let the muse
relate

The tragic story of your Damien's fate;
The bed of steel, where long the assassin lay,
In the dark vault, secluded from the day
The quivering flesh which burning pincers
tore,

The pitch, pour'd flaming in the recent sore;
His carcase, warm with life, convulsed with
pain,
By steeds dismember'd, dragg'd along the
plain.

As daring quacks, unskill'd in medic lore,
Prescribed the nostrums quacks prescribed
before,

Careless of age or sex, what'er on befall,
The same dull recipe must serve for all
Our senates thus, with reverence to it said,
Have been too long by blind tradition led.
Our civil code, from feudal dress refined,
Proclaims the liberal and enlighten'd mind;
But till of late the penal statutes stood
In Gothic rudeness, smear'd with civic blood;
What base memorials of a barbarous age
What monkish whimsies sullied every page!
The clergy's benefit, a trifling brand,
Jest of the law, a holy sleight of hand.
Beneath this saintly cloak what crimes ab-
hor'd,

Of sable dye, were shelter'd from the lord;
While the poor starveling, who a cent pur-
loin'd,

No reading saved, no juggling trick esson'd;
His was the servile lash, a foul disgrace,
Through time transmitted to his hapless race;
The fort and dare, the traitor's motley doom,
Might blot the story of imperial Rome.
What late disgraced our laws yet stand to
stain

The splendid annals of a George's reign.

Say, legislators, for what end design'd
This waste of lives, this havoc of mankind?
Say, by what right (one case exempt alone)
Do ye prescribe, that blood can crimes atone?
If, when our fortunes frown, and dangers
press,

To act the Roman's part be to transgress,
For man the use of life alone commands,
The fee residing in the grantor's hands.

Could man, what time the social pact he seal'd,
Cede to the state a right he never held?

For all the powers which in the state reside,
Result from compact, actual or implied
Too well the savage policy we trace
To times remote, Humanity's disgrace;
E'en while I ask, the trite response recurs,
Example warns, severity deters.

No milder means can keep the vile in awe,
And state necessity compels the law.
But let Experience speak, she claims our
trust;

The data false, the inference is unjust.
Ills at a distance, men but slightly fear;
Delusive Fancy never thinks them near.
With stronger force than fear temptations
draw,

And cunning thinks to parry with the law
"My brother swung, poor novice in his art,
He blindly stumbled on a hangman's cart;
But wiser I, assuming every shape,
As Proteus erst, am certain to escape."
The knave, thus jeering, on his skill relies,
For never villain deem'd himself unwise.

St. John Honeywood.—Born 1765, Died 1798

1850.—THE WANTS OF MAN.

"Man wants but little here below,
Nor wants that little long."
'Tis not with me exactly so,
But 'tis so in the song.
My wants are many, and if told,
Would number many a score;
And were each wish a mint of gold,
I still should long for more.

What first I want is daily bread,
And canvas-bucks and wine,
And all the realms of nature spread
Before me when I dine;
With four choice cooks from Franco, beside,
To dress my dinner well,
Four courses scarcely can provide
My appetite to quell.

What next I want, at heavy cost,
Is elegant attire.
Black sable furs for winter's frost,
And silks for summer's fire;
And Cashmere shawls, and Brussels lace
My bosom's front to deck,
And diamond rings my hands to grace,
And rubies for my neck

And then I want a mansion fair,
A dwelling-house, in style,
Four stories high, for wholesome air—
A massive marble pile;
With halls for banquetings and balls,
All furnish'd rich and fine,
With high-blood studs in fifty stalls,
And cellars for my wine.

I want a garden and a park,
 My dwelling to surround—
 A thousand acres (bless the mark !)
 With walls encompass'd round—
 Where flocks may range and herds may low,
 And kids and lamblkins play,
 And flowers and fruits commingled grow,
 All Eden to display.

I want, when summer's foliage falls,
 And autumn strips the trees,
 A house within the city's walls,
 For comfort and for ease,
 But here as space is somewhat scant,
 And acres somewhat rare,
 My house in town I only want
 To occupy—a square.

I want a steward, butler, cooks ;
 A coachman, footman, grooms ;
 A library of well-bound books,
 And picture-garnish'd rooms ;
 Corregio's Magdalen, and Night,
 The Matron of the Chair,
 Guido's fleet coursers, in their flight,
 And Claudes at least a pair.

I want a cabinet profuse
 Of medals, coins, and gems,
 A printing-press for private use,
 Of fifty thousand ems ;
 And plants, and minerals, and shells ;
 Worms, insects, fishes, birds ;
 And every beast on earth that dwells
 In solitude or herds

I want a board of burnish'd plate,
 Of silver and of gold,
 Tureens, of twenty pounds in weight,
 And sculpturo's richest mould,
 Plateaus, with chandeliers and lamps,
 Plates, dishes—all the same ;
 And porcelain vases, with the stamps
 Of Sèvres and Angoulême.

And maples of fair glossy stain,
 Must form my chamber doors,
 And carpets of the Wilton grain
 Must cover all my floors,
 My walls with tapestry bedeck'd,
 Must never be outdone ;
 And damask curtains must protect
 Their colours from the sun.

And mirrors of the largest pane
 From Venice must be brought ;
 And sandal-wood and bamboo-cane,
 For chairs and tables bought ;
 On all the mantel-pieces, clocks
 Of thrice-gilt bronze must stand,
 And screens of ebony and box
 Invite the stranger's hand.

I want (who does not want ?) a wife,
 Affectionate and fair,

To solace all the woes of life,
 And all its joys to share,
 Of temper sweet, of yielding will,
 Of firm yet placid mind,
 With all my faults to love me still,
 With sentiment refined

And as time's car incessant runs,
 And fortune fills my store,
 I want of daughters and of sons
 From eight to half a score
 I want (alas ! can mortal dare
 Such bliss on earth to crave ?)
 That all the girls be chaste and fair—
 The boys all wise and brave.

And when my bosom's darling sings,
 With melody divine,
 A pedal harp of many strings
 Must with her voice combine.
 Piano, exquisitely wrought,
 Must open stand, apart,
 That all my daughters may be taught
 To win the stranger's heart

My wife and daughters will desire
 Refreshment from perfumes,
 Cosmetics for the skin require,
 And artificial blooms.
 The civet fragrance shall dispense,
 And treasured sweets return,
 Cologne revive the flagging sense,
 And smoking amber burn

And when at night my weary head
 Begins to droop and dose,
 A chamber south, to hold my bed,
 For nature's soft repose,
 With blankets, counterpanes, and sheet,
 Mattress, and sack of down,
 And comfortables for my soul,
 And pillows for my crown

I want a warm and faithful friend,
 To cheer the adverse hour,
 Who ne'er to flatter will descend,
 Nor bend the knee to power,
 A friend to chide me when I'm wrong,
 My inmost soul to see ;
 And that my friendship prove as strong
 For him, as his for me.

I want a kind and tender heart,
 For others' wants to feel ;
 A soul secure from fortune's dart,
 And bosom arm'd with steel ;
 To bear Divine chastisement's rod,
 And, mingling in my plan,
 Submission to the will of God,
 With charity to man

I want a keen, observing eye,
 An ever-listening ear,
 The truth through all disguise to spy,
 And wisdom's voice to hear ;

A tongue, to speak at virtue's need,
In heaven's sublimest strain,
And lips, the cause of man to plead,
And never plead in vain.

I want uninterrupted health,
Throughout my long career,
And streams of never-failing wealth,
To scatter far and near—
The destitute to clothe and feed,
Free bounty to bestow,
Supply the helpless orphan's need,
And soothe the widow's woe.

I want the genius to conceive,
The talents to unfold,
Designs, the vicious to retrieve,
The virtuous to uphold,
Inventive power, combining skill,
A persevering soul,
Of human hearts to mould the will,
And reach from pole to pole.

I want the seals of power and place,
The ensigns of command,
Charged by the people's unbought grace,
To rule my native land,
Nor crown, nor sceptre would I ask,
But from my country's will,
By day, by night, to ply the task
Her cup of bliss to fill

I want the voice of honest praise
To follow me behind,
And to be thought, in future days,
The friend of human kind,
That after-ages, as they rise,
Exulting may proclaim,
In choral union to the skies,
Their blessings on my name.

These are the wants of mortal man,
I cannot need them long,
For life itself is but a span,
And earthly bliss a song.
My last great want, absorbing all,
Is, when beneath the sod,
And summoned to my final call—
The mercy of my God

And oh! while circles in my veins
Of life the purple stream,
And yet a fragment small remains
Of nature's transient dream,
My soul, in humble hope unscared,
Forgot not thou to pray,
That thus *THEY WANT* may be prepared
To meet the Judgment-Day.

J. Q. Adams.—Born 1767, Died 1848.

1851.—HAIL, COLUMBIA.

Hail, Columbia! happy land!
Hail, ye heroes, heaven-born band!
Who fought and bled in Freedom's cause,
Who fought and bled in Freedom's cause,

And when the storm of war was gone,
Enjoy'd the peace your valour won!
Let independence be our boast,
Ever mindful what it cost;
Ever grateful for the prize,
Let its altar reach the skies.
Firm—united—let us be,
Rallying round our liberty,
As a band of brothers join'd,
Peace and safety we shall find.

Immortal patriots! rise once more,
Defend your rights, defend your shore;
Let no rude foe, with impious hand,
Let no rude foe, with impious hand,
Invade the shrine where sacred lies
Of toil and blood the well-earn'd prize.
While offering peace sincere and just,
In Heaven we place a manly trust,
That truth and justice will prevail,
And every scheme of bondage fail.
Firm—united, &c.

Sound, sound the trump of Fame!
Let Washington's great name
Ring through the world with loud applause,
Ring through the world with loud applause:
Let every clime to Freedom dear
Listen with a joyful ear.
With equal skill and godlike power,
He governs in the fearful hour
Of horrid war, or guides with ease,
The happier times of honest peace.
Firm—united, &c.

Behold the chief who now commands
Once more to serve his country stands—
The rock on which the storm will beat,
The rock on which the storm will beat:
But, arm'd in virtue firm and true,
His hopes are fix'd on heaven and you.
When Hope was sinking in dismay,
And glooms obscured Columbia's day,
His steady mind, from changes free,
Resolved on death or liberty.
Firm—united, &c.

Joseph Hopkinson.—Born 1770, Died 1842.

1852.—TO WILLIAM GIFFORD, ESQ.

In these cold shades, beneath these shifting
skies,
Where Fancy sickens, and where Genius dies;
Where few and feeble are the muse's strains,
And no fine frenzy riots in the veins,
There still are found a few to whom belong
The fire of virtue and the soul of song;
Whose kindling ardour still can wake the
strings,
When learning triumphs, and when Gifford
sings.
To thee the lowliest bard his tribute pays,
His little wild-flower to thy wreath conveys;
Pleased, if permitted round thy name to bloom,
To boast one effort rescued from the tomb.

While this delirious age enchanted seems
 With hectic Fancy's desultory dreams,
 While wearing fast away is every trace
 Of Grecian vigour and of Roman grace,
 With fond delight, we yet one bard behold,
 As Horace polish'd and as Perseus bold,
 Reclaim the art, assert the muse divine,
 And drive obtrusive dalsness from the shrine.
 Since that great day which saw the Tablet rise,
 A thinking block, and whisper to the eyes,
 No time has been that touch'd the muse so
 near,
 No Age when Learning had so much to fear,
 As now, when love-lorn ladies light verse
 frame,
 And every rebus-weaver talks of Fame.

When Truth in classic majesty appear'd,
 And Greece, on high, the dome of science
 rear'd,
 Patience and perseverance, care and pain
 Alone the steep, the rough ascent could gain
 None but the great the sun-clad summit
 found,
 The weak were baffled, and the strong were
 crown'd
 The tardy transcript's high-wrought page con-
 fined
 To one pursuit the undivided mind
 No venal critic fatten'd on the trade;
 Books for delight, and not for sale were made,
 Then shone, superior, in the realms of thought,
 The chief who govern'd, and the sage who
 taught.
 The drama then with deathless bays was
 wreath'd,
 The statue quicken'd, and the canvas
 breathed.
 The poet, then, with unresisted art,
 Sway'd every impulse of the captive heart.
 Touch'd with a beam of Heaven's creative
 mind,
 His spirit kindled, and his taste refined
 Incessant toil inform'd his rising youth,
 Thought grew to thought, and truth attracted
 truth,
 Till, all complete, his perfect soul display'd
 Some bloom of genius which could never fade.
 So the sage oak, to Nature's mandate true,
 Advanced but slow, and strengthen'd as it
 grew.
 But when, at length (full many a season o'er),
 Its virile head, in pride, aloft it bore;
 When steadfast were its roots, and sound its
 heart,
 It bade defiance to the insect's art,
 And, storm and time resisting, still remains
 The never-dying glory of the plans

Then, if some thoughtless Bavius dared
 appear,
 Short was his date, and limited his sphere;
 He could but please the changeling mob a day,
 Then, like his noxious labours, pass away.
 So, near a forest tall, some worthless flower
 Enjoys the triumph of its gaudy hour,

Scatters its little poison through the skies,
 Then droops its empty, hated head, and dies.

Still, as from famed Ilyssus' classic shore,
 To Minus' banks, the muse her laurel bore,
 The sacred plant to hands divine was given,
 And deathless Maro nursed the boon of
 Heaven.

Exalted bard! to hear thy gentler voice,
 The valleys listen, and their swains rejoice;
 But when, on some wild mountain's awful
 form,

We hear thy spirit chanting to the storm,
 Of battling chiefs, and armies laid in gore,
 We rage, we sigh, we wonder, and adore.
 Thus Rome with Greece in rival splendour
 shone,

But claim'd immortal satire for her own;
 While Horace pierced, full oft, the wanton
 breast

With sportive censure, and resistless jest;
 And that Etrurian, whose indignant lay
 Thy kindred genius can so well display,
 With many a well-arm'd thought, and pointed
 line,

Drove the bold villain from his black design.

For, as those mighty masters of the lyre,
 With temper'd dignity, or quenchless ire,
 Through all the various paths of science trod,
 Their school was Nature and their teacher
 God

Nor did the muse decline till, o'er her head,
 The savage tempest of the north was spread,
 Till arm'd with desolation's bolt it came,
 And wrapp'd her temple in funereal flame.

But soon the aits once more a dawn diffuse,
 And Dante hail'd it with his morning muse,
 Petrarch and Boccace join'd the choral lay,
 And Ariosto gladden'd with returning day.
 Thus science rose; and, all her troubles pass'd,
 She hoped a steady, tranquil reign at last;
 But Faustus came (indulge the painful
 thought,)

Were not his countless volumes dearly
 bought?

For, while to every clime and class they flew,
 Their worth diminish'd as their numbers grew.
 Some pressman, rich in Homer's glowing page,
 Could give ten epics to one wondering ago,
 A single thought supplied the great design,
 And clouds of liads spread from every line.
 Nor Homer's glowing page, nor Virgil's fire
 Could one lone breast with equal flame inspire.
 But, lost in books, irregular and wild,
 The poet wonder'd, and the critic smiled
 The friendly smile, a bulkier work repays;
 For fools will print, while greater fools will
 praise.

Touch'd with the mania, now, what million
 rage

To shun the laureate blockheads of the age
 The dire contagion creeps through every grade
 Girls, cockcombs, peers, and patriots drive the
 trade,

And e'en the hind, his fruitful fields forgot,
 For rhyme and misery leaves his wife and cot
 Ere to his breast the wasteful mischief spread,
 Content and plenty cheer'd his little shed ;
 And, while no thoughts of state perplex'd his
 mind,
 His harvests ripening, and Pastora kind,
 He augh'd at toil, with health and vigour
 bless'd,
 For days of labour brought their nights of
 rest.

But now in rags, ambitious for a name,
 The fool of faction, and the dupe of fame,
 His conscience haunts him with his guilty life,
 His starving children, and his ruin'd wife
 Thus swarming wits, of all materials made,
 Their Gothic hands on social quiet laid,
 And, as they rave, unmindful of the storm,
 Call lust, refinement, anarchy, reform

William Clifton—Born 1772, Died 1799.

1853.—AMERICA TO GREAT BRITAIN.

All hail ! thou noble land,
 Our father's native soil !
 O stretch thy mighty hand,
 Gigantic grown by toil,
 O'er the vast Atlantic wave to our shore ;
 For thou, with magic might,
 Canst reach to where the light
 Of Phœbus travels bright
 The world o'er !

The genius of our clime,
 From his pine-embattled steep,
 Shall hail the great sublime !
 While the Tritons of the deep
 With their conchs the kindred league shall
 proclaim,
 Then let the world combine—
 O'er the main our naval line,
 Like the milky-way, shall shine
 Bright in fame !

Though ages long have pass'd,
 Since our fathers left their home,
 Their pilot in the blast,
 O'er untravell'd seas to roam,—
 Yet lives the blood of England in our veins !
 And shall we not proclaim
 That blood of honest fame,
 Which no tyranny can tame
 By its chains ?

While the language free and bold
 Which the bard of Avon sung,
 In which our Milton told
 How the vault of heaven rung,
 When Satan, blasted, fell with his host ;
 While this, with reverence meet,
 Ten thousand echoes greet,
 From rock to rock repeat
 Round our coast,

While the manners, while the arts,
 That mould a nation's soul,
 Still cling around our hearts,
 Between let ocean roll,
 Our joint communion breaking with the sun :
 Yet, still, from either beach,
 The voice of blood shall reach,
 More audible than speech,
 "We are one !"

Washington Allston.—Born 1779, Died 1843.

1854.—GEEHALE AN INDIAN LAMENT.

The blackbird is singing on Michigan's
 shore
 As sweetly and gaily as ever before,
 For he knows to his mate he, at pleasure, can
 hie,
 And the dear little brood she is teaching to fly.
 The sun looks as ruddy, and rises as bright,
 And reflects o'er the mountains as beamy a
 light
 As it ever reflected or ever express'd,
 When my skies were the bluest, my dreams
 wore the best
 The fox and the panther, both beasts of the
 night,
 Retire to their dens on the gleaming of light,
 And they spring with a fice and a sorrowless
 track,
 For they know that their mates are expecting
 them back
 Each bird and each beast, it is bloom'd in
 degree.
 All nature is cheerful, all happy, but me.

I will go to my tent and lie down in de-
 spair ;
 I will paint me with black, and will sever my
 hair ;
 I will sit on the shore, where the hurricane
 blows,
 And reveal to the god of the tempest my woes ;
 I will weep for a season, on bitterness fed,
 For my kindred are gone to the hills of the
 dead,
 But they died not by hunger, or lingering
 decay—
 The steel of the white man hat! swept them
 away.

This snake-skin, that once I so sacredly wore,
 I will toss, with disdain, to the storm-beaten
 shore.
 Its charms I no longer obey or invoke,
 Its spirit hath left me, its spell is now broke.
 I will raise up my voice to the source of the
 light ;
 I will dream on the wings of the bluebird at
 night ;
 I will speak to the spirits that whisper in leaves,
 And that minister balm to the bosom that
 grieves,

And will take a new Manito—such as shall
seem
To be kind and propitious in every dream.

O, then I shall banish these cankering sighs,
And tears shall no longer gush salt from my
eyes;
I shall wash from my face every cloud-colour'd
stain,
Red—red shall, alone, on my visage remain!
I will dig up my hatchet, and bend my oak bow;
By night and by day I will follow the foe;
Nor lakes shall impede me, nor mountains, nor
snows,
His blood can alone give my spirit repose

They came to my cabin when heaven was
black.
I heard not their coming, I knew not their
track.

But I saw, by the light of their blazing fuses,
They were people engender'd beyond the big
seas

My wife and my children,—O spare me the
tale!

For who is there left that is kin to Geehale?

Henry Rowe Schoolcraft.—Born 1793.

1855.—THE PRAIRIES.

These are the gardens of the desert, these
The unshorn fields, boundless and beautiful,
For which the speech of England has no
name—

The prairies. I behold them for the first,
And my heart swells, while the dilated sight
Takes in the encircling vastness. Lo! they
stretch

In airy undulations far away,
As if the ocean, in his gentlest swell,
Stood still, with all his rounded billows fix'd,
And motionless for ever.—Motionless?—
No—they are all unchain'd again The clouds
Sweep over with their shadows, and, beneath,
The surface rolls and fluctuates to the eye,
Dark hollows seem to glide along and chase
The sunny ridges Breezes of the south!
Who toss the golden and the flame-like
flowers,

And pass the prairie-hawk that, poised on
high,
Flaps his broad wings, yet 'moves not—ye
have play'd

Among the palms of Mexico and vines
Of Texas, and have crisp'd the limpid brooks
That from the fountains of Sonora glide
Into the calm Pacific—have ye fann'd
A nobler or a lovelier scene than this?

Man hath no part in all this glorious work
The hand that built the firmament hath heaved
And smoothed these verdant swells, and sown
their slopes

With herbage, planted them with island
groves,

And hedged them round with forests Fitting
floor

For this magnificent temple of the sky—
With flowers whose glory and whose multitude
Rival the constellations! The great heavens
Seem to stoop down upon the scene in love,—
A nearer vault, and of a tenderer blue,
Than that which bends above the eastern hills.

As o'er the verdant waste I guide my steed,
Among the high, rank grass that sweeps his
sides,

The hollow beating of his footstep seems
A sacrilegious sound I think of those
Upon whose rest he tramples. Are they here—
The dead of other days?—and did the dust
Of these fair solitudes once stir with life
And burn with passion? Let the mighty
mounds

That overlook the rivers, or that rise
In the dun forest, crowded with old oaks,
Answer A race, that long has pass'd away,
Built them,—a disciplined and populous race
Heap'd, with long toil, the earth, while yet
the Greek

Was hewing the Pentelous to forms
Of symmetry, and rearing on its rock
The glittering Parthenon These ample fields
Nourish'd their harvests; here their herds
were fed,

When haply by their stalls the bison low'd,
And bow'd his maned shoulder to the yoke.
All day this desert murmur'd with their toils,
Till twilight blush'd, and lovers walk'd, and
woo'd

In a forgotten language, and old tunes,
From instruments of unremember'd form,
Gave the soft winds a voice The red man
came—

The roaming hunter—tribes, warlike and fierce,
And the mound-builders vanish'd from the
earth.

The solitude of centuries untold
Has settled where they dwell. The prairie
wolf

Hunts in their meadows, and his fresh-dug
den

Yawns by my path. The gopher mines the
ground

Where stood their swarming cities. All is
gone—

All—save the piles of earth that hold their
bones—

The platforms where they worshipp'd unknown
gods—

The barriers which they builded from the soil
To keep the foe at bay—till o'er the walls
The wild beleaguers broke, and, one by one,
The strongholds of the plain were forced, and
heaped

With corpses. The brown vultures of the
wood

Flock'd to those vast, uncover'd sepulchres,
And sat, uncared and silent, at their feast.
Haply some solitary fugitive,
Lurking in marsh and forest, till the sunse

Of desolation and of fear became
 Bitterer than death, yielded himself to die
 Man's better nature triumph'd Kindly words
 Welcomed and soothed him, the rude con-
 querors

Seated the captive with their chiefs, he chose
 A bride among their maidens, and at length
 Seem'd to forget,—yet ne'er forgot,—the wife
 Of his first love, and her sweet little ones
 Butcher'd, amid their shrieks, with all his
 race.

Thus change the forms of being. Thus
 arise

Races of living things, glorious in strength,
 And perish, as the quickening breath of God
 Fills them, or is withdrawn. The red man,
 too,

Has left the blooming wilds he ranged so
 long,

And, nearer to the Rocky Mountains, sought
 A wider hunting-ground The beaver builds
 No longer by these streams, but far away,
 On waters whose blue surface ne'er gave back
 The white man's face—among Missouri's
 springs,

And pools whose issues swell the Oregon,
 He rears his little Venice In these plains
 The bison feeds no more 'Twice twenty
 leagues

Beyond remotest smoke of hunter's camp,
 Roams the majestic brute, in herds that shake
 The earth with thundering steps—yet here I
 meet

His ancient footprints stamp'd beside the
 pool.

Still this great solitude is quick with life.
 Myriads of insects, gaudy as the flowers
 They flutter over, gentle quadrupeds,
 And birds, that scarce have learn'd the four
 of man,

Are here, and sliding reptiles of the ground,
 Startlingly beautiful. The graceful deer
 Bounds to the wood at my approach. The bee,
 A more adventurous colonist than man,
 With whom he came across the eastern deep,
 Fills the savannas with his murmurings,
 And hides his sweets, as in the golden age,
 Within the hollow oak. I listen long
 To his domestic hum, and think I hear
 The sound of that advancing multitude
 Which soon shall fill these deserts. From the
 ground

Comes up the laugh of children, the soft voice
 Of maidens, and the sweet and solemn hymn
 Of Sabbath worshippers. The low of herds
 Blends with the rustling of the heavy grain
 Over the dark-brown furrows All at once
 A fresher wind sweeps by, and breaks my
 dream

And I am in the wilderness alone.

W. C. Bryant.—Born 1794.

1856—FOREST HYMN.

The groves were God's first temples. Ere
 man learn'd

To hew the shaft, and lay the architrave,
 And spread the roof above them,—ere he
 framed

The lofty vault, to gather and roll back
 The sound of anthems, in the darkling wood,
 Amid the cool and silence, he knelt down,
 And offer'd to the Mightiest solemn thanks
 And supplication. For his simple heart
 Might not resist the sacred influences,
 Which, from the stilly twilight of the place,
 And from the grey old trunks, that high in
 heaven

Mingled their mossy boughs, and from the
 sound

Of the invisible breath, that sway'd at once
 All their green tops, stole over him, and bow'd
 His spirit with the thought of boundless
 power

And inaccessible majesty. Ah, why
 Should we, in the world's ripe years, neglect
 God's ancient sanctuaries, and adore
 Only among the crowd, and under roofs
 That our frail hands have raised? Let me,
 at least,

Here, in the shadow of this aged wood,
 Offer one hymn—thrice happy, if it find
 Acceptance in His ear

Father, Thy hand
 Hath rear'd these venerable columns, Thou
 Didst weave this verdant roof Thou didst
 look down

Upon the naked earth, and, forthwith, rose
 All those fair ranks of trees They, in Thy
 sun,

Budded, and shook their green leaves in Thy
 breeze,

And shot towards heaven. The century-living
 crow,

Whose birth was in their tops, grew old and
 died

Among their branches; till, at last, they
 stood,

As now they stand, massy, and tall, and dark,
 Fit shrine for humble worshipper to hold
 Communion with his Maker. These dim
 vaults,

Those winding aisles, of human pomp or pride
 Report not. No fantastic carvings show,
 The boast of our vain race, to change the
 form

Of Thy fair works. But Thou art here—Thou
 fill'st

The solitude. Thou art in the soft winds,
 That run along the summit of these trees
 In music,—Thou art in the cooler breath,
 That, from the inmost darkness of the place,
 Comes, scarcely felt, the barky trunks, the
 ground,

The fresh, moist ground, are all instinct with
 Thee

Here is continual worship,—nature, here,
 In the tranquillity that Thou dost love,

And will take a new Manito—such as shall
seem
To be kind and propitious in every dream.

O, then I shall banish these cankering sighs,
And tears anall no longer gush salt from my
eyes,
I shall wash from my face every cloud-colour'd
stain,
Red—red shall, alone, on my visage remain !
I will dig up my hatchet, and bend my oak bow ;
By night and by day I will follow the foe,
Nor lakes shall impede me, nor mountains, nor
snows,
His blood can alone give my spirit repose

They came to my cabin when heaven was
black.
I heard not their coming, I knew not their
track.

But I saw, by the light of their blazing fuses,
They were people engender'd beyond the big
seas :

My wife and my children,—O spare me the
tale !

For who is there left that is kin to Geehale ?

Henry Rowe Schoolcraft.—Born 1793

1855.—THE PRAIRIES.

These are the gardens of the desert, these
The unshorn fields, boundless and beautiful,
For which the speech of England has no
name—

The prairies. I behold them for the first,
And my heart swells, while the dilated sight
Takes in the encircling vastness. Lo ! they
stretch

In airy undulations, far away,
As if the ocean, in his gentlest swell,
Stood still, with all his rounded billows fix'd,
And motionless for ever—Motionless ?—
No—they are all unchain'd again. The clouds
Sweep over with their shadows, and, beneath,
The surface rolls and fluctuates to the eye,
Dark hollows seem to glide along and chase
The sunny ridges Breezes of the south !
Who toss the golden and the flame-like
flowers,

And pass the prairie-hawk that, poised on
high,
Flaps his broad wings, yet 'moves not—ye
have play'd

Among the palms of Mexico and vines
Of Texas, and have crisp'd the limpid brooks
That from the fountains of Sonora glide
Into the calm Pacific—have ye fann'd
A nobler or a lovelier scene than this ?

Man hath no part in all this glorious work
The hand that built the firmament hath heaved
And smoothened these verdant swells, and sown
their slopes

With herbage, planted them with island
groves,

And hedged them round with forests. Fitting
floor

For this magnificent temple of the sky—
With flowers whose glory and whose multitude
Rival the constellations ! The great heavens
Seem to stoop down upon the scene in love,—
A nearer vault, and of a tenderer blue,
Than that which bends above the eastern hills.

As o'er the verdant waste I guide my steed,
Among the high, rank grass that sweeps his
sides,

The hollow beating of his footstep seems
A sacrilegious sound I think of those
Upon whose rest he tramples Are they here—
The dead of other days ?—and did the dust
Of these fair solitudes once stir with life
And burn with passion ? Let the mighty
mounds

That overlook the rivers, or that rise
In the dim forest, crowded with old oaks,
Answer A race, that long has pass'd away,
Built them,—a disciplined and populous race
Heap'd, with long toil, the earth, while yet
the Greek

Was hewing the Pentelicos to forms
Of symmetry, and rearing on its rock
The glittering Parthenon. These ample fields
Nourish'd their harvests ; here their herds
were fed,

When haply by their stalls the bison low'd,
And bow'd his maned shoulder to the yoke.
All day this desert murmur'd with their toils,
Till twilight blush'd, and lovers walk'd, and
woo'd

In a forgotten language, and old tunes,
From instruments of unremember'd form,
Gave the soft winds a voice. The red man
came—

The roaming hunter-tribes, warlike and fierce,
And the mound-builders vanish'd from the
earth

The solitude of centuries untold
Has settled where they dwelt. The prairie
wolf

Hunts in their meadows, and his fresh-dug
den

Yawns by my path. The gopher mines the
ground

Where stood their swarming cities All is
gone—

All—save the piles of earth that hold their
bones—

The platforms where they worshipp'd unknown
gods—

The barriers which they builded from the soil
To keep the foe at bay—till o'er the walls
The wild beleaguers broke, and, one by one,
The strongholds of the plain were forced, and
heaped

With corpses. The brown vultures of the
wood

Flock'd to those vast, uncover'd sepulchres,
And sat, unscared and silent, at their feast.
Haply some solitary fugitive,
Lurking in marsh and forest, till the sunse

Of desolation and of fear became
 Bitterer than death, yielded himself to die
 Man's better nature triumph'd Kindly words
 Welcomed and soothed him, the rude con-
 querors
 Seated the captive with their chiefs, he chose
 A bride among their maidens, and at length
 Seem'd to forget,—yet ne'er forgot,—the wife
 Of his first love, and her sweet little ones
 Butcher'd, amid their shrieks, with all his
 race.

Thus change the forms of being Thus
 arise
 Races of living things, glorious in strength,
 And perish, as the quickening breath of God
 Fills them, or is withdrawn The red man,
 too,
 Has left the blooming wilds he ranged so
 long,
 And, nearer to the Rocky Mountains, sought
 A wider hunting-ground The beaver builds
 No longer by these streams, but far away,
 On waters whose blue surface ne'er gave back
 The white man's face—among Missouri's
 springs,
 And pools whose issues swell the Oregon,
 He rears his little Venice. In those plains
 The bison feeds no more Twice twenty
 leagues
 Beyond remotest smoke of hunter's camp,
 Roams the majestic brute, in herds that shake
 The earth with thundering steps—yet here I
 meet
 His ancient footprints stamp'd beside the
 pool.

Still this great solitude is quick with life.
 Myriads of insects, gaudy as the flowers
 They flutter over, gentle quadrupeds,
 And birds, that scarce have learn'd the fear
 of man,
 Are here, and sliding reptiles of the ground,
 Startlingly beautiful. The graceful deer
 Bounds to the wood at my approach. The bee,
 A more adventurous colonist than man,
 With whom he came across the eastern deep,
 Fills the savannas with his murmurings,
 And hides his sweets, as in the golden age,
 Within the hollow oak. I listen long
 To his domestic hum, and think I hear
 The sound of that advancing multitude
 Which soon shall fill these deserts. From the
 ground
 Comes up the laugh of children, the soft voice
 Of maidens, and the sweet and solemn hymn
 Of Sabbath worshippers. The low of herds
 Blends with the rustling of the heavy grain
 Over the dark-brown furrows. All at once
 A fresher wind sweeps by, and breaks my
 dream
 And I am in the wilderness alone.

W. C. Bryant.—Born 1794.

1856.—FOREST HYMN.

The groves were God's first temples. Ere
 man learn'd
 To hew the shaft, and lay the architrave,
 And spread the roof above them,—ere he
 framed
 The lofty vault, to gather and roll back
 The sound of anthems, in the darkling wood,
 Amid the cool and silence, he knelt down,
 And offer'd to the Mightiest solemn thanks
 And supplication For his simple heart
 Might not resist the sacred influences,
 Which, from the stilly twilight of the place,
 And from the grey old trunks, that high in
 heaven
 Mingled their mossy boughs, and from the
 sound
 Of the invisible breath, that sway'd at once
 All their green tops, stole over him, and bow'd
 His spirit with the thought of boundless
 power
 And inaccessible majesty Ah, why
 Should we, in the world's riper years, neglect
 God's ancient sanctuaries, and adore
 Only among the crowd, and under roofs
 That our frail hands have raised? Let me,
 at least,
 Here, in the shadow of this aged wood,
 Offer one hymn—thrice happy, if it find
 Acceptance in His ear.

Father, Thy hand
 Hath rear'd these venerable columns, Thou
 Didst weave this verdant roof Thou didst
 look down
 Upon the naked earth, and, forthwith, rose
 All these fair ranks of trees. They, in Thy
 sun,
 Budded, and shook their green leaves in Thy
 breeze,
 And shot towards heaven. The century-living
 crow,
 Whose birth was in their tops, grew old and
 died
 Among their branches; tall, at last, they
 stood,
 As now they stand, massy, and tall, and dark,
 Fit shrines for humble worshipper to hold
 Communion with his Maker. Those dim
 vaults,
 Those winding aisles, of human pomp or pride
 Report not. No fantastic carvings show,
 The boast of our vain race, to change the
 form
 Of Thy fair works But Thou art here—Thou
 fill'st
 The solitude. Thou art in the soft winds,
 That run along the summit of these trees
 In music;—Thou art in the cool breath,
 That, from the inmost darkness of the place,
 Comes, scarcely felt, the barky trunks, the
 ground,
 The fresh, moist ground, are all instinct with
 Thee.
 Here is continual worship;—nature, here,
 In the tranquillity that Thou dost love,

Enjoys Thy presence Noiselessly around,
From perch to perch, the solitary bird
Passes, and yon clear spring, that, midst its
herbs,

Walls softly forth, and visits the strong roots
Of half the mighty forest, tells no tale
Of all the good it does. Thou hast not left
Thyself without a witness, in these shades,
Of Thy perfections. Grandeur, strength, and
grace,

Are here to speak of Thee This mighty oak,
By whose immovable stem I stand, and seem
Almost annihilated,—not a prince,
In all that proud old world beyond the deep,
E'er wore his crown as loftily as he
Wears the green coronal of leaves with which
Thy hand has graced him Nestled at his
root

Is beauty, such as blooms not in the glare
Of the broad sun That delicate forest flower,
With delicate breath, and look so like a smile,
Seems, as it issues from the shapeless mould,
An emanation of the midwelling Life,
A visible token of the upholding Love,
That are the soul of this wide universe.

My heart is awed within me, when I think
Of the great miracle that still goes on
In silence, round me—the perpetual work
Of Thy creation, finish'd, yet renew'd
For ever Written on Thy works, I read
The lesson of Thy own eternity.
Lo! all grow old and die—but see, again,
How on the faltering footsteps of decay
Youth presses—ever gay and beautiful youth,
In all its beautiful forms. These lofty trees
Wave not less proudly that their ancestors
Moulder beneath them O, there is not lost
One of earth's charms upon her bosom yet,
After the flight of untold centuries,
The freshness of her far beginning lies,
And yet shall lie. Life mocks the idle hate
Of his arch-enemy, Death—yea, seats himself
Upon the tyrant's throne—the sepulchre,
And of the triumphs of his ghastly foe
Makes his own nourishment. For he came
forth

From Thine own bosom, and shall have no end.

There have been holy men who hid them-
selves
Deep in the woody wilderness, and gave
Their lives to thought and prayer, till they
outlived
The generation born with them, nor seem'd
Less aged than the hoary trees and rocks
Around them;—and there have been holy
men

Who deem'd it were not well to pass life thus.
But let me often to these solitudes
Retire, and in Thy presence reassure
My feeble virtue. Here its enemies,
The passions, at Thy plainer footsteps shrink
And tremble, and are still. O, God! when
Thou

'Dost scare the world with tempests, set on fire

The heavens with falling thunderbolts, or fill,
With all the waters of the firmament,
The swift, dark whirlwind that uproots the
woods

And drowns the villages; when, at Thy call,
Uprises the great deep and throws himself
Upon the continent, and overwhelms
Its cities—who forgets not, at the sight
Of these tremendous tokens of Thy power,
His pride, and lays his strifes and follies by?
O, from these sterner aspects of Thy face
Spare me and mine, nor let us need the wrath
Of the mad, unchain'd elements to teach
Who rules them Be it ours to meditate
In these calm shades Thy milder majesty
And to the beautiful order of Thy works
Learn to conform the order of our lives.

W. C. Bryant —Born 1794.

1857—THE ANTIQUITY OF FREEDOM.

Here are old trees, tall oaks, and gnarled
pines,
That stream with grey-green mosses, here the
ground

Was never touch'd by spade, and flowers
spring up

Unsown, and die ungather'd. It is sweet
To linger here, among the fitting birds
And leaping squirrels, wandering brooks and
winds

That shake the leaves, and scatter as they pass
A fragrance from the cedars thickly set
With pale blue berries In these peaceful
shades—

Peaceful, unpruned, immeasurably old—
My thoughts go up the long dim path of years
Back to the earliest days of Liberty.

O Freedom! thou art not as poets dream,
A fair young girl, with light and delicate
limbs,

And wavy tresses gushing from the cap
With which the Roman master crown'd his
slave,

When he took off the gyves. A boarded man,
Arm'd to the teeth, art thou one mail'd hand
Grasps the broad shield, and one the sword
thy brow,

Glorious in beauty though it be, is scar'd
With tokens of old wars; thy massive limbs
Are strong and struggling. Power at thee has
launch'd

His bolts, and with his lightnings smitten
thee.

They could not quench the life thou hast from
Heaven.

Mercurious Power has dug thy dungeon deep,
And his swart armourers, by a thousand fires,
Have forged thy chain; yet while he deems
thee bound,

The links are shiver'd, and the prison walls
Fall outward, terribly thou springest forth,
As springs the flame above a burning pile,

And shoutest to the nations, who return
Thy shoutings, while the pale oppressor flies.

Thy birthright was not given by human
hands
Thou wert twin-born with man. In pleasant
fields,
While yet our race was few, thou sat'st with
him,
To tend the quiet flock and watch the stars,
To teach the reed to utter simple airs
Thou by his side, amid the tangled wood,
Didst wax upon the panther and the wolf,
His only foe; and thou with him didst draw
The earliest furrows on the mountain side,
Soft with the Deluge Tyranny himself,
The enemy, although of reverend look,
Hoary with many years, and far obey'd,
Is later born than thou, and as he meets
The grave defiance of thine elder eye,
The usurper trembles in his fastnesses

Thou shalt wax stronger with the lapse of
years,
But he shall fade into a feeblér age;
Feebler, yet subtler; he shall weave his
snares,
And spring them on thy careless steps, and
clap
His wither'd hands, and from their ambush call
His hordes to fall upon thee. He shall send
Quaint maskers, forms of fair and gallant
mien,
To catch thy gaze, and uttering graceful words
To charm thy ear, while his sly imps, by
stealth,
Twine round thee threads of stool, light thread
on thread,
That grow to fetters; or bind down thy arms
With chains conceal'd in chaplets. Oh! not
yet
Mayst thou unbrace thy corslet, nor lay by
Thy sword, nor yet, O Freedom! close thy
lids
In slumber, for thine enemy never sleeps,
And thou must watch and combat till the day
Of the new Earth and Heaven. But wouldst
thou rest
Awhile from tumult and the frands of men,
These old and friendly solitudes invite
Thy visit. They, while yet the forest trees
Wore young upon the unviolated earth,
And yet the moss-stains on the rock were
new,
Beheld thy glorious childhood, and rejoiced.

W. C. Bryant.—Born 1794.

1858.—OH MOTHER OF A MIGHTY RACE.

Oh mother of a mighty race,
Yet lovely in thy youthful grace!

The elder dames, thy haughty peers,
Admire and hate thy blooming years.

With words of shame
And taunts of scorn they join thy name.

For on thy cheeks the glow is spread
That tints the morning hills with red;
Thy step—the wild deer's rustling feet
Within thy woods, are not more fleet;
Thy hopeful eye

Is bright as thine own sunny sky.

Ay, let them rail—those haughty ones—
While safe thou dwellest with thy sons.
They do not know how loved thou art—
How many a fond and fearless heart

Would rise to throw
Its life between thee and the foe!

They know not, in their hate and pride,
What virtues with thy children bide;
How true, how good, thy graceful maids
Make bright, like flowers, the valley shades;

What generous men
Spring, like thine oaks, by hill and glen:

What cordial welcomes greet the guest
By the lone rivers of the West;
How faith is kept, and truth revered,
And man is loved, and God is fear'd,

In woodland homes,
And where the solemn ocean foams!

There's freedom at thy gates and rest
For earth's down-trodden and oppress'd,
A shelter for the hunted head,
For the starved labourer toil and bread.

Power, at thy bounds,
Stops and calls back his baffled hounds.

Oh, fair young mother! on thy brow
Shall sit a nobler grace than now.
Deep in the brightness of thy skies
The thronging years in glory rise,
And, as they fleet,

Drop strength and riches at thy feet.

Thine eye, with every coming hour,
Shall brighten, and thy form shall tower;
And when thy sisters, older born,
Would brand thy name with words of
scorn,

Before thine eye,
Upon their lips the taunt shall die!

W. C. Bryant.—Born 1792.

1859.—SONG OF MARION'S MEN.

Our band is few, but true and tried,
Our leader frank and bold;
The British soldier trembles

When Marion's name is told.
Our fortress is the good green wood,
Our tent the cypress tree;
We know the forest round us,
As seamen know the sea.

We know its walls of thorny vines,
Its glades of reedy grass,
Its safe and silent islands
Within the dark morass.

Woe to the English soldiery
That little dread us near!
On them shall light at midnight
A strange and sudden fear
When, waking to their tents on fire,
They grasp their arms in vain,
And they who stand to face us
Are beat to earth again;
And they who fly in terror deem
A mighty host behind,
And hear the tramp of thousands
Upon the hollow wind

Then sweet the hour that brings release
From danger and from toil:
We talk the battle over,
And share the battle's spoil.
The woodland rings with laugh and shout,
As if a hunt were up,
And woodland flowers are gather'd
To crown the soldier's cup.
With merry songs we mock the wind
That in the pine-top grieves,
And slumber long and sweetly
On beds of oaken leaves.

Well knows the fair and friendly moon
The band that Marion leads—
The glitter of their rifles,
The scampering of their steeds.
'Tis life to guide the fiery Barb
Across the moonlight plain,
'Tis life to feel the night-wind
That lifts his tossing mane
A moment in the British camp—
A moment—and away
Back to the pathless forest,
Before the peep of day.

Grave men there are by broad Santee,
Grave men with hoary hairs,
Their hearts are all with Marion,
For Marion are their prayers.
And lovely ladies greet our band
With kindest welcoming,
With smiles like those of summer,
And tears like those of spring
For them we wear these trusty arms,
And lay them down no more,
Till we have driven the Briton
For ever from our shore

W. C. Bryant.—Born 1792.

1860.—BURNS.

TO A ROSE, BROUGHT FROM NEAR ALLOWAY
KIRK, IN AYRSHIRE, IN THE AUTUMN OF
1822.

Wild rose of Alloway! my thanks,
Thou mind'st me of that autumn noon,
When first we met upon "the banks
And braes o' bonny Doon."

Like thine, beneath the thorn-tree's bough,
My sunny hour was glad and brief,
We've cross'd the winter sea, and thou
Art wither'd—flower and leaf.

And will not thy death-doom be mine—
The doom of all things wrought of clay—
And wither'd my life's leaf, like thine,
Wild rose of Alloway?

Not so his memory, for whose sake
My bosom bore thee far and long,
His, who an humbler flower could make
Immortal as his song.

The memory of Burns—a name
That calls, when brumm'd her festal cup,
A nation's glory, and her shame,
In silent sadness up.

A nation's glory—be the rest
Forgot—she's canonized his mind,
And it is joy to speak the best
We may of human kind.

I've stood beside the cottage-bed,
Where the bard-peasant first drew breath:
A straw-thatch'd roof above his head,
A straw-wrought couch beneath

And I have stood beside the pile,
His monument—that tells to heaven
The homage of earth's proudest isle,
To that bard-peasant given.

Bid thy thoughts hover o'er that spot,
Boy-munstril, in thy dreaming-hour:
And know, however low his lot,
A poet's pride and power

The pride that lifted Burns from earth,
The power that gave a child of song
Ascendency o'er rank and birth,
The rich, the brave, the strong;

And if despondency weigh down
Thy spirit's fluttering pinions then,
Despair—thy name is written on
The roll of common men.

There have been loftier themes than his,
And longer scrolls, and louder lyres,
And lays lit up with Poesy's
Purer and holier fires.

Yet read the names that know not death;
Few nobler ones than Burns are there;
And few have won a greener wreath
Than that which binds his hair.

His is that language of the heart,
In which the answering heart would speak,
Thought, word, that bids the warm tear start,
Or the smile light the cheek;

And his that music, to whose tone
The common pulse of man keeps time—
In cot or castle's mirth or morn,
In cold or sunny clime.

And who hath heard his song, nor knelt
Before its spoil with willing knee,
And listen'd, and believed, and felt
The poet's mastery.

O'er the mind's sea, in calm and storm,
O'er the heart's sunshine and its showers,
O'er Passion's moments, bright and warm,
O'er Reason's dark, cold hours,

On fields where brave men "die or do,"
In halls where rings the banquet's mirth,
Where mourners weep, where lovers woo,
From throne to cottage hearth,

What sweet tears dim the eyes unshed,
What wild vows falter on the tongue,
When "Scots wha hae wi' Wallace bled,"
Or "Auld Lang Syne" is sung!

Pure hopes, that lift the soul above,
Come with his Cotter's hymn of praise,
And dreams of youth, and truth, and love,
With "Logan's" banks and braes.

And when he breathes his master-lay
Of Alloway's witch-haunted wall,
All passions in our frames of clay
Come thronging at his call

Imagination's world of air,
And our own world, its gloom and glee,
Wit, pathos, poetry, are there,
And death's sublimity

And Burns—though brief the race he ran,
Though rough and dark the path he trod,—
Lived—died—in form and soul a man,
The image of his God.

Though care, and pain, and want, and woe,
With wounds that only death could heal,
Tortures—the poor alone can know,
The proud alone can feel:

He kept his honesty and truth,
His independent tongue and pen,
And moved, in manhood and in youth,
Pride of his fellow-men

Strong sense, deep feeling, passions strong,
A hate of tyrant and of knave;
A love of right, a scorn of wrong,
Of coward, and of slave.

A kind, true heart, a spirit high,
That could not fear and would not bow,
Were written in his manly eye,
And on his manly brow.

Praise to the bard! his words are driven,
Like flower-seeds by the far winds sown,
Where'er, beneath the sky of heaven,
The birds of fame have flown.

Praise to the man! a nation stood
Beside his coffin with wet eyes,
Her brave, her beautiful, her good,
As when a loved one dies.

And still, as on his funeral day,
Men stand his cold earth-couch around,
With the mute homage that we pay,
To consecrated ground.

And consecrated ground it is,
The last, the hallow'd home of one
Who lives upon all memories,
Though with the buried gone.

Such graves as his are pilgrim-shrines,
Shrines to no code or creed confined—
The Delphian vales, the Palestines,
The Meccas of the mind

Sages, with Wisdom's garland wreathed,
Crown'd kings, and mitred priests of power,
And warriors with their bright swords
sheathed.

The mightiest of the hour;

And lowlier names, whose humble home
Is lit by Fortune's dimmer star,
Are there—o'er wave and mountain come,
From countries near and far;

Pilgrims, whose wandering feet have press'd
The Switzer's snow, the Arab's sand,
Or trod the piled leaves of the West,
My own green forest-land;

All ask the cottage of his birth,
Gaze on the scenes he loved and sung,
And gather feelings not of earth
His fields and streams among.

They linger by the Doon's low trees,
And pastoral Nith, and wooded Ayr,
And round thy sepulchre, Dumfries!
The poet's tomb is there

But what to them the sculptor's art,
His funeral columns, wreaths, and urns?
Wear they not graven on the heart
The name of Robert Burns?

Fitz-Greene Halleck.—Don 1795.

1861 —ALNWICK CASTLE.

Home of the Percy's high-born race,
Home of their beautiful and brave,
Alike their birth and burial-place,
Their cradle and their grave!
Still sternly o'er the castle gate
Their house's Lion stands in state,
As in his proud departed hours,
And warriors frown in stone on high,
And feudal banners "flout the sky"
Above his princely towers.

A gentle hill its side inclines,
Lovely in England's fadeless green,
To meet the quiet stream which winds
Through this romantic scene
As silently and sweetly still,
As when, at evening, on that hill,

While summer's winds blew soft and low,
Seated by gallant Hotspur's side,
His Katharine was a happy bride,
A thousand years ago

Gaze on the Abbey's ruin'd pile —
Does not the succouring ivy, keeping
Her watch around it, seem to smile,
As o'er a loved one sleeping ?

One solitary turret grey
Still tells, in melancholy gloir,
The legend of the Cheviot day,
The Percy's proudest border story.
That day its roof was triumph's arch,
Then rang, from aisle to pictured dome,
The light step of the soldier's march,
The music of the trump and drum,
And babe, and sire, the old, the young,
And the monk's hymn, and minstrel's song,
And woman's pure kiss, sweet and long,
Welcomed her warrior home.

Wild roses by the abbey towers
Are gay in their young bud and bloom —
They were born of a race of funeral flowers
That garlanded, in long-gone hours,
A Templar's knightly tomb
He died, the sword in his mail'd hand,
On the holiest spot of the Blessed Land,
Where the Cross was damp'd with his dying
breath,
When blood ran free as vestal wine,
And the sainted air of Palestine
Was thick with the darts of death.

Wise with the lore of centuries,
What tales, if there be "tongues in trees,"
Those giant oaks could tell,
Of beings born and buried here;
Tales of the peasant and the peer,
Tales of the nidal and the bier,
The welcome and farewell,
Since on their boughs the startled bird
First, in her twilight slumbers, heard
The Norman's curfew-bell.

I wander'd through the lofty halls
Trod by the Percies of old fame,
And traced upon the chapel walls
Each high, heroic name,
From him who once his standard set
Where now, o'er mosque and minaret,
Glitter the Sultan's crescent moons;
To him who, when a younger son,
Fought for King George at Lexington,
A major of dragoons.

* * * *

That last half stanza—it has dash'd
From my warm lip the sparkling onp,
The light that o'er my eyebeam flash'd,
The power that bore my spirit up
Above this bank-note world—is gone;
And Alnwick's but a market town,
And this, alas! its market day,
And beasts and borderers throng the way;

Oxen and bleating lambs in lots,
Northumbrian boors and plaided Scots,
Men in the coal and cattle line;
From Teviot's bard and hero land,
From loyal Berwick's beach of sand,
From Wooler, Morpeth, Hexham, and
Newcastle-upon-Tyne.

These are not the romantic times
So beautiful in Spenser's rhymes,
So dazzling to the dreaming boy
Ours are the days of fact, not fable,
Of Knights, but not of the Round Table,
Of Balie Jarvie, not Rob Roy
'Tis what "our President," Monroe,
Has call'd "the era of good feeling."
The Highlander, the bitterest foe
To modern laws, has felt their blow,
Consented to be taxed, and vote,
And put on pantaloons and coat,
And leave off cattle-stealing;
Lord Stafford mines for coal and salt,
The Duke of Norfolk deals in malt,
The Douglas in red herrings —
And noble name and cultured land
Palace and park, and vassal band,
Are powerless to the notes of hand
Of Rothschild or the Baring's

The age of bargaining, said Burke,
Has come — to-day the turban'd Turk
(Sleep, Richard of the Lion Heart!
Sleep on, nor from your cerements start)
Is England's friend and fast ally;
The Moslem tramples on the Greek,
And on the Cross and altar stone,
And Christendom looks tamely on,
And hears the Christian maiden shriek,
And sees the Christian father die,
And not a sabre-blow is given
For Greece and fame, for faith and heaven,
By Europe's craven chivalry.

You'll ask if yet the Percy lives
In the arm'd pomp of feudal state?
The present representatives
Of Hotspur and his "gentle Kate"
Are some half-dozen serving men,
In the drab coat of William Penn;
A chambermaid, whose lip and eye,
And cheek, and brown hair, bright and curling,
Spoke nature's aristocracy,
And one, half groom, half seneeschal,
Who bow'd me through court, bower, and
hall,
From donjon-keep to turret wall,
For ten-and-sixpence sterling.

Fitz-Greene Halleck.—Born 1795.

1862.—MARCO BOZZARIS.

At midnight, in his guarded tent,
The Turk was dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power:

In dreams, through camp and court, he bore
The trophies of a conqueror.

In dreams his song of triumph heard;
Then wore his monarch's signet-ring
Then press'd that monarch's throne—a king;
As wild his thoughts, and gay of wing,
As Eden's garden-bird

At midnight, in the forest shades,
Bozzaris ranged his Suhote band,
True as the steel of their tried blades,
Heroes in heart and hand.
There had the Persian's thousands stood,
There had the glad earth drunk their blood
On old Plataea's day,
And now there breathed that haunted air
The sons of sires who conquer'd there,
With arm to strike, and soul to dare,
As quick, as far as they.

An hour pass'd on—the Turk awoke,
That bright dream was his last,
He woke—to hear his sentries shriek,
“To arms! they come! the Greek! the
Greek!”

He woke—to die midst flame and smoke,
And shout, and groan, and sabre-stroke,
And death-shots falling thick and fast
As lightnings from the mountain-cloud,
And heard, with voice as trumpet loud,
Bozzaris cheer his band
“Strike—till the last arm'd foe expires:
Strike—for your altars and your fires;
Strike—for the green graves of your sires,
God—and your native land!”

They fought—like brave men, long and well,
They piled that ground with Moslem slam.
They conquer'd—but Bozzaris fell,
Bleeding at every vein.
His few surviving comrades saw
His smile when rang their proud hurrah,
And the red field was won.
Then saw in death his eyelids close
Calmly, as to a night's repose,
Like flowers at set of sun.

Come to the bridal chamber, Death!
Come to the mother's, when she feels,
For the first time, her firstborn's breath;
Come when the blessed seals
That close the postilions are broke,
And crowded cities wail its stroke:
Come in consumption's ghastly form,
The earthquake shock, the ocean-storm,
Come when the heart beats high and warm,
With banquet-song, and dance, and wine;
And thou art terrible—the tear,
The groan, the knell, the pall, the bier,
And all we know, or dream, or fear
Of agony, are thine

But to the hero, when his sword
Has won the battle for the free,
Thy voice sounds like a prophet's word,
And in its hollow tones are heard
The thanks of millions yet to be.

Come, when his task of fame is wrought—
Come, with her laurel-leaf, blood-bought—
Come in her crowning hour—and then
Thy sunken eye's unearthly light
To him is welcome as the night
Of sky and stars to prison'd men:
Thy grasp is welcome as the hand
Of brother in a foreign land,
Thy summons welcome as the cry
That told the Indian isles were nigh
To the world-seeking Genoese,
When the land-wind, from woods of palm,
And orange-groves, and fields of balm,
Blew o'er the Haytian seas.

Bozzaris! with the storied brave
Greece nurtured in her glory's time,
Rest thee—there is no prouder grave,
Even in her own proud clime.
She wore no funeral weeds for thee,
Nor bade the dark hearse wave its plume,
Like torn branch from death's leafless tree,
In sorrow's pomp and pageantry,
The heartless luxury of the tomb,
But she remembers thee as one
Long loved, and for a season gone;
For thee her poet's lyre is wretched,
Her marble wrought, her music breathed;
For thee she rings the birthday bells;
Of thee her babes' first lisping tells:
For thine her evening prayer is said,
At palace couch and cottage bed;
Her soldier, closing with the foe,
Gives for thy sake a deathblow;
His plighted maiden, when she fears
For him, the joy of her young years,
Thinks of thy fate, and checks her tears.
And she, the mother of thy boys,
Though in her eye and faded cheek
Is read the grief she will not speak,
The memory of her buried joys,
And even she who gave thee birth,
Will, by their pilgrim-circled hearth,
Talk of thy doom without a sigh;
For thou art Freedom's now, and Fame's,
One of the few, the immortal names,
That were not born to die

Fitz-Greene Halleck — Born 1795.

1863 —WOODMAN, SPARE THAT TREE.

Woodman, spare that tree!
Toucan not a single bough!
In youth it shelter'd me,
And I'll protect it now.
'Twas my forefather's hand
That placed it near his cot;
There, woodman, let it stand,
Thy axe shall harm it not!

That old familiar tree,
Whose glory and renown
Are spread o'er land and sea,
And wouldst thou hew it down?

Woodman, forbear thy stroke !
 Cut not its earth-bound ties ,
 Oh spare that aged oak,
 Now towering to the skies !

When but an idle boy
 I sought its grateful shade ,
 In all their gushing joy
 Here too my sisters play'd.
 My mother kiss'd me here ;
 My father press'd my hand—
 Forgive this foolish tear,
 But let that old oak stand !

My heart-strings round thee cling,
 Close as thy bark, old friend !
 Here shall the wild-bird sing,
 And still thy branches bend
 Old tree ! the storm still brave !
 And, woodman, leave the spot ;
 While I've a hand to save,
 Thy axe shall harm it not,

George P. Morris — Born about 1800.

1864.—"GOOD-BYE, PROUD WORLD!"

Good-bye, proud world ! I'm going home ;
 Thou art not my friend , I am not thine
 Too long through weary crowds I roam —
 A river ark on the ocean brine,
 Too long I am toss'd like the driven foam ;
 But now, proud world, I'm going home

Good-bye to Flattery's fawning face,
 To Grandeur with his wise grimace ;
 To upstart Wealth's averted eye ;
 To supple office, low and high ,
 To crowded halls, to court and street,
 To frozen hearts, and hasting feet,
 To those who go, and those who come,
 Good-bye, proud world, I'm going home

I go to seek my own hearth-stone
 Bosom'd in yon green hills alone ;
 A secret lodge in a pleasant land,
 Whose groves the frolic fairies plann'd,
 Where arches green, the livelong day,
 Echo the blackbird's roundelay ,
 And evil men have never trod
 A spot that is sacred to thought and God.

O, when I am safe in my sylvan home,
 I mock at the pride of Greece and Rome ;
 And when I am stretch'd beneath the pines
 Where the evening star so holy shines,
 I laugh at the lore and pride of man,
 At the sophist schools, and the learned clan ;
 For what are they all in their high concert,
 When man in the bush with God may meet ?

Ralph Waldo Emerson. — Born about 1803.

1865.—TO THE HUMBLE-BEE.

Fine humble-bee ! fine humble-bee !
 Where thou art is clime for me,
 Let them sail for Porto Rique,
 Far-off heats through seas to seek,—
 I will follow thee alone,
 Thou animated torrid zone !
 Zig-zag steerer, desert cheerer,
 Let me chase thy waving lines,
 Keep me nearer, me thy hoarer,
 Singing over shrubs and vines.

Flower-bells,
 Honey'd cells,—
 These the tents
 Which he frequents.

Insect lover of the sun,
 Joy of thy dominion !
 Sailor of the atmosphere,
 Swimmer through the waves of air,
 Voyager of light and noon,
 Epicurean of June,
 Wait, I priethee, till I come
 Within earshot of thy hum,—
 All without is martyrdom.

When the south wind, in May days,
 With a net of shining haze,
 Silvers the horizon wall,
 And with softness touching all,
 Tints the human countenance
 With a colour of romance,
 And infusing subtle heats
 Turns the sod to violets,—
 Thou in sunny solitudes,
 Rover of the underwoods,
 The green silence dost displace
 With thy mellow breezy bass

Hot midsummer's petted crone,
 Sweet to me thy drowsy tone,
 Telling of countless sunny hours,
 Long days, and solid banks of flowers,
 Of gulfs of sweetness without bound
 In Indian wildernesses found,
 Of Syrian peace, immortal leisure,
 Firmest cheer, and bird-like pleasure.

Aught unsavoury or unclean
 Hath my insect never seen,
 But violets, and bilberry bells,
 Maple sap, and daffodils,
 Clover, catchfly, adders-tongue,
 And brier-roses dwelt among.
 All beside was unknown waste,
 All was picture as he pass'd.

Wiser far than human seer,
 Yellow-breech'd philosopher,
 Seeing only what is fair,

Sipping only what is sweet
 Thou dost mock at fate and care,
 Leave the chaff and take the wheat.
 When the fierce north-western blast
 Cools sea and land so far and fast,—

Thou already slumberest deep,
Woe and want thou canst outsleep,
Want and woe which torture us,
Thy sleep makes ridiculous.

Ralph Waldo Emerson.—Born 1808.

1866.—THE SNOW-STORM.

Announced by all the trumpets of the sky
Arrives the snow, and driving o'er the fields,
Seems nowhere to alight the whited air
Hides hills and woods, the river and the
heaven,

And veils the farm-house at the garden's end.
The sled and traveller stopp'd, the courier's
feet

Delay'd, all friends shut out, the housemates
sit

Around the radiant fire-place, enclosed
In a tumultuous privacy of storm.

Come see the north-wind's masonry
Out of an unseen quarry evermore
Furnish'd with tile, the fierce artificer
Curves his white bastions with projected roof
Round every windward stake, or tree, or door.
Speeding, the myriad-handed, his wild work
So fanciful, so savage, nought cares he
For number or proportion Mookingly
On coop or kennel he hangs Parian wreaths;
A swan-like form invests the hidden thorn,
Fills up the farmer's lane from wall to wall,
Maugre the farmer's sighs, and at the gate
A tapering turret overtops the work.
And when his hours are number'd, and the
world

Is all his own, retiring, as he were not,
Leaves, when the sun appears, astonish'd Art
To mimic in slow structures, stone by stone,
Built in an age, the mad wind's night-work,
The frolic architecture of the snow.

Ralph Waldo Emerson.—Born 1808.

1867.—THE PROBLEM.

I like a church, I like a cow,
I love a prophet of the soul,
And on my heart monastic aisles
Fall like sweet strains on pensive smiles,
Yet not for all his faith can see
Would I that cowl'd churchman be.

Why should the vest on him allure,
Which I could not on me endure?

Not from a vain or shallow thought
His awful Jove young Phidias brought;
Never from lips of cunning fell
The thrilling Delphic oracle,
Out from the heart of nature roll'd
The burdens of the Bible old,
The litanies of nations came,
Like the volcano's tongue of flame.

Up from the burning core below,—
The canticles of love and woe
The hand that rounded Peter's dome,
And groom'd the aisles of Christian Rome,
Wrought in a sad sincerity.
Himself from God he could not free;
He builded better than he knew,
The conscious stone to beauty grew.

Know'st thou what wove yon wood-bird's
nest

Of leaves, and feathers from her breast;
Or how the fish outbuilt her shell,
Painting with morn each annual cell,
Or how the sacred pine-tree adds
To her old leaves new myriads?
Such and so grew these holy piles
Whilst love and terror laid the tales.
Earth proudly wears the Parthenon
As the best gem upon her zone,
And morning opens with haste her lids
To gaze upon the Pyramids,
O'er England's Abbeys bends the sky
As on its friends with kindred eye;
For, out of Thought's interior sphere,
These wonders rose to upper air;
And nature gladly gave them place,
Adopted them into her race,
And granted them an equal date
With Andes and with Ararat.

These temples grew as grows the grass,
Art might obey but not surpass.
The passive Master lent his hand
To the vast Soul that o'er him plann'd,
And the same power that rear'd the shrine,
Bestrode the tribes that knelt within.
Ever the fiery Pentecost
Girds with one flame the countless host,
Trances the heart through chanting quires,
And through the priest the mind inspires.

The word unto the prophet spoken,
Was writ on tables yet unbroken;
The word by seers or sibyls told
In groves of oak or fanes of gold,
Still floats upon the morning wind,
Still whispers to the willing mind.
One accent of the Holy Ghost
The heedless world hath never lost.
I know what say the Fathers wise,—
The book itself before me lies,—
Old *Chrysostom*, best Augustine,
And he who blent both in his line,
The younger *Golden Lips* or *minors*
Taylor, the Shakspeare of divinos;
His words are music in my ear,
I see his cowl'd portrait dear,
And yet, for all his faith could see,
I would not the good bishop be.

Ralph Waldo Emerson.—Born 1808.

1868.—THE POET.

For this present, hard
Is the fortune of the bard ;

Born out of time,
All his accomplishment,
From nature's utmost treasure spent,
Booteth not him.

When the pine tosses its cones
To the song of its waterfall tones,
He speeds to the woodland walks,
To birds and trees he talks .

Cæsar of his leafy Rome,
There the poet is at home.

He goes to the river side,—

Not hook nor line hath he :
He stands in the meadows wide,—

Nor gun nor scythe to see ;

With none has he to do,

And none to seek him,

Nor men below,

Nor spirits dim.

What he knows nobody wants ;
What he knows, he hides, not vaunts.
Knowledge this man prizes best .
Seems fantastic to the rest ;

Pondering shadows, colours, clouds,
Grass buds, and caterpillars' shrouds,
Boughs on which the wild bees settle,
Tints that spot the violets' petal,

Why nature loves the number five,
And why the star-form she repeats ;—
Lover of all things alive,

Wonderer at all he meets,

Wonderer chiefly at himself,—

Who can tell him what he is ;

Or how meet in human elf

Coming and past eternities ? . . .

And such I knew, a forest seer,

A minstrel of the natural year,

Foreteller of the vernal ides,

Wise harbinger of spheres and tides,

A lover true, who knew by heart

Each joy the mountain dales impart ;

It seem'd that nature could not raise

A plant in any secret place,

In quaking bog, on snowy hill,

Beneath the grass that shades the rill,

Under the snow, between the rocks,

In damp fields known to bird and fox,

But he would come in the very hour

It open'd in its virgin bower,

As if a sunbeam show'd the place,

And tell its long descended race.

It seem'd as if the breezes brought him,

It seem'd as if the sparrows taught him

As if by secret sight he knew

Where in far fields the orchis grew.

There are many events in the field,

Which are not shown to common eyes,

But all her shows did nature yield

To please and win this pilgrim wise.

He saw the partridge drum in the woods,

He heard the woodcock's evening hymn,

He found the tawny thrush's brood,

And the shy hawk did wait for him.

What others did at distance hear
And guess'd within the thicket's gloom,
Was shown to this philosopher,
And at his bidding seem'd to come.

Ralph Waldo Emerson.—Born 1803.

1869.—DIRGE.

Knows he who tills this lonely field
To reap its scanty corn,
What mystic fruit his acres yield
At midnight and at morn ?

In the long sunny afternoon
The plain was full of ghosts,
I wander'd up, I wander'd down,
Beset by pensive hosts

The winding Concord gleam'd below,
Pouring as wide a flood
As when my brothers, long ago,
Came with me to the wood

But they are gone—the holy ones
Who trod with me this lonely vale,
The strong, star-bright companions
Are silent, low and pale.

My good, my noble, in their prime,
Who made this world the feast it was,
Who learn'd with me the lore of Time,
Who loved this dwelling-place ;

They took this valley for their toy,
They play'd with it in every mood,
A cell for prayer, a hall for joy,
They treated Nature as they would.

They colour'd the whole horizon round,
Stars flamed and faded as they bled,
All echoes harken'd for their sound,
They made the woodlands glad or mad.

I touch this flower of silken leaf
Which once our childhood knew,
Its soft leaves wound me with a grief
Whose balsam never grew

Hearken to yon pine warbler,

Singing aloft in the tree ;

Hearst thou, O traveller !

What he singeth to me ?

Not unless God made sharp thine ear

With sorrow such as mine,

Out of that delicate lay couldst thou

Its heavy tale divine.

"Go, lonely man," it saith,

"They loved thee from their birth,
Their hands were pure and pure their faith,
There are no such hearts on earth.

"Ye drew one mother's milk,

One chamber held ye all,

A very tender history

Did in your childhood fall.

"Ye cannot unlock your heart,

The key is gone with them ;

The silent organ loudest chants

The master's requiem."

Ralph Waldo Emerson.—Born 1803.

1870.—THE MOUNTAIN AND THE
SQUIRREL.

The Mountain and the Squirrel
Had a quarrel,
And the former called the latter, "Little
Prig"
Bun replied—
"You are doubtless very big,
But all sorts of things and weather
Must be taken in together
To make up a year,
And a sphere,
And I think it no disgrace
To occupy my place
If I'm not so large as you,
You are not so small as I,
And not half so spry.
I'll not deny you make
A very pretty squirrel track.
Talents differ; all is well and wisely put;
If I cannot carry forests on my back,
Neither can you crack a nut"

Ralph Waldo Emerson.—Born 1803.

1871.—THE ORIGIN OF MINT JULEPS.

'Tis said that the gods, on Olympus of old,
(And who the bright legend profanes with a
doubt?)
One night, 'mid their revels, by Bacchus were
told
That his last butt of nectar had somehow
run out!
But determined to send round the goblet once
more,
They sued to the fairer immortals for aid
In composing a draught, which, till drinking
were o'er,
Should cast every wine ever drunk in the
shade.
Grave Ceres herself blithely yielded her corn,
And the spirit that lives in each amber-
hued grain,
And which first had its birth from the dews of
the morn,
Was taught to steal out in bright dewdrops
again.
Pomona, whose choicest of fruits on the board
Were scatter'd profusely in every one's
reach,
When call'd on a tribute to cull from the
hoard,
Express'd the mild juice of the delicate
peach.
The liquids were mingled, while Venus look'd
on,
With glances so fraught with sweet magical
power,

That the honey of Hybla, e'en when they were
gone,
Has never been miss'd in the draught from
that hour.

Flora then, from her bosom of fragrantcy
shook,
And with roseate fingers press'd down in
the bowl,
All dripping and fresh as it came from the
brook,
The herb whose aroma should flavour the
whole.

The draught was delicious, each god did
exclaim,
Though something yet wanting they all did
bemoan;
But juleps the drink of immortals became,
When Jove himself added a handful of
hail

Charles Fenno Hoffman.—Born 1806.

1872.—NUREMBERG.

In the valley of the Pegnitz, where across
broad meadow-lands
Rise the blue Franconian mountains, Nurem-
berg, the ancient, stands.

Quaint old town of toil and traffic, quaint old
town of art and song,
Memories haunt thy pointed gables, like the
rooks that round them throng;

Memories of the Middle Ages, when the
emperors, rough and bold,
Had their dwelling in thy castle, time-defying,
centuries old,

And thy brave and thrifty burghers boasted,
in their uncouth rhyme,
That their great imperial city stretch'd its
hand through every clime

In the courtyard of the castle, bound with
many an iron band,
Stands the mighty linden planted by Queen
Conigunde's hand,

On the square the oriel window, where in old
heroic days
Sat the poet Melchior singing Kaiser Maximi-
lian's praise.

Everywhere I see around me rise the wondrous
world of Art,—
Fountains wrought with richest sculpture
standing in the common mart;

And above cathedral doorways saints and
bishops carved in stone,
By a former age commission'd as apostles to
our own

In the church of sainted Sebald sleeps on-
shrouded his holy dust,
And in bronze the Twelve Apostles guard from
age to age their trust,

In the church of sainted Lawrence stands a
pix of sculpture rare,
Like the foamy sheaf of fountains, rising
through the painted air.

Here, when art was still religion, with a simple,
reverent heart,
Lived and labour'd Albrecht Durer, the Evan-
gelist of Art,

Hence in silence and in sorrow, toiling still
with busy hand,
Like an emigrant he wander'd, seeking for
the better land.

Emigrant is the inscription on the tombstone
where he lies,
Dead he is not,—but departed,—for the artist
never dies

Fairer seems the ancient city, and the sunshine
seems more fair,
That he once has trod its pavement, that he
once has breathed its air!

Through these streets so broad and stately,
these obscure and dismal lanes,
Walk'd of yore the Mastersingers, chanting
rude poetic strains.

From remote and sunless suburbs, came they
to the friendly guild,
Building nests in Fame's great temple, as in
spouts the swallows build.

As the weaver plied the shuttle, wove he too
the mystic rhyme,
And the smith his iron measures hammer'd to
the anvil's chime,

Thanking God, whose boundless wisdom makes
the flowers of poetry bloom
In the forge's dust and cinders, in the tissues
of the loom.

Here Hans Sachs, the cobbler-poet, laureate of
the gentle craft,
Wiseest of the Twelve Wise Masters, in huge
folios sang and laugh'd.

But his house is now an ale-house, with a
nicely sanded floor,
With a garland in the window, and his face
above the door;

Painted by some humble artist, as in Adam
Puschman's song,
As the old man grey and dove-like, with his
great white beard and long.

And at night the swart mechanic comes to
drown his care and care,
Quaffing ale from pewter tankards, in the
master's antique chair.

Vanish'd is the ancient splendour, and before
my dreamy eye
Wave these mingling shapes and figures, like
a faded tapestry.

Not thy Councils, not thy Kaisers, win for
thee the world's regard,
But thy painter, Albrecht Durer, and Hans
Sachs, thy cobbler-bard

Thus, O Nuremberg, a wanderer from a region
far away,
As he paced thy streets and courtyards, rang
in thought his careless lay:

Gathering from the pavement's crevice, as a
floweret of the soil,
The nobility of labour,—the long pedigree of
toil.

H. W. Longfellow.—Born 1807.

1873.—THE ARSENAL AT SPRING- FIELD.

This is the Arsenal. From floor to ceiling,
Like a huge organ, rise the burnish'd arms,
But from their silent pipes no anthem pealing,
Startles the villages with strange alarms

Ah! what a sound will rise, how wild and
dreary,

When the death-angel touches those swift
keys!

What loud lament and dismal Misereere
Will mingle with their awful symphonies!

I hear even now the infinite fierce chorus,
The cries of agony, the endless groan,
Which, through the ages that have gone before
us,
In long reverberations reach our own.

On helm and harness rings the Saxon hammer,
Through Umbro forest roars the Norse-
men's song,
And loud, amid the universal clamour,
O'er distant deserts sounds the Tartar gong.

I hear the Florentine, who from his palace
Wheels out his battle-bell with dreadful
din,
And Aztec priests upon their teocallis
Beat the wild war-drums made of serpent's
skin,

The tumult of each sack'd and burning village;
The shout that every prayer for mercy
drowns,

The soldiers' revels in the midst of pillage,
The wail of famine in beleaguerr'd towns;

The bursting shell, the gateway wrench'd
asunder,

The rattling musketry, the clashing blade;
And ever and anon, in tones of thunder,
The diapason of the cannonade.

Is it, O man, with such discordant noises,
With such accursed instruments as these,
Thou drownest Nature's sweet and kindly
voices,
And jarrest the celestial harmonies?

Were half the power that fills the world with
terror,

Were half the wealth bestow'd on camps
and courts,
Given to redeem the human mind from error,
There were no need of arsenals nor forts

The warrior's name would be a name abhorr'd!
And every nation, that should lift again
its hand against a brother, on its forehead
Would wear for evermore the curse of
Cain!

Down the dark future, through long genera-
tions,
The echoing sounds grow fainter and then
cease,

And like a bell, with solemn, sweet vibrations,
I hear once more the voice of Christ say
"Peace!"

Peace! and no longer from its brazen portals
The blast of war's great organ shakes the
skies!

But beautiful as songs of the immortals,
The holy melodies of love arise.

H. W. Longfellow — Born 1807.

1874 — THE SKELETON IN ARMOUR.

"Speak! speak! thou fearful guest!
Who, with thy hollow breast
Still in rude armour drest,
Comest to daunt me!
Wrapt not in Eastern balms,
But with thy fleshless palms
Stretch'd, as if asking alms,
Why dost thou haunt me?"

Then, from those cavernous eyes,
Pale flashes seem'd to rise,
As when the Northern skies
Gleam in December,
And like the water's flow
Under December's snow,
Came a dull voice of woe
From the heart's chamber.

"I was a Viking old!
My deeds, though manifold,
No Skald in song has told,
No Saga taught thee!
Take heed, that in thy verse
Thou dost the tale rehearse,
Else dread a dead man's curse!
For this I sought thee.

"Far in the Northern Land,
By the wild Baltic's strand,
I, with my childish hand,
Tamed the ger-falcon;

And, with my skates fast-bound,
Skimm'd the half-frozen Sound,
That the poor whimpering hound
Trembled to walk on.

"Off to his frozen lair
Track'd I the grizzly bear,
While from my path the hare
Fled like a shadow,
Off through the forest dark
Follow'd the were-wolf's bark,
Until the soaring lark
Sang from the meadow.

"But when I older grew,
Joining a corsair's crew,
O'er the dark sea I flew
With the marauders
Wild was the life we led,
Many the souls that sped,
Many the hearts that bled,
By our stern orders.

"Many a wassail-bout
Wore the long winter out;
Often our midnight shout
Set the cocks crowing,
As we the Berserk's tale
Measured in cups of ale,
Draining the oaken pail,
Fill'd to o'erflowing

"Once as I told in gleo
Tales of the stormy sea,
Soft eyes did gaze on me,
Burning out tender;
And as the white stars shine
On the dark Norway pine,
On that dark heart of mine
Fell their soft splendour.

"I woo'd the blue-eyed maid,
Yielding, yet half afraid,
And in the forest's shade
Our vows were plighted.
Under its loosen'd vest
Flutter'd her little breast,
Like birds within their nest
By the hawk frightened.

"Bright in her father's hall
Shields gleam'd upon the wall,
Loud sang the minstrels all,
Chanting his glory;
When of old Hildebrand
I ask'd his daughter's hand,
Mute did the minstrel stand
To hear my story.

"While the brown ale he quaff'd,
Loud then the champion laugh'd,
And as the wind-gusts waft
The sea-foam brightly,
So the loud laugh of scorn,
Out of those lips unshorn,
From the deep drinking-horn
Blew the foam lightly.

"She was a Prince's child,
I but a Viking wild,
And though she blush'd and smiled,
I was discarded !
Should not the dove so white
Follow the sea-mew's flight,
Why did they leave that night
Her nest unguarded ?

"Scarce had I put to sea,
Bearing the maid with me,—
Fairest of all was she—
Among the Norsemen !
When on the white sea-strand,
Waving his armed hand,
Saw we old Hildebrand,
With twenty horsemen.

"Then launch'd they to the blast,
Bent like a reed each mast,
Yet we were gaining fast,
When the wind fail'd us,
And with a sudden flaw
Came round the gusty Skaw,
So that our foe we saw
Laugh as he hal'd us.

"And as to catch the gale
Round veer'd the flapping sail,
Death ! was the helmsman's hail,
Death without quarter !
Mid-ships with iron keel
Struck we her ribs of steel ;
Down her black hulk did reel
Through the black water.

"As with his wings aslant,
Sails the fierce cormorant,
Seeking some rocky haunt,
With his prey laden,
So toward the open main,
Beating to sea again,
Through the wild hurricane,
Bore I the maiden.

"Three weeks we westward bore,
And when the storm was o'er,
Cloud-like we saw the shore
Stretching to lee-ward,
There for my lady's-bower
Built I the lofty tower,
Which, to this very hour,
Stands looking sea-ward.

"There lived we many years ;
Time dried the maiden's tears ;
She had forgot her fears,
She was a mother ;
Death closed her mild blue eyes,
Under that tower she lies.
Ne'er shall the sun arise
On such another !

"Still grew my bosom then,
Still as a stagnant fen !
Hateful to me were men,
The sun-light hateful !

In the vast forest here,
Clad in my warlike gear,
Fell I upon my spear,
O, death was grateful !

"Thus, seam'd with many scars,
Bursting these prison bars,
Up to its native stars
My soul ascended !
There from the flowing bowl
Deep drinks the warrior's soul,
Skool ! to the Northland ! skool !"
—Thus the tale ended.

H. W. Longfellow — Born 1807.

1875.—A PSALM OF LIFE.

WHAT THE HEART OF THE YOUNG MAN SAID TO THE PSALMIST.

Tell me not in mournful numbers,
Life is but an empty dream !
For the soul is dead that slumbers,
And things are not what they seem.

Life is real ! Life is earnest !
And the grave is not its goal ;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way ;
But to act, that each to-morrow
Finds us farther than to-day.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still like muffled drums are beating
Funeral marches to the grave

In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle !
Be a hero in the strife !

Trust no Future, howe'er pleasant !
Let the dead Past bury its dead !
Act,—act in the living present !
Heart within, and God o'erhead !

Lives of great men all remind us
We can make our lives sublime ;
And, departing, leave behind us
Footprints on the sands of time ;

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwreck'd brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate ;
Still achieving, still pursuing,
Learn to labour and to wait.

H. W. Longfellow.—Born 1807.

1876.—ENDYMION

The rising moon has hid the stars,
Her level rays, like golden bars,
Lie on the landscape green,
With shadows brown between.

And silver-white the river gleams,
As if Diana, in her dreams,
Had dropt her silver bow
Upon the meadows low.

On such a tranquil night as this,
She woke Endymion with a kiss,
When, sleeping in the grove,
He dream'd not of her love

Like Dian's kiss, unask'd, unsought,
Love gives itself, but is not bought,
Nor voice, nor sound betrays
Its deep, impassion'd gaze

It comes—the beautiful, the free,
The crown of all humanity—
In silence and alone
To seek the clocted one.

It lifts the boughs, whose shadows deep
Are Life's oblivion, the soul's sleep,
And kisses the closed eyes
Of him, who slumbering lies.

O, weary hearts! O, slumbering eyes!
O, drooping souls, whose destinies
Are fraught with fear and pain,
Ye shall be loved again!

No one is so accursed by fate,
No one so utterly desolate,
But some heart, though unknown,
Responds unto its own.

Responds—as if, with unseen wings,
A breath from heaven had touch'd its
strings;
And whispers, in its song,
“Where hast thou stay'd so long?”

H. W. Longfellow.—Born 1807.

1877.—THE BELEAGUERED CITY.

I have read in some old marvellous tale,
Some legend strange and vague,
That a midnight host of spectres pale
Beleaguér'd the walls of Prague

Beside the Moldau's rushing stream,
With the wan moon overhead,
There stood, as in an awful dream,
The army of the dead.

White as a sea-fog, landward bound,
The spectral camp was seen,
And, with a sorrowful, deep sound,
The river flow'd between.

No other voice nor sound was there,
No drum, nor sentry's pace;
The mist-like banners clasp'd the air,
As clouds with clouds embrace

But when the old cathedral bell
Proclam'd the morning prayer,
The white pavilions rose and fell
On the alarm'd air.

Down the broad valley fast and far
The troubled army fled,
Up rose the glorious morning star,
The ghastly host was dead.

I have read in the marvellous heart of man,
That strange and mystic scroll,
That an army of phantoms vast and wan
Beleaguér the human soul.

Encamp'd beside Life's rushing stream,
In Fancy's misty light,
Gigantic shapes and shadows gleam
Portentous through the night.

Upon its midnight battle-ground
The spectral camp is seen,
And with a sorrowful, deep sound,
Flows the Raver of Life between.

No other voice nor sound is there,
In the army of the grave;
No other challenge breaks the air,
But the rushing of Life's wave

And when the solemn and deep church-bell
Entreats the soul to pray,
The midnight phantoms feel the spell,
The shadows sweep away.

Down the broad Vale of Tears afar
The spectral camp is fled;
Faith shineth as a morning star,
Our ghastly fears are dead.

H. W. Longfellow.—Born 1807.

1878.—IT IS NOT ALWAYS MAY.

The sun is bright, the air is clear,
The darting swallows soar and sing,
And from the stately elms I hear
The blue-bird prophesying Spring.

So blue yon winding river flows,
It seems an outlet from the sky,
Where, waiting till the west wind blows,
The freighted clouds at anchor lie.

All things are new—the buds, the leaves,
That gild the elm-tree's nodding crest,
And even the nest beneath the eaves—
There are no birds in last year's nest.

All things rejoice in youth and love,
The fulness of their first delight,
And learn from the soft heavens above
The melting tenderness of night.

Maiden! that read'st this simple rhyme,
 Enjoy thy youth—it will not stay,
 Enjoy the fragrance of thy prime,
 For, O! it is not always May!
 Enjoy the spring of Love and Youth,
 To some good angel leave the rest,
 For Time will teach thee soon the truth—
 There are no birds in last year's nest.

H. W. Longfellow.—Born 1807.

1879—MIDNIGHT MASS FOR THE DYING YEAR.

Yes, the year is growing old,
 And his eye is pale and blear'd!
 Death, with frosty hand and cold,
 Plucks the old man by the beard,
 Sorely,—sorely!

The leaves are falling, falling,
 Solemnly and slow,
 Caw! caw! the rooks are calling,
 It is a sound of woe,
 A sound of woe!

Through woods and mountain-passes
 The winds, like anthems, roll,
 They are chanting solemn masses,
 Singing; Pray for this poor soul,
 Pray,—pray!

The hooded clouds, like friars,
 Tell their beads in drops of rain,
 And patter their doleful prayers,—
 But their prayers are all in vain,
 All in vain!

There he stands, in the foul weather,
 The foolish, fond Old Year,
 Crown'd with wild flowers and with heather,
 Like weak, despised Lear,
 A king,—a king!

Then comes the summer-like day,
 Bids the old man rejoice!
 His joy! his last! O, the old man grey
 Loveth her ever-soft voice,
 Gentle and low.

To the crimson woods he saith,
 And the voice gentle and low
 Of the soft air, like a daughter's breath,
 Pray do not mock me so!
 Do not laugh at me!

And now the sweet day is dead;
 Cold in his arms it lies,
 No stain from its breath is spread
 Over the glassy skies,
 No mist nor stain!

Then, too, the Old Year dieth,
 And the forests utter a moan,
 Like the voice of one who crieth
 In the wilderness alone,
 Vex not his ghost!

Then comes, with an awful roar,
 Gathering and sounding on,
 The storm-wind from Labrador,
 The wind Euroclydon,
 The storm-wind!

Howl! howl! and from the forest
 Sweep the red leaves away!
 Would the sins that thou abhorrest,
 O soul! could thus decay,
 And be swept away!

For there shall come a mightier blast,
 There shall be a darker day;
 And the stars, from heaven down-cast,
 Like red leaves be swept away!
 Kylie Elison,
 Christie Elison!

H. W. Longfellow.—Born 1807.

1880—MAIDENHOOD.

Maiden! with the meek, brown eyes,
 In whose orbs a shadow lies,
 Like the dusk in evening skies!

Thou, whose looks outshine the sun,
 Golden tresses, wreathed in one,
 As the braided streamlets run!

Standing, with reluctant feet,
 Where the brook and river meet!
 Womanhood and childhood fleet!

Gazing, with a timid glance,
 On the brooklet's swift advance,
 On the river's broad expanse!

Deep and still, that gliding stream
 Beautiful to thee must seem,
 As the river of a dream

Then, why pause with indecision,
 When bright angels in thy vision
 Beckon thee to fields Elysian?

Seest thou shadows sailing by,
 As the dove, with startled eye,
 Sees the falcon's shadow fly?

Hearst thou voices on the shore,
 That our ears perceive no more,
 Deafen'd by the cataract's roar?

O, thou child of many prayers!
 Life hath quicksands,—Life hath snares!
 Care and age come unawares!

Like the swell of some sweet tune,
 Morning rises into noon,
 May glides onward into June

Childhood is the bough where alumber'd
 Birds and blossoms many-number'd;
 Age, that bough with snows encumber'd.

Gather, then, each flower that grows,
When the young heart overflows,
To embalm that tent of snows

Bear a lily in thy hand,
Gates of brass cannot withstand
One touch of that magic wand

Bear, through sorrow, wrong, and ruth,
In thy heart the dew of youth,
On thy lips the smile of truth.

O, that dew, like balm, shall steal
Into wounds, that cannot heal,
Even as sleep our eyes doth seal,

And that smile, like sunshine, dart
Into many a sunless heart,
For a smile of God thou art.

H. W. Longfellow—Born 1807.

1881—THE CHILDREN'S HOUR.

Between the dark and the daylight,
When the night is beginning to lour,
Comes a pause in the day's occupations,
That is known as the Children's Hour.

I hear in the chamber above me,
The patter of little feet,
The sound of a door that is open'd
And voices soft and sweet

From my study I see in the lamplight,
Descending the broad hall-stair,
Grave Alice, and laughing Allegra,
And Edith with golden hair.

A whisper, and then a silence;
Yet I know by their merry eyes,
They are plotting and planning together
To take me by surprise.

A sudden rush from the stairway,
A sudden raid from the hall,
By three doors left unguarded,
They enter my castle wall.

They climb up into my turret,
O'er the arms and back of my chair;
If I try to escape, they surround me,
They seem to be everywhere.

They almost devour me with kisses,
Their arms about me entwine,
Till I think of the Bishop of Bingen
In his Mouse-Tower on the Rhine!

Do you think, O blue-eyed banditti,
Because you have scaled the wall,
Such an old moustache as I am
Is not a match for you all?

I have you fast in my fortress,
And I will not let you depart,
But put you down into the dungeon
In the round-tower of my heart.

And there will I keep you for ever,
Yes, for ever and a day,
Till the walls shall crumble in ruin,
And moulder in dust away.

H. W. Longfellow.—Born 1807.

1882.—A SPRING LANDSCAPE.

The green trees whisper'd low and mild:
It was a sound of joy,
They were my playmates when a child,
And rock'd me in their arms so wild,—
Still they looked at me and smiled
As if I were a boy.

And ever whisper'd, mild and low,
"Come, be a child once more!"
And waved their long arms to and fro,
And beckon'd solemnly and slow:
Oh! I could not choose but go
Into the woodlands hoar;

Into the blithe and breathing air,
Into the solemn wood—
Solemn and silent everywhere—
Nature with folded hands seem'd there,
Kneeling at her evening prayer—
Like one in prayer I stood.

Before me rose an avenue
Of tall and sombrous pines;
Abroad their fanlight branches grew,
And where the sunshine darted through,
Spread a vapour soft and blue
In long and sloping lines.

And falling on my weary brain,
Like a fast-falling shower,
The dreams of youth came back again—
Low hispings of the summer rain,
Dropping on the ripen'd grain,
As once upon the flower.

H. W. Longfellow.—Born 1807.

1883.—THE WRECK OF THE HESPERUS.

It was the schooner *Hesperus*,
That sail'd the wintry sea;
And the skipper had taken his little daughter,
To bear him company.

Blue were her eyes as the fairy flax,
Her cheeks like the dawn of day;
And her bosom white as the hawthorn buds,
That ope in the month of May.

The skipper he stood beside the helm,
With his pipe in his mouth,
And watch'd how the veering flaw did blow
The smoke, now west, now south.

Then up, and spake an old sailor,
Had sail'd the Spanish Main—
"I pray thee, put into yonder port,
For I fear a hurricane.

"Last night, the moon had a golden ring,
And to-night no moon we see,"
The skipper he blew a whiff from his pipe,
And a scornful laugh laugh'd he.

Colder and louder blew the wind,
A gale from the north-east;
The snow fell hissing in the brine,
And the billows froth'd like yeast.

Down came the storm, and smote amain,
The vessel in its strength;
She shudder'd, and paused, like a frightened
steed,
Then leap'd her cable's length.

"Come hither, come hither, my little daughter,
And do not tremble so,
For I can weather the roughest gale
That ever wind did blow."

He wrapp'd her warm in his seaman's coat,
Against the stinging blast;
He cut a rope from a broken spar,
And bound her to the mast.

"O father, I hear the church-bells ring!
O say, what may it be?"

"'Tis a fog-bell on a rock-bound coast,"
And he steer'd for the open sea

"O father, I hear the sound of guns!
O say what may it be?"

"Some ship in distress, that cannot live
In such an angry sea!"

"O father, I see a gleaming light!
O say, what may it be?"

But the father answer'd never a word—
A frozen corpse was he!

Lash'd to the helm all stiff and stark,
With his face to the skies,
The lantern gleam'd thro' the gleaming snow
On his fix'd and glassy eyes.

Then the maiden clasp'd her hands and pray'd,
That saved she might be,
And she thought of Christ, who stall'd the
waves
On the lake of Galilee.

And fast through the midnight dark and drear,
Through the whistling sleet and snow,
Like a sheeted ghost, the vessel swept,
Towards the reef of Norman's Woe.

And ever, the fitful gusts between,
A sound came from the land;
It was the sound of the tramping surf
On the rocks, and the hard sea-sand.

The breakers were right beneath her bows,
She drifted a dreary wreck,
And a whooping billow swept the crew,
Like mules, from her deck.

She struck, where the white and fleecy waves
Look'd soft as carded wool,
But the cruel rocks they gored her side,
Like the horns of an angry bull.

Her rattling shrouds, all sheath'd in ice,
With the masts, went by the board;
Like a vessel of glass, she stove and sank,—
Ho! ho! the breakers roar'd.

At daybreak, on the bleak sea-beach,
A fisherman stood aghast,
To see the form of a maiden fair
Lash'd close to a drifting mast.

The salt sea was frozen on her breast,
The salt tears in her eyes,
And he saw her hair, like the brown sea-weed,
On the billows fall and rise

Such was the wreck of the *Hesperus*,
In the midnight, and the snow,
Christ save us all from a death like this,
On the reef of Norman's Woe!

H. W. Longfellow.—Born 1807.

r884.—APRIL VIOLETS.

I have found violets April hath come on,
And the cool winds feel softer, and the rain
Falls in the beaded drops of summer-time
You may hear birds at morning, and at eve
The tame dove lingers till the twilight falls,
Cooing upon the eaves, and drawing in
His beautiful, bright neck; and, from the
hills,

A murmur like the hoarseness of the sea,
Tells the release of waters, and the earth
Sends up a pleasant smell, and the dry leaves
Are lifted by the grass, and so I know
That Nature, with her delicate ear, hath heard
The dropping of the velvet foot of Spring.
Take of my violets! I found them where
The liquid south stole o'er them, on a bank
That lean'd to running water. There's to me
A daintiness about these early flowers,
That touches me like poetry. They blow
With such a simple loveliness among
The common herbs of pasture, and breathe
out

Their lives so unobtrusively, like hearts
Whose beatings are too gentle for the world.
I love to go in the capricious days
Of April and hunt violets, when the rain
Is in the blue cups trembling, and they nod
So gracefully to the kisses of the wind.
It may be deem'd too idle, but the young
Read nature like the manuscript of heaven,
And call the flowers its poetry. Go out!
Ye spirits of habitual unrest,
And read it, when the "fever of the world"
Hath made your hearts impatient, and, if life
Hath yet one spring unpoison'd, it will be
Like a beguiling music to its flow,
And you will no more wonder that I love
To hunt for violets in the April-time.

N. P. Willis.—Born 1807

1885.—THE BALLAD OF CASSANDRA SOUTHWICK.

To the God of all sure mercies let my blessing
rise to-day,
From the scoffer and the cruel He hath pluck'd
the spoil away,—
Yea, He who cool'd the furnace around the
faithful three,
And tamed the Chaldean lions, hath set His
handmaid free !

Last night I saw the sunset melt through my
prison bars,
Last night across my damp earth-floor fell the
pale gleam of stars,
In the coldness and the darkness all through
the long night-time,
My grated casement whiten'd with Autumn's
early rime

Alone, in that dark sorrow, hour after hour
crept by,
Star after star look'd palely in and sank
adown the sky,
No sound amid night's stillness, save that
which seem'd to be
The dull and heavy beating of the pulses of
the sea ;

All night I sat unsleeping, for I knew that on
the morrow
The ruler and the cruel priest would mock me
in my sorrow,
Dragg'd to their place of market, and
bargan'd for and sold,
Like a lamb before the shambles, like a heifer
from the fold !

Oh, the weakness of the flesh was there—the
shrinking and the shame ;
And the low voice of the Tempter like
whispers to me came :

"Why sit'st thou thus forlornly ?" the
wicked murmur said,
"Damp walls thy bower of beauty, cold earth
thy maiden bed ?

"Where be the smiling faces, and voices soft
and sweet,
Seen in thy father's dwelling, heard in the
pleasant street ?

Where be the youths, whose glances the
summer Sabbath through
Turn'd tenderly and timidly unto thy father's
pew ?

"Why sit'st thou here, Cassandra ?—Bethink
thee with what mirth

Thy happy schoolmates gather around the
warm bright hearth ;

How the crimson shadows tremble, on fore-
heads white and fair,

On eyes of merry girlhood, half hid in golden
hair

"Not for thee the hearth-fire brightens, not
for thee kind words are spoken,
Not for thee the nuts of Wenham woods by
laughing boys are broken,
No first-fruits of the orchard within thy lap
are laid,
For thee no flowers of Autumn the youthful
hunters braid.

"Oh ! weak, deluded maiden !—by crazy
fancies led,
With wild and raving railers an evil path to
tread ;
To leave a wholesome worship, and teaching
pure and sound ;
And mate with maniac women, loose-hair'd
and sackcloth-bound.

"Mad scoffers of the priesthood, who mock
at things divine,
Who rail against the pulpit, and holy bread
and wine,
Sore from their cart-tail scourgings, and from
the pillory lame,
Rejoicing in their wretchedness, and glorying
in their shame.

"And what a fate awaits thee !—a sadly toil-
ing slave,
Dragging the slowly length'ning chain of
bondage to the grave !
Think of thy woman's nature, subdued in
hopeless thrall,
The easy prey of any, the scoff and scorn of
all !"

Oh !—over as the Tempter spoke, and feeble
Nature's fears
Wrung drop by drop the scalding flow of
unavailing tears,
I wrestled down the evil thoughts, and strove
in silent prayer
To feel, oh, Helper of the weak !—that Thou,
indeed, wert there !

I thought of Paul and Silas, within Philippi's
cell,
And how from Peter's sleeping limbs the
prison shackles fell,
Till I seem'd to hear the trailing of an angel's
robe of white,
And to feel a blessed presence invisible to
sight.

Bless the Lord for all His mercies !—for the
peace and love I felt,
Like dew of Hermon's holy hill, upon my
spirit melt
When, "Get behind me, Satan !" was the lan-
guage of my heart,
And I felt the Evil Tempter with all his
doubts depart.

Slow broke the grey cold morning ; again the
sunshine fell,
Fleck'd with the shade of bar and grate within
my lonely cell ;

The hoar-frost melted on the wall, and upward
from the street
Came careless laugh and idle word, and tread
of passing feet.

At length the heavy bolts fell back, my door
was open cast,
And slowly at the sheriff's side, up the long
street I pass'd ;
I heard the murmur round me, and felt, but
dared not see,
How from every door and window the people
gazed on me.

And doubt and fear fell on me, shame burn'd
upon my cheek,
Swam earth and sky around me, my trembling
limbs grew weak—
"O Lord! support Thy handmaid; and from
her soul cast out
The fear of man, which brings a snare—the
weakness and the doubt."

Then the dreary shadows scatter'd like a cloud
in morning's breeze,
And a low deep voice within me seem'd whis-
pering words like these
"Though thy earth be as the iron, and thy
heaven a brazen wall,
Trust still His loving-kindness whose power is
over all."

We paused at length, where at my feet the
sunlit waters broke
On glaring reach of shining beach, and shingly
wall of rock ;
The merchant ships lay idly there, in hard
clear lines on high,
Tracing with rope and slender spar their net-
work on the sky.

And there were ancient citizens, cloak-wrapp'd
and grave and cold,
And grim and stout sea-captains with faces
bronzed and old,
And on his horse, with Rawson, his cruel clerk
at hand,
Sat dark and haughty Endicott, the ruler of
the land.

And poisoning with his evil words the ruler's
ready ear,
The priest lean'd o'er his saddle, with laugh
and scoff and jeer ;
It stirr'd my soul, and from my lips the seal
of silence broke,
As if through woman's weakness a warning
spirit spoke.

I cried, "The Lord rebuke thee, thou smiter of
the meek,
Thou robber of the righteous, thou trampler of
the weak !
Go light the dark, cold hearth-stones—go turn
the prison lock
Of the poor hearts thou hast hunted, thou
wolf amid the flock !"

Dark lower'd the brows of Endicott, and with
a deeper red
O'er Rawson's wine empurpled cheek the flush
of anger spread,
"Good people," quoth the white-lipp'd priest,
"heed not her words so wild,
Her master speaks within her—the Devil owns
his child !"

But gray heads shook, and young brows knit,
the while the sheriff read
That law the wicked rulers against the poor
have made,
Who to their house of Rimmon and idol priest-
hood bring
No bended knees of worship, nor gainful offer-
ing.

Then to the stout sea-captains the sheriff
turning said :
"Which of ye worthy seamen will take this
Quaker maid ?
In the Isle of Barbadoes, or on Virginia's
shore,
You may hold her at a higher price than Indian
girl or Moor."

Grim and silent stood the captains ; and when
again he cried,
"Speak out, my worthy seamen !"—no voice
or sign replied ;
But I felt a hard hand press my own, and kind
words met my ear
"God bless thee, and preserve thee, my gentle
girl and dear !"

A weight seem'd lifted from my heart,—a
putying friend was nigh,
I felt it in his hard, rough hand, and saw it
in his eye,
And when again the sheriff spoke, that voice,
so kind to me,
Growl'd back its stormy answer like the roar-
ing of the sea.

"Pile my ship with bars of silver—pack with
coons of Spanish gold,
From keel-piece up to deck-plank, the roomage
of her hold,
By the living God who made me !—I would
sooner in your bay
Sink ship and crew and cargo, than bear this
child away !"

"Well answer'd, worthy captain, shame on
their cruel laws !"
Ran through the crowd in murmurs loud the
people's just applause.
"Like the herdsman of Tekoa, in Israel of
old,
Shall we see the poor and righteous again for
silver sold ?"

I look'd on haughty Endicott ; with weapon
half-way drawn,
Swept round the throng his lion glare of
bitter hate and scorn ;

Fiercely he drew his bridle rein, and turn'd in
silence back,
And sneering priest, and baffled clerk rode
murmuring in his track.

Hard after them the sheriff look'd in bitterness
of soul;
Thrice smote his staff upon the ground, and
crush'd his parchment roll
"Good friends," he said, "since both have
fled, the ruler and the priest,
Judge ye, if from their further work I be not
well released."

Loud was the cheer which, full and clear,
swept round the silent bay,
As, with kind words and kinder looks, he bade
me go my way;
For He who turns the courses of the streamlet
of the glen,
And the river of great waters, had turn'd the
hearts of men

Oh, at that hour the very earth seem'd changed
beneath my eye,
A holier wonder round me rose the blue walls
of the sky,
A lovelier light on rock and hill, and stream
and woodland lay,
And softer lapsed on sunnier sands the waters
of the bay.

Thanksgiving to the Lord of life!—to Him all
praises be,
Who from the hands of evil men hath set His
handmaid free;
All praise to Him before whose power the
mighty are afraid,
Who takes the crafty in the snare, which for
the poor is laid!

Sing, oh, my soul, rejoicingly; on evening's
twilight calm
Uplift the loud thanksgiving—pour forth the
grateful psalm;
Let all dear hearts with me rejoice, as did the
saints of old,
When of the Lord's good angel the rescued
Peter told.

And weep and howl, ye evil priests and mighty
men of wrong,
The Lord shall smite the proud and lay His
hand upon the strong.
Woe to the wicked rulers in His avenging
hour!
Woe to the wolves who seek the flocks to raven
and devour:

But let the humble ones arise,—the poor in
heart, be glad,
And let the mourning ones again with robes
of praise be clad,
For He who cool'd the furnace, and smooth'd
the stormy wave,
And tamed the Chaldean lions, is mighty still
to save!

John G. Whittier.—Born 1808.

1886.—PENTUCKET.

How sweetly on the wood-girt town
The mellow light of sunset shone!
Each small, bright lake, whose waters still
Mirror the forest and the hill,
Reflected from its waveless breast
The beauty of a cloudless west,
Glorious as if a glimpse were given
Within the western gates of Heaven,
Left, by the spirit of the star
Of sunset's holy hour, afar!

Beside the river's tranquil flood
The dark and low-wall'd dwellings stood,
Where many a rood of open land
Stretch'd up and down on either hand,
With corn-leaves waving freshly green
The thick and blacken'd stumps between;
Behind, unbroken, deep and dread,
The wild, untravell'd forest spread,
Back to those mountains, white and cold,
Of which the Indian trapper told,
Upon whose summits never yet
Was mortal foot in safety set.

Quiet and calm, without a fear
Of danger darkly lurking near,
The weary labourer left his plough—
The milkmaid caroll'd by her cow—
From cottage door and household hearth
Rose songs of praise, or tones of mirth.
At length the murmur died away,
And silence on that village lay—
So aloft Pompeii, tower and hall,
Ere the quick earthquake swallow'd all,
Undreaming of the fiery fate
Which made its dwellings desolate!

Hours pass'd away. By moonlight sped
The Merrimack along his bed.
Bathed in the pallid lustre, stood
Dark cottage-wall and rock and wood,
Silent, beneath that tranquil beam,
As the hush'd grouping of a dream.
Yet on the still air crept a sound—
No bark of fox—no rabbit's bound—
No stir of wings—nor waters flowing—
Nor leaves in midnight breezes blowing.

Was that the tread of many feet,
Which downward from the hill-side beat?
What forms were those which darkly stood
Just on the margin of the wood?—
Charr'd tree-stumps in the moonlight dim,
Or paling rude, or leafless limb?
No—through the trees fierce eyeballs glow'd,
Dark human forms in moonshine show'd,
Wild from their native wilderness,
With painted limbs and battle-dress!

A yell, the dead might wake to hear,
Swell'd on the night air, far and clear—
Then smote the Indian tomahawk
On crashing door and shattering look—
Then rang the rifle-shot—and then
The shrill death-scream of stricken men—

Sunk the red axe in woman's brain,
And childhood's cry arose in vain—
Bursting through roof and window came,
Red, fast, and fierce, the kindled flame;
And blended fire and moonlight glared
Over dead corpse and weapons bared.

The morning sun look'd brightly through
The river-willows, wet with dew.
No sound of combat fill'd the air,
No shout was heard,—nor gun-shot there:
Yet still the thick and sullen smoke
From smouldering ruins slowly broke;
And on the greensward many a stain,
And, here and there, the mangled slain,
Told how that midnight bolt had sped,
Pentucket, on thy fated head!

E'en now, the villager can tell
Where Rolfe beside his hearth-stone fell,
Still show the door of wasting oak
Through which the fatal death-shot broke,
And point the curious stranger where
De Rouville's corpse lay grim and bare—
Whose hideous head, in death still fear'd,
Bore not a trace of hair or beard—
And still, within the churchyard ground,
Heaves darkly up the ancient mound,
Whose grass-grown surface overlies
The victims of that sacrifice.

John G. Whittier.—Born 1808.

1887.—RANDOLPH OF ROANOKE.

Oh, Mother Earth! upon thy lap
Thy weary ones receiving,
And o'er them, silent as a dream,
Thy grassy mantle weaving—
Fold softly in thy long embrace
That heart so worn and broken,
And cool its pulse of fire beneath
Thy shadows old and oaken

Shut out from him the bitter word
And serpent hiss of scolding;
Nor let the storms of yesterday
Disturb his quiet morning
Breathe over him forgetfulness
Of all save deeds of kindness,
And, save to smiles of grateful eyes,
Press down his lids in blindness

There, where with living ear and eye
He heard Potomac's flowing,
And, through his tall ancestral trees
Saw Autumn's sunset glowing,
He sleeps—still looking to the west,
Beneath the dark wood shadow,
As if he still would see the sun
Sink down on wave and meadow.

Bard, sage, and tribune!—in himself
All moods of mind contrasting—
The tenderest wail of human woe,
The scorn like lightning blasting;

The pathos which from rival eyes
Unwilling tears could summon,
The stinging taunt, the fiery burst
Of hatred scarcely human!

Mirth, sparkling like a diamond-shower,
From lips of life-long sadness,
Clear picturings of majestic thought
Upon a ground of madness,
And over all, romance and song
A classic beauty throwing,
And laurel'd Olio at his side
Her storied pages showing.

All parties fear'd him each in turn
Beheld its schemes disjunct,
As right or left his fatal glance
And spectral finger pointed.
Sworn foe of Cant, he smote it down
With trenchant wit, unsparing,
And, mocking, rent with ruthless hand
The robe Pretence was wearing.

Too honest or too proud to feign
A love he never cherish'd,
Beyond Virginia's border line
His patriotism perish'd
While others hail'd in distant skies,
Our eagle's dusky union,
He only saw the mountain bird
Stoop o'er his Old Dominion!

Still through each change of fortune strange,
Rack'd nerve, and brain all burning,
His loving faith in mother-land
Knew never shade of turning
By Britain's lakes, by Nova's wave,
Whatever sky was o'er him,
He heard her rivers' rushing sound,
Her blue peaks rose before him.

He held his slaves, yet made withal
No false and vain pretences,
Nor paid a lying priest to seek
For scriptural defences.
His harshest words of proud rebuke,
His bitterest taunt and scolding,
Fell firelike on the Northern brow
That bent to him in fawning.

He held his slaves yet kept the while
His reverence for the human;
In the dark vassals of his will
He saw but man and woman!
No hunter of God's outraged poor
His Roanoke valley enter'd;
No trader in the souls of men
Across his threshold ventured.

And when the old and wearied man
Laid down for his last sleeping,
And at his side, a slave no more,
His brother man stood weeping.
His latest thought, his latest breath,
To freedom's duty giving,
With failing tongue and trembling hand
The dying bless'd the living.

Oh ! never bore his ancient state
 A truer son or braver ;
 None trampling with a calmer scorn
 On foreign hate or favour
 He knew her faults, yet never stoop'd
 His proud and manly feeling
 To poor excuses of the wrong,
 Or meanness of concealing

But none beheld with clearer eye
 The plague-spot o'er her spreading,
 None heard more sure the steps of Doom
 Along her future treading
 For her as for himself he spake,
 When, his gaunt frame upbracing,
 He traced with dying hand, " Remorse " ¹
 And perish'd in the tracing

As from the grave where Henry sleeps,
 From Vernon's weeping willow,
 And from the grassy pall which hides
 The sage of Monticello,
 So from the leaf-strewn burial-stone
 Of Randolph's lowly dwelling,
 Virginia ! o'er thy land of slaves
 A warning voice is swelling.

And hark ! from thy deserted fields
 Are sadder warnings spoken,
 From quenched hearths, where thine oxled sons
 Their household gods have broken.
 The curse is on thee—wolves for men,
 And briars for corn-sheaves giving !
 Oh ! more than all thy dead renown
 Were now one hero living !

John G. Whittier.—Born 1808.

1888—DEMOCRACY.

Oh, fairest-born of love and light,
 Yet bending brow and eye severe
 On all which pains the holy sight,
 Or wounds the pure and perfect ear !

Beautiful yet thy temples rise,
 Though there profaning gifts are thrown ;
 And fires, unkindled of the skies,
 Are glaring round thy altar-stone.

Still sacred—though thy name be breathed
 By those whose hearts thy truth deride ;
 And garlands, pluck'd from thee, are wreathed
 Around the haughty brows of pride.

O, ideal of my boyhood's time !
 The faith in which my father stood,
 Even when the suns of lust and crime
 Had stain'd thy peaceful courts with blood !

Still to those courts my footsteps turn,
 For, through the mists that darken there,
 I see the flame of freedom burn—
 The Kebra of the patriot's prayer !

The generous feeling, pure and warm,
 Which owns the right of all divine—
 The pitying heart—the helping arm—
 The prompt self-sacrifice—are thine.

Beneath thy broad, impartial eye,
 How fade the lines of caste and birth !
 How equal in their suffering lie
 The groaning multitudes of earth !

Still to a stricken brother true,
 Whatever clime hath nurtured him ;
 As stoop'd to heal the wounded Jew
 The worshipper of Gerizim.

By misery unrepell'd, unawed
 By pomp or power, thou see'st a man
 In prince or peasant—slave or lord—
 Pale priest, or swarthy artisan

Through all disguise, form, place or name,
 Beneath the flaunting robes of sin,
 Through poverty and squalid shame,
 Thou lookest on the man within.

On man, as man, retaining yet,
 Howe'er debased, and soil'd, and dim,
 The crown upon his forehead set—
 The immortal gift of God to him.

And there is reverence in thy look ;
 For that frail form which mortals wear
 The Spirit of the Holiest took,
 And veil'd His perfect brightness there.

Not from the cold and shallow fount
 Of vain philosophy thou art,
 He who of old on Syria's mount
 Thrill'd, warm'd by turns the listener's
 heart

In holy words which cannot die,
 In thoughts which angels yearn'd to know,
 Proclaim'd thy message from on high—
 Thy mission to a world of woe.

That voice's echo hath not died !
 From the blue lake of Galilee,
 And Tabor's lonely mountain-side,
 It calls a struggling world to thee.

Thy name and watchword o'er this land
 I hear in every breeze that stirs,
 And round a thousand altars stand
 Thy banded party worshippers.

Not to those altars of a day,
 At party's call, my gift I bring ;
 But on thy olden shrine I lay
 A freeman's dearest offering .

The voiceless utterance of his will—
 His pledge to freedom and to truth,
 That manhood's heart remembers still
 The homage of its generous youth.

John G. Whittier.—Born 1808.

1889.—ON LENDING A PUNCH-BOWL.

This ancient silver bowl of mine—at tells of
good old times—
Of joyous days, and jolly nights, and merry
Christmas chimes,
They were a free and jovial race, but honest,
brave, and true,
That dipp'd their ladle in the punch when this
old bowl was new.

A Spanish galleon brought the bar,—so runs
the ancient tale;
'Twas hammer'd by an Antwerp smith, whose
arm was like a flail;
And now and then between the strokes, for
fear his strength should fail,
He wiped his brow, and quaff'd a cup of good
old Flemish ale.

'Twas purchased by an English squire to
please his loving dame,
Who saw the cherubs, and conceived a longing
for the same;
And oft, as on the ancient stock another twig
was found,
'Twas fill'd with candle spiced and hot, and
handed smoking round.

But, changing hands, it reach'd at length a
Puritan divine,
Who used to follow Timothy, and take a little
wine,
But hated punch and prelacy; and so it was,
perhaps,
He went to Leyden, where he found conven-
ticles and schnapps.

And then, of course, you know what's next it
left the Dutchman's shore
With those that in the May-Flower came—a
hundred souls and more—
Along with all the furniture, to fill their new
abodes—
To judge by what is still on hand, at least a
hundred loads.

'Twas on a dreary winter's eve, the night
was closing dim,
When old Miles Standish took the bowl, and
fill'd it to the brim,
The little captain stood and starr'd the posset
with his sword,
And all his sturdy men-at-arms were ranged
about the board.

He pour'd the fiery Hollands in—the man that
never fear'd—
He took a long and solemn draught, and wiped
his yellow beard:
And one by one the musketeers—the men that
fought and pray'd—
All drank as 'twere their mothers' milk, and
not a man afraid.

That night, affrighted from his nest, the
screaming eagle flew.
He heard the Pequot's ringing whoop, the
soldier's wild halloo;

And there the sachem learn'd the rule he
taught to kith and kin
"Run from the white man when you find he
smells of Hollands gin!"

A hundred years, and fifty more, had spread
their leaves and snows,
A thousand rubs had flatten'd down each little
cherub's nose;
When once again the bowl was fill'd, but not
in mirth or joy—
'Twas mingled by a mother's hand to cheer
her parting boy.

"Drink, John," she said, "'twill do you good;
poor child, you'll never bear
This working in the dismal trench, out in the
midnight air;
And if—God bless me—you were hurt,
'twould keep away the chill."
So John did drink—and well he wrought that
night at Bunker's hill!

I tell you, there was generous warmth in good
old English cheer;
I tell you, 'twas a pleasant thought to drink
its symbol here.
'Tis but the fool that loves excess. hast thou
a drunken soul?
Thy bane is in thy shallow skull—not in my
silver bowl!

I love the memory of the past—its press'd yet
fragrant flowers—
The moss that clothes its broken walls, the ivy
on its towers—
Nay, this poor bauble it bequeath'd. my eyes
grow moist and dim,
To think of all the vanish'd joys that danced
around its brim.

Then fill a fair and honest cup, and bear it
straight to me;
The goblet hallows all it holds, whate'er the
liquor be,
And may the cherubs on its face protect me
from the sin
That dooms one to those dreadful words—"My
dear, where have you been?"

O. W. Holmes.—Born 1809.

1890.—AN EVENING THOUGHT.

WRITTEN AT SEA.

If sometimes in the dark-blue eye,
Or in the deep-red wine,
Or soothed by gentlest melody,
Still warms this heart of mine,
Yet something colder in the blood,
And calmer in the brain,
Have whisper'd that my youth's bright flood
Ebbs, not to flow again.

If by Helvetia's azure lake,
Or Arno's yellow stream,
Each star of memory could awake,
As in my first young dream,
I know that when mine eye shall greet
The hill-sides bleak and bare,
That gird my home, it will not meet
My childhood's sunsets there

O, when love's first, sweet, stolen kiss
Burn'd on my boyish brow,
Was that young forehead worn as this?
Was that flush'd cheek as now?
Were that wild pulse and throbbing heart
Like these, which vainly strive,
In thankless strains of soulless art,
To dream themselves alive?

Alas! the morning dew is gone,
Gone ere the full of day,
Life's iron fetter still is on,
Its wreaths all torn away,
Happy if still some casual hour
Can warm the fading shrine,
Too soon to chill beyond the power
Of love, or song, or wine!

Oliver W. Holmes — Born 1809.

1891.—LA GRISETTE

Ah, Clemence! when I saw thee last
Trip down the Rue de Seine,
And turning, when thy form had pass'd,
I said, "We meet again,"
I dream'd not in that idle glance
Thy latest image came,
And only left to memory's trance
A shadow and a name.

The few strange words my lips had taught
Thy timid voice to speak,
Their gentler sighs, which often brought
Fresh roses to thy cheek;
The trailing of thy long, loose hair
Bent o'er my couch of pain,
All, all return'd, more sweet, more fair;
O, had we met again!

I walk'd where saint and virgin keep
The vigil lights of Heaven,
I knew that thou hadst woes to weep,
And sins to be forgiven,
I watch'd where Genevieve was laid,
I knelt by Mary's shrine,
Beside me low, soft voices pray'd,
Alas! but where was thine?

And when the morning sun was bright,
When wind and wave were calm,
And flamed, in thousand-tinted light,
The rose of Notre Dame,
I wander'd through the haunts of men,
From Boulevard to Quai,
Till, frowning o'er Saint Etienne,
The Pantheon's shadow lay.

In vain, in vain, we meet no more,
Nor dream what fates befall,
And long upon the stranger's shore
My voice on thee may call,
When years have clothed the line in moss
That tells thy name and days,
And wither'd, on thy simple cross,
The wreaths of Père-la-Chaise!

Oliver W. Holmes.—Born 1809.

1892.—THE TREADMILL SONG.

The stars are rolling in the sky,
The earth rolls on below,
And we can feel the rattling wheel
Revolving as we go.
Then tread away, my gallant boys,
And make the axle fly;
Why should not wheels go round about
Like planets in the sky?

Wake up, wake up, my duck-legg'd man,
And stir your solid pegs;
Arouse, arouse, my gawky friend,
And shake your spider legs;
What though you're awkward at the trade?
There's time enough to learn,—
So lean upon the rail, my lad,
And take another turn.

They've built us up a noble wall,
To keep the vulgar out,
We've nothing in the world to do,
But just to walk about;
So faster, now, you middle men,
And try to beat the odds.—
It's pleasant work to ramble round
Among one's honest friends.

Here, tread upon the long man's toes,
He sha'n't be lazy here;
And punch the little fellow's ribs,
And tweak that lubber's ear,
He's lost them both; don't pull his hair,
Because he wears a scratch,
But poke him in the farther eye,
That isn't in the patch.

Hark! fellows, there's the supper-bell,
And so our work is done;
It's pretty sport,—suppose we take
A round or two for fun!
If ever they should turn me out,
When I have better grown,
Now, hang me, but I mean to have
A treadmill of my own!

Oliver W. Holmes.—Born 1809.

1893.—LATTER-DAY WARNINGS.

When legislators keep the law,
 When banks dispense with bolts and locks,
 When berries, whortle-, rasp-, and straw-,
 Grow bigger downwards through the box,—
 When he that selleth house or land
 Shows leak in roof or flaw in right,—
 When haberdashers choose the stand
 Whose window hath the broadest light,—
 When preachers tell us all they think,
 And party leaders all they mean,—
 When what we pay for, that we drink,
 From real grape and coffee-bean,—
 When lawyers take what they would give,
 And doctors give what they would take,—
 When city fathers eat to live,
 Save when they fast for conscience' sake,—
 When one that hath a horse on sale
 Shall bring his merit to the proof,
 Without a lie for every nail
 That holds the iron on the hoof,—
 When in the usual place for rips
 Our gloves are stitch'd with special care,
 And guarded well the whalebone tips
 Where first umbrellas need repair,—
 When Cuba's weeds have quite forgot
 The power of suction to resist,
 And claret-bottles harbour not
 Such dimples as would hold your fist,—
 When publishers no longer steal,
 And pay for what they stole before,—
 When the first locomotive's wheel
 Rolls through the Hoosac-tunnel's bore;—
 Till then let Cumming blaze away,
 And Miller's saunts blow up the globe;
 But when you see that blessed day,
 Then order your ascension robe!

Oliver W. Holmes — Born 1809.

1894.—THE OLD MAN'S DREAM.

Oh for one hour of youthful joy!
 Give back my twentieth spring!
 I'd rather laugh a bright-hair'd boy
 Than reign a grey-beard king!
 "Off with the wrinkled spoils of age!
 Away with learning's crown!
 Tear out life's wisdom-written page,
 And dash its trophies down!"
 "One moment let my life-blood stream
 From boyhood's fount of flame!
 Give me one giddy, reeling dream
 Of life all love and fame!"
 —My listening angel heard the prayer,
 And calmly smiling, said,
 "If I but touch thy silver'd hair,
 Thy hasty wish hath sped.

"But is there nothing in thy track
 To bid thee fondly stay,
 While the swift seasons hurry back
 To find the wish'd-for day?"

"—Ah, truest soul of womankind!
 Without thee, what were life?
 One bliss I cannot leave behind
 I'll take—my—precious—wife!"

—The angel took a sapphire pen,
 And wrote in rainbow dew,
 "The man would be a boy again,
 And be a husband, too!"

—"And is there nothing yet unsaid
 Before the change appears?
 Remember, all their gifts have fled
 With these dashing years!"

"Why, yes, for memory would recall
 My fond paternal joys;
 I could not bear to leave them all;
 I'll take—my—girl—and—boys!"

The smiling angel dropp'd his pen,—
 "Why this will never do;
 The man would be a boy again,
 And be a father, too!"

And so I laugh'd,—my laughter woke
 The household with its noise,—
 And wrote my dream, when morning broke,
 To please the grey-hair'd boys.

Oliver W. Holmes.—Born 1809.

1895.—WHAT WE ALL THINK.

That age was older once than now,
 In spite of locks untimely shed,
 Or silver'd on the youthful brow;
 That babes make love and children wed.

That sunshine had a heavenly glow,
 Which faded with those "good old days,"
 When winters came with deeper snow,
 And autumns with a softer haze.

That—mother, sister, wife, or child—
 The "best of women" each has known.
 Were school-boys ever half so wild?
 How young the grandpapas have grown.

That but for this our souls were free,
 And but for that our lives were blest;
 That in some season yet to be
 Our cares will leave us time to rest.

Whene'er we groan with ache or pain,
 Some common ailment of the race,—
 Though doctors think the matter plain,—
 That ours is "a peculiar case"

That when like babes with fingers burn'd
 We count one bitter maxim more,
 Our lesson all the world has learn'd,
 And men are wiser than before.

That when we sob o'er fancied woes,
The angels hovering overhead
Count every pitying drop that flows,
And love us for the tears we shed

That when we stand with tearless eye
And turn the beggar from our door,
They still approve us when we sigh,
"Ah, had I but one thousand more!"

That weakness smoothed the path of sin,
In half the slips our youth has known,
And whatsoever its blame has been,
That Mercy flowers on faults outgrown

Though temples crowd the crumbled brink
O'erhanging truth's eternal flow,
Their tablets bold with what we think,
Their echoes dumb to what we know;

That one unquestion'd text we read,
All doubt beyond, all fear above,
Nor crackling pile nor cursing creed
Can burn or blot it: God is Love!

Oliver W. Holmes.—Born 1809.

1896.—THE LAST BLOSSOM.

Though young no more we still would dream
Of beauty's dear deluding wiles,
The leagues of life to gray-haired seem
Shorter than boyhood's lingering miles.

Who knows a woman's wild caprice?
It play'd with Goethe's silver'd hair,
And many a Holy Father's "moe"
Has softly smoothed the papal chair.

When sixty bids us sigh in vain
To melt the heart of sweet sixteen,
We think upon those ladies twain
Who loved so well the tough old Dean.

We see the Patriarch's wintry face,
The maid of Egypt's dusky glow,
And dream that Youth and Age embrace,
As April violets fill the snow.

Tranced in her Lord's Olympian smile
His lotus-loving Momphian lies,—
The musky daughter of the Nile
With plaited hair and almond eyes.

Might we but share one wild caress
Ere life's autumnal blossoms fall,
And earth's brown clinging lips impress
The long cold kiss that waits us all!

My bosom heaves, remembering yet
The morning of that blissful day
When Rose, the flower of spring, I met,
And gave my raptured soul away.

Fling from her eyes of purest blue,
A lasso, with its leaping chain,
Light as a loop of larkspurs, flew
O'er sense and spirit, heart and brain.

Thou com'st to cheer my waning age,
Sweet vision, waited for so long!
Dove that would seek the poet's cage
Lured by the magic breath of song!

She blushes! Ah, reluctant maid,
Love's *drapeau rouge* the truth has told!
O'er girlhood's yielding barmecide
Floats the great Leveller's crimson fold!

Come to my arms!—love heeds not years;
No frost the bud of passion knows,—
Ha! what is this my frenzy hears?
A voice behind me utter'd,—Rose!

Sweet was her smile,—but not for me!
Alas, when woman looks too kind,
Just turn your foolish head and see,—
Some youth is walking close behind!

Oliver W. Holmes.—Born 1809

1897.—CONTENTMENT.

Little I ask, my wants are few,
I only wish a hut of stone,
(A very plain brown stone will do.)
That I may call my own;—
And close at hand is such a one,
In yonder street that fronts the sun.

Plain food is quite enough for me;
Three coursons are as good as ten;—
If Nature can subsist on three,
Thank Heaven for three. Amen!
I always thought cold victual nice;—
My choice would be vanilla-ice.

I care not much for gold or land;—
Give me a mortgage here and there,—
Some good bank-stock,—some note of hand,
Or trifling railroad share,—
I only ask that fortune send
A little more than I shall spend.

Honours are silly toys, I know,
And titles are but empty names;—
I would, perhaps, be Plompo,—
But only near St. James,
I'm very sure I should not care
To fill our Governor's chair.

Jewels are haubles, 'tis a sin
To care for such unfruitful things;—
One good-sized diamond in a pin,—
Some, not so large, in rings,—
A ruby, and a pearl, or so,
Will do for me,—I laugh at show

My dame shall dress in cheap attire;
(Good, heavy silks are never dear;—)
I own perhaps I might desire
Some shawls of true Cashmere,—
Some marrowy crapes of China silk,
Like wrinkled skins on scalded milk.

I would not have the horse I drive
 So fast that folks must stop and stare ;
 An easy gait, two, forty-five—
 Suits me ; I do not care ;—
 Perhaps, for just a single spurt,
 Some seconds less would do no hurt.

Of pictures I should like to own
 Titians and Raphaels three or four,—
 I love so much their style and tone,—
 One Turner, and no more,—
 (A landscape,—foreground golden dirt,—
 The sunshine painted with a squirt)

Of books but few,—some fifty score
 For daily use, and bound for wear ;
 The rest upon an upper floor,—
 Some little luxury there
 Of red morocco's gilded gleam,
 And vellum rich as country cream.

Busts, cameos, gems,—such things as these,
 Which others often show for pride,
 I value for their power to please,
 And selfish churls deride ;
 One Stradivarius, I confess,
 Two meerschaums, I would fain possess

Wealth's wasteful tricks I will not learn,
 Nor ape the glittering upstart fool,—
 Shall not carved tables serve my turn,
 But all must be of huhl ?
 Give grasping pomp its double share,—
 I ask but one recumbent chair.

Thus humble let me live and die,
 Nor long for Midas' golden touch,
 If Heaven more generous gifts deny,
 I shall not miss them much,—
 Too grateful for the blessing lent
 Of simple tastes and mind content !

Oliver W. Holmes.—Born 1809.

1898.—EUTHANASIA.

Methinks, when on the languid eye
 Life's autumn scenes grow dim,
 When evening's shadows veil the sky,
 And Pleasure's siren hymn
 Grows fainter on the tuneless ear,
 Like echoes from another sphere,
 Or dreams of seraphim,
 It were not sad to cast away
 This dull and cumbrous load of clay.

It were not sad to feel the heart
 Grow passionless and cold ;
 To feel those longings to depart
 That cheer'd the good of old ;
 To clasp the faith which looks on high,
 Which fires the Christian's dying eye,
 And makes the curtain-fold
 That falls upon his wasting breast
 The door that leads to endless rest.

It were not lonely thus to lie
 On that triumphant bed,
 Till the pure spirit mounts on high,
 By white-wing'd seraphs led.
 Where glories earth may never know
 O'er "many mansions" lingering glow,
 In peerless lustre shed ;
 It were not lonely thus to soar,
 Where sin and grief can sting no more.

And, though the way to such a goal
 Lies through the clouded tomb,
 If on the free, unfetter'd soul
 There rest no stains of gloom,
 How should its aspirations rise
 Far through the blue, unpillar'd skies,
 Up, to its final home !
 Beyond the journeyings of the sun,
 Where streams of living waters run.

Willis G. Clark.—Born 1810, Died 1841.

1899.—ANNABEL LEE.

It was many and many a year ago,
 In a kingdom by the sea,
 That a maiden there lived whom you may
 know
 By the name of Annabel Lee ;
 And this maiden she lived with no other
 thought
 Than to love and be loved by me

I was a child and she was a child,
 In this kingdom by the sea,
 But we loved with a love that was more than
 love—
 I and my Annabel Lee—
 With a love that the winged seraphs of heaven
 Coveted her and me.

And this was the reason that, long ago,
 In this kingdom by the sea ;
 A wind blew out of a cloud, chilling
 My beautiful Annabel Lee,
 So that her highborn kinsmen came
 And bore her away from me,
 To shut her up in a sepulchre,
 In this kingdom by the sea.

The angels, not half so happy in heaven,
 Went envying her and me—
 Yes!—that was the reason (as all men know
 In this kingdom by the sea),
 That the wind came out of the cloud by night,
 Chilling and killing my Annabel Lee.

But our love it was stronger by far than the
 love
 Of those who were older than we—
 Of many far wiser than we—
 And neither the angels in heaven above,
 Nor the demons down under the sea,
 Can ever dissever my soul from the soul
 Of the beautiful Annabel Lee;

For the moon never beams, without bringing
me dreams
Of the beautiful Annabel Lee ;
And the stars never rise, but I feel the bright
eyes
Of the beautiful Annabel Lee :
And so, all the night-tide, I lie down by the
side
Of my darling—my darling—my life and my
bride,
In her sepulchre there by the sea—
In her tomb by the sounding sea.
Edgar A. Poe.—Born 1811, Died 1849.

1900—ULALUME. A BALLAD.

The skies they were ashen and sober ;
The leaves they were crisp'd and sere—
The leaves they were withering and sere,
It was night in the lonesome October
Of my most immemorial year,
It was hard by the dim lake of Auber,
In the misty mid region of Weir—
It was down by the dank tarn of Auber,
In the ghoul-haunted woodland of Weir.

Here once, through an alley Titanic,
Of cypress, I roam'd with my soul—
Of cypress, with Psycho, my soul
These were days when my heart was volcanic
As the scoriao rivers that roll—
As the lavas that restlessly roll
Their sulphurous currents down Yaanek,
In the realms of the boreal pole

Our talk had been serious and sober,
But our thoughts they were palmed and
sere—

Our memories were treacherous and sere—
For we knew not the month was October,
And we marked not the night of the year—
(Ah, night of all nights in the year !)
We noted not the dim lake of Auber,
(Though once we had journey'd down here)—
Remember'd not the dank tarn of Auber,
Nor the ghoul-haunted woodland of Weir.

And now, as the night was senescent,
And star-dials pointed to morn—
As the star-dials hinted of morn—
At the end of our path a liguoscent
And nebulous lustre was born,
Out of which a miraculous crescent
Arose with a duplicate horn—
Astarte's bodiamonded crescent
Distinct with its duplicate horn.

And I said—"She is warmer than Dian
She rolls through an ether of sighs—
She revels in a region of sighs—
She has seen that the tears are not dry on
These cheeks, where the worm never dies,
And has come past the stars of the Lion
To point us the path to the skies—
To the Lethean peace of the skies—

Come up, in despite of the Lion,
To shine on us with her bright eyes—
Come up through the lair of the Lion,
With love in her luminous eyes."

But Psycho, uphtting her finger,
Said—"Sadly this star I mistrust—
Her pallor I strangely mistrust :
Oh, hasten !—oh, let us not linger !
Oh, fly !—let us fly !—for we must."
In terror she spoke, letting sink her
Wings tall they trail'd in the dust—
In agony sobb'd, letting sink her
Plumes tall they trail'd in the dust—
Till they sorrowfully trail'd in the dust.

I replied—"This is nothing but dreaming :
Let us on by this tremulous light—
Let us bathe in this crystalline light !
Its sibyllic splendour is beaming
With hope and in beauty to-night .
See, it flickers up the sky through the
night

Ah, we safely may trust to its gleamings.
And be sure it will lead us aught—
We safely may trust to a gleaming
That cannot but guide us aright,
Since it flickers up to heaven through the
night."

Thus I pacified Psycho and kiss'd her,
And tempted her out of her gloom—
And conquer'd her scruples and gloom ;
And we pass'd to the end of the vista,
But were stopp'd by the door of a tomb—
By the door of a legended tomb ;
And I said, "What is written, sweet sister,
On the door of this legended tomb ?"
She replied, "Ulalume—Ulalume—
'Tis the vault of thy lost Ulalume !"

Then my heart it grew ashen and sober
As the leaves that were crisp'd and sere—
As the leaves that were withering and sere,
And I cried, "It was surely October
On this very night of last year,
That I journey'd—I journey'd down here
That I brought a dread burden down here—
On this night of all nights in the year.
Oh, what demon has tempted me here ?
Well I know, now, this dim lake of Auber,
This misty mid region of Weir—
Well I know, now, this dank tarn of Auber,
In the ghoul-haunted woodland of Weir."

Said we then—the two, then—"Ah, can it
Have been that the woodlandish ghouls—
The pitiful, the merciful ghouls—
To bar up our way and to ban it
From the secret that lies in these wolds—
From the thing that lies hidden in these
wolds—

Have drawn up the spectre of a planet
From the limbo of lunar souls—
This sunfully scintillant planet
From the hell of the planetary souls ?"

Edgar A. Poe.—Born 1811, Died 1849.

1901.—DREAM-LAND.

By a route obscure and lonely,
 Haunted by ill angels only,
 Where an Eldolon, named Night,
 On a black throne reigns upright,
 I have reach'd these lands but newly
 From an ultimate dum Thulé—
 From a wild, weird clime that leth, sublime
 Out of space—out of time

Bottomless vales and boundless floods,
 And chasms, and caves, and Titan woods,
 With forms that no man can discover
 For the dews that drip all over;
 Mountains toppling evermore
 Into seas without a shore;
 Seas that restlessly aspire,
 Surging, unto skies of fire;
 Lakes that endlessly outspread
 Their lone waters—lone and dread—
 Their still waters—still and chilly
 With the snows of the lolling lily.

By the lakes that thus outspread
 Their lone waters, lone and dead—
 Their sad waters, sad and chilly
 With the snows of the lolling lily—
 By the mountains, near the river
 Murmuring lowly, murmuring ever—
 By the gray woods—by the swamp
 Where the toad and the newt encamp—
 By the dismal tarns and pools

Where dwell the ghouls—
 By each spot the most unholy,
 In each nook most melancholy—
 There the traveller meets aghast
 Sheeted memories of the past,
 Shrouded forms that start and sigh
 As they pass the wanderer by,
 White-robed forms of friends long given,
 In agony, to earth—and heaven!

For the heart whose woes are legion
 'Tis a peaceful, soothing region;
 For the spirit that walks in shadow
 'Tis—oh, 'tis an Eldorado!
 But the traveller, travelling through it,
 May not, dare not openly view it,
 Never its mysteries are exposed
 To the weak human eye unclosed;
 So wills its King, who hath forbid
 The uplifting of the fringed lid,
 And thus the sad soul that here passes
 Beholds it but through darken'd glasses.

By a route obscure and lonely,
 Haunted by ill angels only,
 Where an Eldolon, named Night,
 On a black throne reigns upright,
 I have wander'd home but newly
 From this ultimate dum Thulé.

Edgar A. Poe.—Born 1811, Died 1849.

1902.—LENORE.

Ah, broken is the golden bowl,
 The spirit flown for ever!
 Let the bell toll!
 A saintly soul
 Floats on the Stygian river;
 And, Guy De Vere,
 Hast thou no tear?
 Weep now or nevermore!
 See, on yon drear
 And rigid bier
 Low lies thy love, Lenore!
 Come, let the burial-rite be read—
 The funeral-song be sung!—
 An anthem for the queenliest dead,
 That ever died so young—
 A dirge for her the doubly dead,
 In that she died so young!

"Wretches! ye loved her for her wealth,
 And hated her for her pride;
 And when she fell in feeble health,
 Ye bless'd her—that she died!
 How shall the ritual, then, be read?
 The requiem, how be sung
 By you—by yours, the evil eye—
 By yours, the slanderous tongue
 That did to death the innocence
 That died, and died so young!"

Peccavimus
 But rave not thus!
 And let a Sabbath song
 Go up to God so solemnly, the dead may
 feel no wrong!
 The sweet Lenore
 Hath "gone before,"
 With Hope, that flew beside,
 Leaving thee wild
 For the dear child
 That should have been thy bride—
 For her, the fair
 And *debonair*,
 That now so lowly lies,
 The life upon her yellow hair
 But not within her eyes—
 The life still there,
 Upon her hair—
 The death upon her eyes.

"Avaunt! to-night
 My heart is light,
 No dirge will I upraise,
 But wait the angel on her flight
 With a psalm of old days!
 Let no bell toll!
 Lest her sweet soul,
 Amid its hallow'd mirth,
 Should catch the note,
 As it doth float—
 Up from the damnèd earth.
 To friends above, from fends below,
 The indignant ghost is riven—
 From hell unto a high estate
 Far up within the heaven—

From grief and groan,
To a golden throne,
Beside the King of Heaven "

Edgar A. Poe.—Born 1811, Died 1849.

1903.—ISRAFAEL

In heaven a spirit doth dwell
" Whose heart-strings are a lute ; "
None sing so wildly well
As the angel Israfael,
And the giddy stars (so legends tell)
Ceasing their hymns, attend the spell
Of his voice, all mute.

Tottering above
In her highest noon,
The enamour'd moon
Blushes with love,
While, to listen, the red lovin
(With the rapid Pleiads, even,
Which were seven)
Pauses in heaven.

And they say (the starry choir
And the other listening things)
That Israfael's fire
Is owing to that lyre
By which he sits and sings—
The trembling living wire
Of those unusual strings

But the skies that angel trod,
Where deep thoughts are a duty—
Where Love's a grown-up god—
Where the Hours' glances are
Imbued with all the beauty
Which we worship in a star.

Therefore, thou art not wrong,
Israfael, who deemest
An unimpassion'd song ;
To thee the laurels belong,
Best bard, because the wisest !
Merrily live, and long !

The ecstasies above
With thy burning measures suit—
Thy grief, thy joy, thy hate, thy love,
With the fervour of thy lute—
Well may the stars be mute !
Yea, heaven is thine ; but this
Is a world of sweets and sour ;
Our flowers are merely—flowers,
And the shadow of thy perfect bliss
Is the sunshine of ours.

If I could dwell
Where Israfael
Hath dwelt, and he where I,
He might not sing so wildly well
A mortal melody,
While a bolder note than this might swell
From my lyre within the sky.

Edgar A. Poe.—Born 1811, Died 1849.

1904.—THE BELLS.

I.

Hear the sledges with the bells—
Silver bells—
What a world of merriment their melody fore-
tells !
How they tinkle, tinkle, tinkle,
In the icy air of night !
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight,
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jungling and the tankling of the
bells.

II.

Hear the mellow wedding bells,
Golden bells !
What a world of happiness their harmony
foretells !
Through the balmy air of night
How they ring out their delight !
From the molten-golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she
gloats
On the moon !
Oh, from out the sounding cells,
What a gush of euphony voluminously wells !
How it swells !
How it dwells
On the Future ! how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells,
Bells, bells, bells—
To the rhyming and the chiming of the
bells !

III.

Hear the loud alarm bells—
Brazen bells !
What a tale of terror, now, their turbulency
tells !
In the startled ear of night
How they scream out their affright !
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the
fire,
In a mad expostulation with the deaf and
frantic fire.
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavour
Now—now to sit or never,
By the side of the pale-faced moon.

Oh, the bells, bells, bells,
 What a tale their terror tells
 Of Despair!
 How they clang, and clash, and roar!
 What a horror they outpour
 On the bosom of the palpitating air!
 Yet the ear it fully knows,
 By the twanging,
 And the clanging,
 How the danger ebbs and flows;
 Yet the ear distinctly tells,
 In the jangling,
 And the wrangling,
 How the danger sinks and swells,
 By the sinking or the swelling in the anger of
 the bells—
 Of the bells—
 Of the bells, bells, bells, bells,
 Bells, bells, bells—
 In the clamour and the clangour of the
 bells!

IV.

Hear the tolling of the bells—
 Iron bells!
 What a world of solemn thought their monody
 compels!
 In the silence of the night,
 How we shiver with affright
 At the melancholy menace of their tone!
 For every sound that floats
 From the rust within their throats
 Is a groan
 And the people—ah, the people—
 They that dwell up in the steeple,
 All alone,
 And who tolling, tolling, tolling,
 In that muffled monotone,
 Feel a glory in so rolling
 On the human heart a stone—
 They are neither man nor woman—
 They are neither brute nor human—
 They are Ghouls
 And their king it is who tolls,
 And he rolls, rolls, rolls,
 Rolls,
 A psan from the bells!
 And his merry bosom swells
 With the psan of the bells!
 And he dances and he yells;
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the psan of the bells—
 Of the bells:
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the throbbing of the bells—
 Of the bells, bells, bells—
 To the sobbing of the bells;
 Keeping time, time, time,
 As he knells, knells, knells,
 In a happy Runic rhyme,
 To the rolling of the bells—
 Of the bells, bells, bells—
 To the tolling of the bells,

Of the bells, bells, bells, bells—
 Bells, bells, bells—
 To the moaning and the groaning of the bells
Edgar A. Poe.—Born 1811, Died 1849.

1905.—TO F. S. O.

Thou wouldst be loved?—then let thy heart
 From its present pathway part not!
 Being everything which now thou art,
 Be nothing which thou art not.
 So with the world thy gentle ways,
 Thy grace, thy more than beauty,
 Shall be an endless theme of praise,
 And love—a simple duty.

Edgar A. Poe.—Born 1811, Died 1849.

1906.—FOR ANNIE.

Thank Heaven! the crisis—
 The danger, is past,
 And the lingering illness
 Is over at last—
 And the fever call'd "Living"
 Is conquer'd at last.

Sadly, I know
 I am shorn of my strength,
 And no muscle I move
 As I lie at full length;
 But no matter!—I feel
 I am better at length.

And I rest so composedly,
 Now, in my bed,
 That any beholder
 Might fancy me dead—
 Might start at beholding me,
 Thinking me dead—

The moaning and groaning,
 The sighing and sobbing,
 Are quieted now,
 With that horrible throbbing
 At heart—ah that horrible,
 Horrible throbbing!

The sickness—the nausea—
 The pitiless pain—
 Have ceased, with the fever
 That madden'd my brain—
 With the fever call'd "Living"
 That burn'd in my brain.

And oh! of all tortures,
 That torture the worst
 Has abated—the terrible
 Torture of thirst
 For the naphthaline river
 Of Passion accurst:
 I have drunk of a water
 That quenches all thirst:—

Of a water that flows,
With a lullaby sound,
From the spring but a few
Feet under ground—
From a cavern not very far
Down under ground.

And ah ! let it never
Be foolishly said
That my room it is gloomy
And narrow my bed .
For man never slept
In a different bed—
And, to sleep, you must slumber
In just such a bed.

My tantalized spirit
Here blandly reposes,
Forgetting, or never
Regretting, its roses—
Its old agitations
Of myrtles and roses .

For now, while so quietly
Lying, it fancies
A hoher odour
About it, of pansies—
A rosemary odour,
Commingled with pansies—
With rue and the beautiful
Puritan pansies.

And so it lies happily,
Bathing in many
A dream of the truth
And the beauty of Anne—
Drown'd in a bath
Of the tresses of Anne.

She tenderly kiss'd me,
She fondly caress'd,
And then I fell gently
To sleep on her breast—
Deeply to sleep
From the heaven of her breast.

When the light was extinguish'd,
She cover'd me warm,
And she pray'd to the angels
To keep me from harm—
To the queen of the angels
To shield me from harm.

And I lie so composedly,
Now, in my bed,
(Knowing her love,)
That you fancy me dead—
And I rest so contentedly,
Now, in my bed,
(With her love at my breast.)
That you fancy me dead—
That you shudder to look at me,
Thinking me dead —

But my heart it is brighter
Than all of the many
Stars of the sky,
For it sparkles with Anne—

It glows with the light
Of the love of my Anne—
With the thought of the light
Of the eyes of my Anne.

Edgar A. Poe.—Born 1811, Died 1849.

1907.—THE RAVEN.

Once upon a midnight dreary,
While I ponder'd, weak and weary,
Over many a quaint and curious
Volume of forgotten lore,
While I nodded, nearly napping,
Suddenly there came a tapping,
As of some one gently rapping,
Rapping at my chamber door.
" 'Tis some visitor," I mutter'd,
" Tapping at my chamber door—
Only this, and nothing more."

Ah, distinctly I remember,
It was in the bleak December,
And each separate dying ember
Wrought its ghost upon the floor.
Eagerly I wish'd the morrow;
Vainly I had tried to borrow
From my books surcease of sorrow—
Sorrow for the lost Lenore—
For the rare and radiant maiden
Whom the angels name Lenore—
Nameless here for evermore.

And the silken, sad, uncertain
Rustling of each purple curtain
Thrill'd me—fill'd me with fantastic
Terrors never felt before;
So that now, to still the beating
Of my heart, I stood repeating
" 'Tis some visitor entreating
Entrance at my chamber door—
Some late visitor entreating
Entrance at my chamber door;—
This it is, and nothing more."

Presently my soul grew stronger;
Hesitating then no longer,
" Sir," said I, " or Madam, truly
Your forgiveness I implore;
But the fact is I was napping,
And so gently you came rapping,
And so faintly you came tapping,
Tapping at my chamber door,
That I scarce was sure I heard you,"—
Here I open'd wide the door:
Darkness there, and nothing more !

Deep into that darkness peering,
Long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal
Ever dared to dream before;
But the silence was unbroken,
And the darkness gave no token,

And the only word there spoken
Was the whisper'd word, "Lenore!"
This I whisper'd, and an echo
Murmur'd back the word, "Lenore!"
Merely this, and nothing more.

Then into the chamber turning,
All my soul within me burning,
Soon I heard again a tapping
Somewhat louder than before.
"Surely," said I, "surely that is
Something at my window lattice;
Let me see, then, what thereat is,
And this mystery explore—
Let my heart be still a moment,
And this mystery explore;—
'Tis the wind, and nothing more!"

Open here I flung the shutter,
When, with many a flurt and flutter,
In there stepp'd a stately raven
Of the scanty days of yore;
Not the least obeisance made he,
Not an instant stopp'd or stay'd he;
But, with mien of lord or lady,
Perch'd above my chamber door—
Perch'd upon a bust of Pallas
Just above my chamber door—
Perch'd, and sat, and nothing more.

Then this ebony bird beguiling
My sad fancy into smiling,
By the grave and stern decorum
Of the countenance it wore,
"Though thy crest be shorn and shaven,
Thou," I said, "art sure no craven,
Ghastly grim and ancient raven,
Wandering from the Nightly shore—
Tell me what thy lordly name is
On the Night's Plutonian shore!"
Quoth the raven, "Nevermore."

Much I marvell'd this ungainly
Fowl to hear discourse so plainly,
Though its answer little meaning—
Little relevancy bore,
For we cannot help agreeing
That no living human being
Ever yet was bless'd with seeing
Bird above his chamber door—
Bird or beast upon the sculptured
Bust above his chamber door,
With such name as "Nevermore."

But the raven sitting lonely
On the placid bust, spoke only
That one word, as if his soul in
That one word he did outpour.
Nothing farther then he utter'd—
Not a feather then he flutter'd—
Till I scarcely more than mutter'd
"Other friends have flown before—
On the morrow he will leave me,
As my hopes have flown before."
Then the bird said, "Nevermore."

Startled at the stillness broken
By reply so aptly spoken,
"Doubtless," said I, "what it utters
It is only stock and store
Caught from some unhappy master
Whom unmerciful Disaster
Follow'd fast and follow'd faster,
Till his songs one burden bore—
Till the dirges of his Hope the
Melancholy burden bore
Of 'Nevermore,'—of 'Nevermore.'"

But the raven still beguiling
All my sad soul into smiling,
Straight I wheel'd a cushion'd seat in
Front of bird and bust and door;
Then upon the velvet sinking,
I betook myself to linking
Fancy unto fancy, thinking
What this ominous bird of yore—
What this grim, ungainly, ghastly,
Gaunt and ominous bird of yore
Meant in croaking "Nevermore."

This I sat engaged in guessing,
But no syllable expressing
To the fowl whose fiery eyes now
Burn'd into my bosom's core;
Thus and more I sat divining,
With my head at ease reclining
On the cushion's velvet lining
That the lamplight gloated o'er;
But whose velvet violet lining
With the lamplight gloating o'er,
She shall press, ah, never more!

Then, methought, the air grew denser,
Perfumed from an unseen censer,
Swung by angels whose faint foot-falls
Tinkled on the tufted floor.
"Wretch," I cried, "thy God hath lent
thee,
By these angels he hath sent thee
Respite—respite and nepenthe
From thy memories of Lenore!
Quaff, oh quaff this kind nepenthe,
And forget this lost Lenore!"
Quoth the raven, "Nevermore."

"Prophet!" said I, "thing of evil!—
Prophet still, if bird or devil!
Whether tempter sent, or whether
Tempest toss'd thee here ashore,
Desolate yet all undaunted,
On this desert land enchanted—
On this home by Horror haunted—
Tell me truly, I implore—
Is there—is there balm in Gilead?
Tell me—tell me, I implore!"
Quoth the raven, "Nevermore."

"Prophet!" said I, "thing of evil—
Prophet still, if bird or devil!
By that heaven that bends above us—
By that God we both adore—
Tell this soul with sorrow laden
If, within the distant Aidenn,

It shall clasp a sainted maiden
Whom the angels name Lenore—
Clasp a rare and radiant maiden
Whom the angels name Lenore."
Quoth the raven, "Nevermore."

"Be that word our sign of parting,
Bird or fiend!" I shriek'd, upstarting—
"Get thee back into the tempest
And the Night's Plutonian shore!
Leave no black plume as a token
Of that thy soul hath spoken!
Leave my loneliness unbroken!—
Quit the bust above my door!
Take thy beak from out my heart,
And take thy form from off my door!"
Quoth the raven, "Nevermore."

And the raven, never flitting,
Still is sitting, still is sitting
On the pallid bust of Pallas
Just above my chamber door;
And his eyes have all the seeming
Of a demon that is dreaming,
And the lamp-light o'er him streaming
Throws his shadow on the floor;
And my soul from out that shadow
That lies floating on the floor
Shall be lifted—nevermore!

Edgar A. Poe.—Born 1811, Died 1849.

1908.—THE CONQUEROR WORM.

Lo! 'tis a gala night
Within the lonesome latter years!
An angel throng, bewing'd, bedight
In veils, and drown'd in tears,
Sit in a theatre, to see
A play of hopes and fears,
While the orchestra breathes fitfully
The music of the spheres.

Mimes, in the form of God on high,
Mutter and mumble low,
And hither and thither fly—
Mere puppets they, who come and go
At bidding of vast formless things
That shift the scenery to and fro,
Flapping from out their Condor wings
Invisible Woo!

That motley drama!—oh, be sure
It shall not be forgot!
With its Phantom chased for evermore,
By a crowd that seize it not,
Through a circle that ever returneth in
To the self-same spot,
And much of Madness, and more of Sin,
And Horror the soul of the plot.

But see, amid the mimic rout,
A crawling shape intrude!
A blood-red thing that writhes from out
The scenic solitude!

It writhes!—it writhes!—with mortal pangs,
The mimes become its food,
And the angels sob at vermin fangs
In human gore imbued.

Out—out are the lights—out all!
And, over each quivering form,
The curtain, a funeral pall,
Comes down with a rush of a storm,
And the angels, all pallid and wan,
Uprising, unveiling, affirm
That the play is the tragedy, "Man,"
Its hero the Conqueror Worm.

Edgar A. Poe.—Born 1811, Died 1849.

1909.—MARY.

What though the name is old and oft
repeated,
What though a thousand beings bear it
now,
And true hearts oft the gentle word have
greeted—
What though 'tis hallow'd by a poet's
vow?
We ever love the rose, and yet its blooming
Is a familiar rapture to the eye,
And yon bright star we hail, although its
looming
Age after age has lit the northern sky.

As starry beams o'er troubled billows stealing,
As garden odours to the desert blown,
In bosoms faint a glad some hope revealing,
Like patriot music or affection's tone—
Thus, thus, for aye, the name of Mary spoken
By lips or text, with magic-like control,
The course of present thought has quickly
broken,
And stirr'd the fountains of my inmost
soul.

The sweetest tales of human weal and sorrow,
The fairest trophies of the limner's fame,
To my fond fancy, Mary, seem to borrow
Celestial halos from thy gentle name:
The Grecian artist glean'd from many faces,
And in a perfect whole the parts combined,
So have I counted o'er dear woman's graces
To form the Mary of my ardent mind.

And marvel not I thus call my ideal—
We may paint as we would have things be—
The fanciful springs ever from the real,
As Aphrodite rose from out the sea.
Who smiled upon me kindly day by day,
In a far land where I was sad and lone?
Whose presence now is my delight away?
Both angels must the same bless'd title own

What spirits round my weary way are flying
What fortunes on my future life await,
Like the mysterious hymns the winds are
sighing,
Are all unknown—in trust I bide my fate;

But if one blessing I might crave from
Heaven,
'Twould be that Mary should my being
cheer,
Hang o'er me when the chord of life is riven,
Be my dear household word, and my last
accent here.

Henry T. Tuckerman.—Born 1813.

1910.—FLORENCE.

Princes, when soften'd in thy sweet
embrace,
Yearn for no conquest but the realm of grace,
And thus redeem'd, Lorenzo's fair domain
Smiled in the light of Art's propitious reign.
Delightful Florence! though the northern
gale

Will sometimes rave around thy lovely vale,
Can I forget how softly Autumn threw
Beneath thy skies her robes of ruddy hue,
Through what long days of balminess and
peace,
From wintry bonds spring won thy mild
release?

Along the Arno then I loved to pass,
And watch the violets peeping from the grass,
Mark the grey kine each chestnut grove
between,

Startle the pheasants on the lawny green,
Or down long vistas hail the mountain snow,
Like lofty shrines the purple clouds below.

Within thy halls, when veil'd the sunny rays,
Marvels of art await the ardent gaze,
And liquid words from lips of beauty start,
With social joy to warm the stranger's heart.
How beautiful at moonlight's hallow'd hour,
Thy graceful bridges, and celestial tower!
The girdling hills enchanted seem to hang
Round the fair scene whence modern genius
sprang;

O'er the dark ranges of thy palace walls
The silver beam on dome and cornice falls;
The statues cluster'd in thy ancient square,
Like mighty spirits print the solemn air;
Silence meets beauty with unbroken reign,
Save when invaded by a choral strain,
Whose distant cadence falls upon the ear,
To fill the bosom with poetic cheer!

Henry T. Tuckerman.—Born 1813.

1911.—TO THE DANDELION.

Dear common flower, that grow'st beside
the way,
Fringing the dusty road with harmless gold,
First pledge of blithesome May,
Which children pluck, and, full of pride, up-
hold,
High-hearted buccaneers, o'erjoy'd that
they

An Eldorado in the grass have found,
Which not the rich earth's ample round
May match in wealth—thou art more dear
to me
Than all the prouder summer-blooms may
be.

Gold such as thine ne'er drew the Spanish
prow
Through the primeval hush of Indian seas,
Nor wrukled the lean brow
Of age, to rob the lover's heart of ease;
'Tis the Spring's largess, which she scatters
now

To rich and poor alike, with lavish hand,
Though most hearts never understand
To take it at God's value, but pass by
The offer'd wealth with unrewarded eye.

Thou art my trophies and mine Italy,
To look at thee unlooks a warmer clime;
The eyes thou givest me
Are in the heart, and heed not space or time;
Not in mid June the golden-courass'd bee
Feels a more summer-like, warm ravishment
In the white lily's breezy tint,
His conquer'd Sybans, than I, when first
From the dark green thy yellow circles
burst

Then think I of deep shadows on the grass—
Of meadows where in sun the cattle graze,

Where, as the breezes pass,
The gleaming rushes lean a thousand ways—
Of leaves that slumber in a cloudy mass,
Or whiten in the wind—of waters blue
That from the distance sparkle through
Some woodland gap—and of a sky above,
Where one white cloud like a stray lamb
doth move.

My childhood's earliest thoughts are link'd
with thee,

The sight of thee calls back the robin's song,
Who, from the dark old tree
Beside the door, sang clearly all day long,
And I, secure in childish piety,

Listen'd as if I heard an angel sing
With news from heaven, which he did
bring

Fresh every day to my untainted ears,
When birds and flowers and I were happy
peers.

How like a prodigal doth Nature seem,
When thou, for all thy gold, so common art!
Thou teachest me to deem
More sacredly of every human heart,
Since each reflects in joy its scanty gleam
Of heaven, and could some wondrous secret
show,

Did we but pay the love we owe,
And with a child's undoubting wisdom look
On all these living pages of God's book.

James R. Lowell.—Born 1819.

1912.—THE POET.

In the old days of awe and keen-eyed wonder,
The Poet's song with blood-warm truth was
rife ;

He saw the mysteries which circle under
The outward shell and skin of daily life.
Nothing to him were fleeting time and fashion,
His soul was led by the eternal law ;
There was in him no hope of fame, no passion,
But with calm, godlike eyes, he only saw.
He did not sigh o'er heroes dead and buried,
Chief mourner at the Golden Age's hearse,
Nor deem that souls whom Charon grim had
ferried

Alone were fitting themes of epic verse :
He could believe the promise of to-morrow,
And feel the wondrous meaning of to-day ;
He had a deeper faith in holy sorrow
Than the world's seeming loss could take
away.

To know the heart of all things was his duty,
All things did sing to him to make him
wise,

And, with a sorrowful and conquering beauty,
The soul of all look'd grandly from his eyes.
He gazed on all within him and without him,
He watch'd the flowing of Time's steady tide,
And shapes of glory floated all about him,
And whisper'd to him, and he prophesied.
Than all men he more fearless was and freer,
And all his brethren cried with one accord,—
" Behold the holy man ! Behold the Seer !
Him who hath spoken with the unseen
Lord ! "

He to his heart with large embrace had taken
The universal sorrow of mankind,
And, from that root, a shelter never shaken,
The tree of wisdom grew with sturdy rind.
He could interpret well the wondrous voices
Which to the calm and silent spirit come ;
He knew that the One Soul no more rejoices
In the star's anthem than the insect's hum.
He in his heart was ever meek and humble,
And yet with kindly pomp his numbers ran,
As he foresaw how all things false should
crumble

Before the free uplifted soul of man .
And, when he was made full to overflowing
With all the loveliness of heaven and earth,
Out rush'd his song like molten iron glowing,
To show God sitting by the humblest
hearth.

With calmest courage he was ever ready
To teach that action was the truth of
thought,

And, with strong arm and purpose firm and
steady,
The anchor of the drifting world he
wrought,

So did he make the meanest man partaker
Of all his brother-gods unto him gave ,
All souls did reverence him and name him
Maker,
And when he died heap'd temples on his
grave.

And still his deathless words of light are
swimming

Serene throughout the great, deep infinite
Of human soul, unwaning and undimming,
To cheer and guide the mariner at night.
But now the Poet is an empty rhymor,
Who lies with idle elbow on the grass,
And fits his singing, like a cunning timer,
To all men's prides and fancies as they
pass.

Not his the song, which, in its metre holy,
Chimes with the music of the eternal
stars,

Humbling the tyrant, lifting up the lowly,
And sending sun through the soul's prison-
bars.

Maker no more,—O, no ! unmaker rather,
For he unmakes who doth not all put forth
The power given by our loving Father
To show the body's dross, the spirit's
worth.

Awake ! great spirit of the ages olden !
Shiver the mists that hide thy starry lyre,
And let man's soul be yet again beholden
To thee for wings to soar to her desire.

O, prophesy no more to-morrow's splendour,
Be no more shame-faced to speak out for
Truth,

Lay on her altar all the gushings tender,
The hope, the fire, the loving faith of youth !

O, prophesy no more the Maker's coming,
Say not his onward footsteps thou canst
hear

In the dim void, like to the awful humming
Of the great wings of some new-lighted
sphere !

O, prophesy no more, but be the Poet !
This longing was but granted unto thee
That, when all beauty thou couldst feel and
know it,

That beauty in its highest thou couldst be.
O, thou who moanest, tost with seallike long-
ings,

Who dimly hearest voices call on thee,
Whose soul is overfill'd with mighty throng-
ings

Of love, and fear, and glorious agony,
Thou of the toil-strung hands and iron sinews
And soul by Mother Earth with freedom
fed,

In whom the hero-spirit yet continues,
The old free nature is not chan'd or dead,
Arouse ! let thy soul break in music-thunder,

Let loose the ocean that is in thee pent,
Pour forth thy hope, thy fear, thy love, thy
wonder,

And tell the age what all its signs have
meant.

Where'er thy wilder'd crowd of brethren
jostles,

Where'er there lingers but a shade of wrong,
There still is need of martyrs and apostles,

There still are texts for never-dying song ;
From age to age man's still aspiring spirit
Finds wider scope and sees with clearer
eyes,

And thou in larger measure dost inherit
What made thy great forerunners free and
wise.

Sit thou enthronèd where the Poet's moun-
tain

Above the thunder lifts its silent peak,
And roll thy songs down like a gathering foun-
tain,

That all may drink and find the rest they
seek.

Sing! there shall silence grow in earth and
heaven,

A silence of deep awe and wondering;
For, listening gladly, bend the angels, even
To hear a mortal like an angel sung.

Among the toil-worn poor my soul is seeking
For one to bring the Maker's name to light,
To be the voice of that almighty speaking
Which every age demands to do it right.

Proprieties our silken bards environ,
He who would be the tongue of this wide
land

Must string his harp with chords of sturdy
iron

And strike it with a toil-embrownèd hand;
One who hath dwelt with Nature well-at-
tended,

Who hath learnt wisdom from her mystic
books,

Whose soul with all her countless lives hath
blended,

So that all beauty awes us in his looks;

Who not with body's waste his soul hath
pamper'd,

Who as the clear north-western wind is
free,

Who walks with Form's observances
unhamper'd,

And follows the One Will obediently;

Whose eyes, like windows on a breezy summit,
Control a lovely prospect every way;

Who doth not sound God's sea with earthly
plummet,

And find a bottom still of worthless clay;

Who heeds not how the lower gusts are work-
ing,

Knowing that one sure wind blows on above,
And sees, beneath the foulest faces lurking,

One God-built shrine of reverence and love;

Who sees all stars that wheel their shining
marches

Around the centre fix'd of Destiny,

Where the encircling soul serene o'erarches

The moving globe of being, like a sky;

Who feels that God and Heaven's great deeps
are nearer

are nearer

Him to whose heart his fellow-man is nigh,
Who doth not hold his soul's own freedom
dearer

Than that of all his brethren, low or high;

Who to the right can feel himself the truer

For being gently patient with the wrong,

Who sees a brother in the evildoer,

And finds in Love the heart's blood of his
song:—

Thus, this is he for whom the world is waiting
To sing the beatings of its mighty heart,
Too long hath it been patient with the grating
Of scrannel-pipes, and heard it misnamed
Art

To him the smiling soul of man shall listen,
Laying awhile its crown of thorns aside,
And once again in every eye shall gladden
The glory of a nature satisfied.

His verse shall have a great, commanding
motion,

Heaving and swelling with a melody
Learnt of the sky, the river, and the ocean,
And all the pure, majestic things that be.

Awake, then, thou! we pine for thy great
presence

To make us feel the soul once more sublime,
We are of far too infinite an essence

To rest contented with the lies of Time.

Speak out! and, lo! a hush of deepest wonder

Shall sink o'er all his many-voicèd scene,

As when a sudden burst of rattling thunder
Shatters the blueness of a sky serene.

J. R. Lowell — Born 1819.

1913 — THE SIRENS.

The sea is lonely, the sea is dreary,
The sea is restless and uneasy;
Thou seekest quiet, thou art weary,
Wandering thou knowest not whither,—
Our little isle is green and breezy,
Come and rest thee! O come hither!
Come to this peaceful home of ours,

Where evermore

The low west wind creeps panting up the
shore

To be at rest among the flowers;

Full of rest, the green moss lifts,

As the dark waves of the sea

Draw in and out of rocky rifts,

Calling solemnly to thee

With voices deep and hollow,—

“To the shore

Follow! O follow!

To be at rest for evermore!

For evermore!”

Look how the grey old Ocean
From the depth of his heart rejoices,
Heaving with a gentle motion,
When he hears our restful voices;
List how he sings in an undertone,
Chiming with our melody;
And all sweet sounds of earth and air
Melt into one low voice alone,
That murmurs over the weary sea,—
And seems to sing from everywhere,—
“Here mayest thou harbour peacefully,
Here mayest thou rest from the aching oar;
Turn thy curvèd prow ashore,
And in our green isle rest for evermore!
For evermore!”

And Echo half wakes in the wooded hill,
And, to her heart so calm and deep,
Murmurs over in her sleep,
Doubtfully pausing and murmuring still,
"Evermore!"

Thus, on Life's weary sea,
Hearst the marinere
Voices sweet, from far and near,
Ever singing low and clear,
Ever singing longingly.

Is it not better here to be,
Than to be toiling late and soon?
In the dreary night to see
Nothing but the blood-red moon
Go up and down into the sea,
Or, in the loneliness of day,
To see the still seals only
Solemnly lift their faces grey,
Making it yet more lonely?
Is it not better, than to hear
Only the shding of the wave
Beneath the plank, and feel so near
A cold and lonely grave,
A restless grave, where thou shalt lie
Even in death unquietly?
Look down beneath thy wave-worn bark,
Lean over the side and see
The leaden eye of the side-long shark
Upturn'd patiently,
Ever waiting there for thee
Look down and see those shapeless forms,
Which ever keep their dreamless sleep
Far down within the gloomy deep,
And only stir themselves in storms,
Rising like islands from beneath,
And snorting through the angry spray,
As the frail vessel perisheth
In the whirls of their unwieldy play:
Look down! Look down!
Upon the seaweed, slimy and dark,
That waves its arms so lank and brown,
Beckoning for thee!
Look down beneath thy wave-worn bark
Into the cold depth of the sea!
Look down! Look down!
Thus, on Life's lonely sea,
Hearst the marinere
Voices sad, from far and near,
Ever singing full of fear,
Ever singing drearily.

Here all is pleasant as a dream;
The wind scarce shaketh down the dew,
The green grass floweth like a stream
Into the ocean's blue
Listen! O listen!
Here is a gush of many streams,
A song of many birds,
And every wish and longing seems
Lull'd to a number'd flow of words,—
Listen! O listen!
Here ever hum the golden bees
Underneath full-blossom'd trees,
At once with glowing fruit and flowers
crown'd,—

The sand is so smooth, the yellow sand,
That thy keel will not grate, as it touches the
land;

All around, with a slumberous sound,
The singing waves slide up the strand,
And there, where the smooth, wet pebbles lie,
The waters gurgle longingly,
As if they fain would seek the shore,
To be at rest from the ceaseless roar,
To be at rest for evermore,—

For evermore.

Thus, on Life's gloomy sea,
Hearst the marinere
Voices sweet, from far and near,
Ever singing in his ear,
"Here is rest and peace for thee!"

James R. Lowell — Born 1819.

1914.—AN INCIDENT IN A RAILROAD CAR.

He spoke of Burns men rude and rough
Press'd round to hear the praise of one
Whose heart was made of manly, simple stuff,
As homespun as their own.

And, when he read, they forward lean'd,
Drinking, with thirsty hearts and ears,
His brook-like songs whom glory never
wound
From humble smiles and tears.

Slowly there grew a tender awe,
Sun-like, o'er faces brown and hard,
As if in him who read they felt and saw
Some presence of the bard.

It was a sight for sin and wrong
And slavish tyranny to see,
A sight to make our faith more pure and
strong
In high humanity.

I thought, these men will carry hence
Promptings their former life above,
And something of a finer reverence
For beauty, truth, and love.

God scatters love on every side,
Freely among his children all,
And always hearts are lying open wide,
Wherein some grains may fall.

There is no wind but soweth seeds
Of a more true and open life,
Which burst, unlook'd-for, into high-seal'd
deeds
With wayside beauty rife.

We find within these souls of ours
Some wild germs of a higher birth,
Which in the poet's tropic heart bear flower—
Whose fragrance fills the earth

Within the hearts of all men lie
These promises of wider bliss,
Which blossom into hopes that cannot die,
In sunny hours like this.

All that hath been majestic
In life or death, since time began,
Is native in the simple heart of all,
The angel heart of man.

And thus, among the untaught poor
Great deeds and feelings find a home,
That cast in shadow all the golden lore
Of classic Greece and Rome.

O mighty brother-soul of man,
Where'er thou art, in low or high,
Thy skyey arches with exulting span
O'er-roof infinity!

All thoughts that mould the age begun
Deep down within the primitive soul,
And from the many slowly upward win
To one who grasps the whole:

In his broad breast the feeling deep
That struggled on the many's tongue,
Swells to a tide of thought, whose surges leap
O'er the weak thrones of wrong.

All thought begins in feeling,—wide
In the great mass its base is hid,
And, narrowing up to thought, stands glorified,
A moveless pyramid.

Nor is he far astray who deems
That every hope, which rises and grows
broad
In the world's heart, by order'd impulse
streams
From the great heart of God.

God wills, man hopes in common souls
Hope is but vague and undefined,
Till from the poet's tongue the message rolls
A blessing to his kind.

Never did Poesy appear
So full of heaven to me as when
I saw how it would pierce through pride and
fear
To the lives of coarsest men.

It may be glorious to write
Thoughts that shall glad the two or three
High souls, like those far stars that come in
sight
Once in a century;—

But better far it is to speak
One simple word, which now and then
Shall waken their free nature in the weak
And friendless sons of men;

To write some earnest verse or line,
Which, seeking not the praise of art,
Shall make a clearer faith and manhood shine
In the untutor'd heart.

He who doth this, in verse or prose,
May be forgotten in his day,
But surely shall be crown'd at last with those
Who live and speak for aye.

J. R. Lowell.—Born 1819.

1915.—THE HERITAGE.

The rich man's son inherits lands,
And piles of brick, and stone, and gold,
And he inherits soft, white hands,
And tender flesh that fears the cold,
Nor dares to wear a garment old;
A heritage, it seems to me,
One scarce would wish to hold in fee.

The rich man's son inherits cares,
The bank may break, the factory burn,
A breath may burst his bubble shares,
And soft, white hands could hardly earn
A living that would serve his turn;
A heritage, it seems to me,
One scarce would wish to hold in fee.

The rich man's son inherits wants,
His stomach craves for dainty fare;
With sated heart, he hears the pants
Of toiling hands with brown arms bare,
And wearies in his easy chair,
A heritage, it seems to me,
One scarce would wish to hold in fee.

What doth the poor man's son inherit?
Stout muscles and a sinewy heart,
A hardy frame, a hardier spirit;
King of two hands, he does his part
In every useful toil and art;
A heritage, it seems to me,
A king might wish to hold in fee.

What doth the poor man's son inherit?
Wishes o'erjoy'd with humble things,
A rank adjudged by toil-won merit,
Content that from employment springs,
A heart that in his labour sings,
A heritage, it seems to me,
A king might wish to hold in fee.

What doth the poor man's son inherit?
A patience learn'd by being poor,
Courage, if sorrow come, to bear it,
A fellow-feeling that is sure
To make the outcast bless his door;
A heritage, it seems to me,
A king might wish to hold in fee.

O, rich man's son! there is a toil,
That with all others level stands;
Large charity doth never soil,
But only whiten, soft, white hands,—
This is the best crop from thy lands;
A heritage, it seems to me,
Worth being rich to hold in fee.

O, poor man's son, scorn not thy state,
There is worse weariness than thine,
In merely being rich and great,
Toil only gives the soul to shine,
And makes rest fragrant and benign,
A heritage, it seems to me,
Worth being poor to hold in fee.

Both heirs to some six feet of sod,
Are equal in the earth at last,
Both, children of the same dear God,
Prove title to your heirship vast
By record of a well fill'd past,
A heritage, it seems to me
Well worth a life to hold in fee.

J R Lowell.—Born 1819.

1916.—TO THE FUTURE.

O, Land of Promise! from what Pisgah's
height
Can I behold thy stretch of peaceful
bowers?
Thy golden harvests flowing out of sight,
Thy nestled homes and sun-illumined
towers?
Gazing upon the sunset's high-heap'd gold,
Its crags of opal and of chrysolite,
Its deeps on deeps of glory that unfold
Still brightening abysses,
And blazing precipices,
Whence but a scanty leap it seems to
heaven,
Sometimes a glimpse is given,
Of thy more gorgeous realm, thy more un-
stanted blisses.

O, Land of Quiet! to thy shore the surf
Of the perturbed Present rolls and sleeps;
Our storms breathe soft as June upon thy
turf
And lure out blossoms: to thy bosom
leaps,
As to a mother's, the o'erworn heart,
Hearing far off and dumb the toiling mart,
The hurrying feet, the cursos without
number,
And croled with the glow Elysian,
Of thine exulting vision,
Out of its very cares woos charms for peace
and slumber.

To thee the Earth lifts up her fetter'd hands
And cries for vengeance; with a pitying
smile
Thou bleasest her, and she forgets her bands,
And her old woe-worn face a little while
Grows young and noble; unto thee the
Oppressor
Looks, and is dumb with awe;
The eternal law
Which makes the crime its own blindfold
redresser,

Shadows his heart with perilous fore-
boding,
And he can see the grim-eyed Doom
From out the trembling gloom
Its silent-footed steeds toward his palace
goadng.

What promises hast thou for Poets' eyes,
—Awearry of the turmoil and the wrong!
To all their hopes what overjoy'd replies!
What undream'd ecstasies for blissful
song!
Thy happy plains no war-trumps brawling
clangour
Disturbs, and fools the poor to hate the
poor;
The humble glares not on the high with
anger;
Love leaves no grudge at less, no greed
for more;
In vain strives self the godlike sense to
smother,
From the soul's deeps
It throbs and leaps;
The noble 'neath foul rage beholds his long-
lost brother.

To thee the Martyr looketh, and his fires
Unlock their fangs and leave his spirit
free;
To thee the Poet 'mid his toil aspires,
And grief and hunger climb about his knee
Welcome as children: thou upholdest
The lone Inventor by his demon haunted;
The prophet cries to thee when hearts are
coldest,
And gazing o'er the midnight's bleak
abyss,
Sees the drowsed soul awaken at thy kiss,
And stretch its happy arms and leap up disen-
chanted.

Thou bringest vengeance, but so loving-
kindly
The guilty thinks it pity, taught by thee,
Fierce tyrants drop the scourges wherewith
blindly
Their own souls they were scarring, con-
querors see
With horror in their hands the accursèd
spear
That tore the meek One's side on Calvary,
And from their trophies shrink with ghastly
fear;
Thou, too, art the Forgiver,
The beauty of man's soul to man revcal-
ing;
The arrows from thy quiver
Pierce error's guilty heart, but only pierce for
healing.

O, whither, whither, glory-wing'd dreams,
From out Life's sweet and turmoil woud
ye bear me?
Shut, gates of Fancy, on your golden gleams,
This agony of hopeless contrast spare me!

Fade, cheating glow, and leave me to my
night !

He is a coward who would borrow
A charm against the present sorrow
From the vague Future's promise of delight :
As life's alarms nearer roll,
The ancestral buckler calls,
Self-clanging, from the walls
In the high temple of the soul,
Where are most sorrows, there the poet's
sphere is,
To feed the soul with patience,
To heal its desolations
With words of unshorn truth, with love that
never wearies.

J. R. Lowell — Born 1819.

1917.—THE FOUNTAIN.

Into the sunshine,
Full of light,
Leaping and flashing
From morn to night !
Into the moonlight,
Whiter than snow,
Waving so flower-like
When the winds blow !
Into the starlight,
Rushing in spray,
Happy at midnight,
Happy by day !
Ever in motion,
Blithesome and cheery,
Still climbing heavenward
Never a-weary !
Glad of all weathers,
Still seeming best,
Upward or downward
Motion thy rest ;
Full of a nature
Nothing can tame,
Changed every moment,
Ever the same,—
Ceaseless, aspiring,
Ceaseless, content ;
Darkness or sunshine
Thy element.
Glorious fountain !
Let my heart be
Fresh, changeeful, constant,
Upward, like thee !

J. R. Lowell.—Born 1819.

1918—BEN BOLT.

Don't you remember sweet Alice, Ben Bolt ?
Sweet Alice whose hair was so brown,
Who wept with delight when you gave her a
smile,
and trembled with fear at your frown ?

In the old churchyard in the valley, Ben Bolt,
In a corner obscure and alone,
They have fitted a slab of the granite so grey,
And Alice lies under the stone.

Under the hickory tree, Ben Bolt,
Which stood at the foot of the hill,
Together we've lain in the noonday shade,
And listen'd to Appleton's mill
The mill-wheel has fallen to pieces, Ben Bolt,
The rafters have tumbled in,
And a quiet which crawls round the walls as
you gaze,
Has follow'd the olden din

Do you mind the cabin of logs, Ben Bolt,
At the edge of the pathless wood,
And the button-ball tree with its motley limbs,
Which nigh by the door-step stood ?
The cabin to ruin has gone, Ben Bolt,
The tree you would seek in vain ;
And where once the lords of the forest waved,
Grows grass and the golden grain.

And don't you remember the school, Ben Bolt,
With the master so cruel and grim,
And the shaded nook in the running brook,
Where the children went to swim ?
Grass grows on the master's grave, Ben Bolt,
The spring of the brook is dry,
And of all the boys who were schoolmates
then,
There are only you and I.

There is change in the things I loved, Ben
Bolt,
They have changed from the old to the
new ;
But I feel in the depths of my spirit the truth,
There never was change in you
Twelvemonths twenty have past, Ben Bolt,
Since first we were friends—yet I hail
Thy presence a blessing, thy friendship a
truth,
Ben Bolt, of the salt-sea gale

Thomas Dunn English.—Born 1819.

1919.—THE BRICKMAKER.

I.

Let the blundered horse go round
Till the yellow clay be ground,
And no weary arms be folded
Till the mass to brick be moulded.

In no stately structures skill'd,
What the temple we would build ?
Now the massive kiln is risen—
Call it palace—call it prison ;
View it well . from end to end
Narrow corridors extend—
Long, and dark, and smother'd aisles :
Choke its earthy vaults with piles
Of the resinous yellow-pine ;

Now thrust in the fetter'd Fire—
Hearken ! how he stamps with ire,
Treading out the pitey wine ;
Wrought anon to wilder spalls,
Hear him shout his loud alarms ;
See him thrust his glowing arms
Through the windows of his cells.

But his chains at last shall sever ;
Slavery lives not for ever ;
And the thickest prison wall
Into ruin yet must fall.
Whatsoever falls away
Springeth up again, they say ;
Then, when this shall break asunder,
And the fire be freed from under,
Tell us what imperial thing
From the ruin shall upspring ?

There shall grow a stately building—
Airy dome and column'd walls ;
Mottoes writ in richest gilding
Blazing through its pillar'd halls.

In those chambers, stern and dreaded,
They, the mighty ones, shall stand ;
There shall sit the hoary-headed
Old defenders of the land.

There shall mighty words be spoken,
Which shall thrill a wondering world ;
Then shall ancient bonds be broken,
And new banners be unfurl'd.

But anon those glorious uses
In those chambers shall be dead,
And the world's antique abuses,
Hydra-headed, rise instead.

But this wrong not long shall linger—
The old capitol must fall ;
For, behold ! the fiery finger
Flames along the fated wall.

II.

Let the blinded horse go round
Till the yellow clay be ground,
And no weary arms be folded
Till the mass to brick be moulded—
Till the heavy walls be risen,
And the fire is in his prison.
But when break the walls asunder,
And the fire is freed from under,
Say again what stately thing
From the ruin shall upspring ?

There shall grow a church whose steeple
To the heavens shall aspire,
And shall come the mighty people
To the music of the choir.

On the infant, robed in whiteness,
Shall baptismal waters fall,
While the child's angelic brightness
Sheds a halo over all.

There shall stand enwroth'd in marriage
Forms that tremble—hearts that thrill—
To the door Death's sable carriage
Shall bring forms and hearts grown still !

Deek'd in garments richly glistening,
Rustling wealth shall walk the aisle ;
And the poor without stand listening,
Praying in their hearts the while.

There the veteran shall come weekly
With his cane, oppress'd and poor,
'Mid the horses standing meekly,
Gazing through the open door.

But these wrongs not long shall linger—
The presumptuous pile must fall,
For, behold ! the fiery finger
Flames along the fated wall.

III.

Let the blinded horse go round
Till the yellow clay be ground,
And no weary arms be folded
Till the mass to brick be moulded :
Say again what stately thing
From the ruin shall upspring ?

Not the hall with column'd chambers,
Starr'd with words of liberty,
Where the freedom-canting members
Feel no impulse of the free :

Not the pile where souls in error
Hear the words, " Go, sin no more !"
But a dusky thing of terror,
With its cells and grated door.

To its inmates each to-morrow
Shall bring in no tide of joy.
Born in darkness and in sorrow,
There shall stand the fated boy.

With a grief too loud to smother,
With a throbbing, burning head,
There shall groan some desperate mother,
Nor deny the stolen bread !

There the veteran, a poor debtor,
Mark'd with honourable scars,
Listening to some clanking fetter,
Shall gaze idly through the bars :

Shall gaze idly not demurring,
Though with thick oppression bow'd,
While the many, doubly erring,
Shall walk honour'd through the crowd.

Yet these wrongs not long shall linger—
The benighted pile must fall ;
For, behold ! the fiery finger
Flames along the fated wall.

IV.

Let the blinded horse go round
Till the yellow clay be ground,
And no weary arms be folded
Till the mass to brick be moulded—
Till the heavy wall be risen
And the fire is in his prison.
Capitol, and church, and jail,
Like our kiln at last shall fail ;

Every shape of earth shall fade ;
But the heavenly temple, made
For the sorely tried and pure,
With its Builder shall endure !

T. B. Read.—Born 1822.

1920.—MY HERMITAGE.

Within a wood one summer's day,
And in a hollow, ancient trunk,
I shut me from the world away,
To live as lives a hermit monk.

My cell was a ghostly sycamore,
The roots and limbs were dead with age ;
Decay had carved the Gothic door
Which look'd into my hermitage.

My library was large and full,
Where, ever as a hermit plods,
I read until my eyes are dull
With tears, for all those tomes were God's.

The vine that at my doorway swung
Had verses writ on every leaf,
The very songs the bright bees sung
In honey-seeking visits brief—

Not brief—though each stay'd never long—
So rapidly they came and went,
No pause was left in all their song,
For while they borrow'd still they lent.

All day the woodland minstrels sang—
Small feet were in the leaves astir—
And often o'er my doorway rang
The tap of a blue-wing'd visitor

Afar the stately river sway'd,
And pour'd itself in giant swells,
While here the brooklet danced and play'd,
And gaily rung its liquid bells.

The springs gave me their crystal flood,
And my contentment made it wine—
And oft I found what kingly food
Grew on the world-forgotten vine.

The moss, or weed, or running flower,
Too humble in their hope to climb,
Had in themselves the lovely power
To make me happier for the time.

And when the starry night came by,
And stooping look'd into my cell,
Then all between the earth and sky
Was croled in a holier spell.

A height and depth and breadth sublime
O'erspread the scene, and reach'd the stars,
Until Eternity and Time
Seemed drowning their dividing bars.

And voices which the day ne'er hears,
And visions which the sun ne'er sees,
From earth and from the distant spheres,
Came on the moonlight and the breeze.

Thus day and night my spirit grew
In love with that which round me shone,
Until my calm heart fully knew
The joy it is to be alone.

The time went by, till one fair dawn
I saw against the eastern fires,
A visionary city drawn
With dusky lines of domes and spires.

The wind in sad and fitful spells
Blew o'er it from the gates of morn,
Till I could clearly hear the bells
That rung above a world forlorn.

And well I listen'd to their voice,
And deeply ponder'd what they said—
Till I arose—there was no choice—
I went while yet the east was red.

My waken'd heart for utterance yearn'd—
The clamorous wind had broke the spell—
I needs must teach what I had learn'd
Within my simple woodland cell.

T. B. Read.—Born 1822.

1921.—THELEME.

I sat one night on a palace step,
Wrapp'd up in a mantle thin,
And I gazed with a smile on the world without,
With a growl at my world within,—
Till I heard the merry voices ring
Of a lordly compaignie,
And straight to myself I began to sing,
"It is there that I ought to be."

And long I gazed through a lattice raised
Which smiled from the old grey wall,
And my glance went in, with the evening
breeze,

And ran o'er the revellers all ;
And I said, "If they saw me, 'twould cool
their mirth,

Far more than this wild breeze free,
But a merrier party was ne'er on earth,
And among them I fain would be."

And oh ! but they all were beautiful,
Fairer than fairy dreams,
And their words were sweet as the wind harp's
tone

When it rings o'er summer streams ;
And they plodged each other with noble mien,
"True heart with my life to thee !"
"Alack !" quoth I, "but my soul is dry,
And among them I fain would be !"

And the gentlemen were noble souls,
Good fellows both sain and sound,
I had not deem'd that a band like this
Could over the world be found ;
And they spoke of brave and beautiful things,
Of all that was dear to me ;
And I thought, "Perhaps they would like me
well,

If among them I once might be !"

And lovely were the ladies too,
 Who sat in the light bright hall,
 And one there was, oh, dream of life !
 The loveliest 'mid them all ;
 She sat alone by an empty chair,
 The queen of the feast was she,
 And I said to myself, " By that lady fair
 I certainly ought to be."

And aloud she spoke, " We have waited long
 For one who, in fear and doubt,
 Looks fustfully into our hall of song
 As he sits on the steps without ;
 I have sung to him long in silent dreams,
 I have led him o'er land and sea,
 Go welcome him in as his rank be seems,
 And give him a place by me !"

They open'd the door, yet I shrunk with shame,
 As I sat in my mantle thin,
 But they hail'd me out with a joyous shout,
 And mornly led me in—
 And gave me a place by my bright-hair'd
 love,
 And she wept with joy and glee,
 And I said to myself, " By the stars above,
 I am just where I ought to be !"

Farewell to thee, life of joy and grief !
 Farewell to ye, care and pain !
 Farewell, thou vulgar and selfish world !
 For I never will know thee again.
 I live in a land where good fellows abound,
 In Tholomé, by the sea ;
 They may long for a " happier 'ifo" that
 will,—
 I am just where I ought to be !

C. G. Leland.—Born 1824.

1922 —A DREAM OF LOVE.

I dream'd I lay beside the dark blue Rhine,
 In that old tower where once Sir Roland
 dwelt,
 Methought his gentle lady-love was mine,
 And mine the cares and pain which once he
 felt.
 Dim, cloudy centuries had roll'd away,
 E'en to that minstrel age—the olden time,
 When Roland's lady bid him woo no more,
 And he, aweary, sought the eastern clime.
 Methought that I, like him, had wander'd long
 In those strange lands of which old legends
 tell ;
 Then home I turn'd to my own glancing
 Rhine,
 And found my lady in a convent cell ;
 And I, like him, had watch'd through weary
 years,
 And dwelt unseen hard by her convent's
 bound,
 In that old tower, which yet stands pitying
 The cloister-isle, enclosed by water round.

I long had watch'd—for in the early morn,
 To ope her lattice came that lady oft ;
 And earnestly I gazed, yet naught I saw,
 Save one small hand and arm, white, fair,
 and soft.
 And when, at eve, the long, dark shadows fell
 O'er rock and valley, vineyard, town, and
 tower,
 Again she came—again that small white hand
 Would close her lattice for the vesper hour.

I linger'd still, e'en when the silent night
 Had cast its sable mantle o'er the shrine,
 To see her lonely taper's softon'd light
 Gleam, far reflected, o'er the quiet Rhine !
 But most I loved to see her form at times,
 Obscure those beams—for then her shade
 would fall,
 And I beheld it, evenly portray'd—
 A living profile, on that window small.

And thus I lived in love—though not in
 hope—
 And thus I watch'd that maiden many a
 year,
 When, lo ! I saw, one morn, a funeral train—
 Alas ! they bore my lady to her bier !
 And she was dead—yet grieved I not there-
 fore,
 For now in Heaven she knew the love I
 felt,
 Death could not kill affection nor destroy
 The holy peace wherein I long had dwelt.
 Oh, gentle lady ! this was but a dream,
 And in a dream I bore all this for thee.
 If thus in sleep love's pangs assail my soul,
 Think, lady, what my waking hours must
 be !

C. G. Leland.—Born 1824.

1923.—THE THREE FRIENDS.

I have three friends, three glorious friends,
 three dearer could not be ;
 And every night when midnight tolls, they
 meet to laugh with me.
 The first was shot by Carlist thieves, three
 years ago, in Spain ;
 The second drown'd, near Alicante, and I
 alive remain.
 I love to see their thin white forms come steal-
 ing through the night,
 And grieve to see them fade away in the early
 morning light
 The first with gnomes in the Under-land is
 leading a lordly life,
 The second has married a mermaid, a beauti-
 ful water-wife.
 And since I have friends in the earth and sea
 —with a few, I trust, on high,
 'Tis a matter of small account to me, the way
 that I may die.

For whether I sink in the foaming flood, or
swing on the triple tree,
Or die in my grave as a Christian should, is
much the same to me.

C. G. Leland.—Born 1824.

1924.—BEDOUIN SONG.

From the Desert I come to thee
On a stallion shod with fire ;
And the winds are left behind
In the speed of my desire.
Under thy window I stand,
And the midnight hears my cry :
I love thee, I love but thee,
With a love that shall not die
Till the sun grows cold,
And the stars are old,
And the leaves of the Judgment
Book unfold !

Look from thy window and see
My passion and my pain ,
I lie on the sands below,
And I faint in thy disdain.
Let the night-winds touch thy brow
With the heat of my burning sigh,
And melt thee to hear the vow
Of a love that shall not die
Till the sun grows cold,
And the stars are old,
And the leaves of the Judgment
Book unfold !

My steps are nightly driven,
By the fever in my breast,
To hear from thy lattice breathed
The word that shall give me rest.
Open the door of thy heart,
And open thy chamber door,
And my kisses shall teach thy lips
The love that shall fade no more
Till the sun grows cold,
And the stars are old,
And the leaves of the Judgment
Book unfold !

B. Taylor.—Born 1825.

1925.—THE ARAB TO THE PALM.

Next to thee, O fair gazelle,
O Beddowee, girl, beloved so well ;
Next to the fearless Nedjudee,
Whose fleetness shall bear me again to thee ;
Next to ye both I love the Palm,
With his leaves of beauty, his fruit of balm ;
Next to ye both I love the Tree
Whose fluttering shadow wraps us three
With love, and silence, and mystery !

Our tribe is many, our poets vie
With any under the Arab sky,
Yet none can sing of the Palm but I.

The marble minarets that begom
Caaro's citadel-diaom
Are not so light as his slender stem.

He lifts his leaves in the sunbeam's glance
As the Almées lift their arms in dance—

A slumberous motion, a passionate sign,
That works in the cells of the blood-like wine.

Full of passion and sorrow is he,
Dreaming where the beloved may be.

And when the warm south winds arise,
He breathes his longing in fervid sighs—

Quickening odours, kisses of balm,
That drop in the lap of his chosen palm.

The sun may flame and the sands may stir,
But the breath of his passion reaches her.

O Tree of Love, by that love of thine,
Teach me how I shall soften mine !

Gave me the secret of the sun,
Whereby the wooed is ever won !

If I were a King, O stately Tree,
A likeness, glorious as might be,
In the court of my palace I'd build for thee !

With a shaft of silver burnish'd bright,
And leaves of beryl and malachite.

With spikes of golden bloom a-blaze,
And fruits of topaz and chrysoprase :

And there the poets, in thy praise,
Should night and morning frame new lays—

New measures sung to tones divine ;
But none, O Palm, should equal mine !

B. Taylor.—Born 1825.

1926.—KUBLEH ;

A STORY OF THE ASSYRIAN DESERT.

The black-eyed children of the Desert drove
Their flocks together at the set of sun.
The tents were pitch'd, the weary camels
bent
Their suppliant necks, and knelt upon the
sand ;
The hunters quarter'd by the kindled fires
The wild boars of the Tigris they had slain,
And all the stir and sound of evening ran
Throughout the Shanmar camp The dewy
air
Bore its full burden of confused delight
Across the flowery plain, and while, afar,
The snows of Koordish mountains in the ray
Flash'd roseate amber, Nimroud's ancient
mound

Rose broad and black against the burning West.

The shadows deepen'd, and the stars came out

Sparkling in violet ether; one by one
Glimmer'd the ruddy camp-fires on the plain,
And shapes of steed and horseman moved among

The dusky tents with shout and jostling cry,
And neigh and restless prancing. Children ran

To hold the thongs, while every rider drove
His quivering spear in the earth, and by his door

Tether'd the horse he loved. In midst of all
Stood Shammenyah, whom they dared not touch,—

The foal of wondrous Kubleh, to the Sheik
A dearer wealth than all his Georgian girls.
But when their meal was o'er,—when the red fires

Blazed brighter, and the dogs no longer bay'd,—

When Shammar hunters with the boys sat down

To cleanse their bloody knives, came Alimâr,
The poet of the tribe, whose songs of love
Are sweeter than Bassora's nightingales,—
Whose songs of war can fire the Arab blood
Like war itself who knows not Alimâr?

Then ask'd the men: "O poet, sing of Kubleh!"

And boys laid down the knives half burnish'd, saying.

"Tell us of Kubleh, whom we never saw—
Of wondrous Kubleh!" Closer flock'd the group

With eager eyes about the flickering fire,
While Alimâr, beneath the Assyrian stars,
Sang to the listening Arabs.

"God is great!

O Arabs, never yet since Mahmoud rode
The sands of Yemon, and by Mecca's gate
The wing'd steed bestrode, whose mane of fire
Blazed up the zenith, when, by Allah call'd,
He bore the Prophet to the walls of heaven,
Was like to Kubleh, Sofuk's wondrous mare
Not all the milk-white barbs, whose hoofs dash'd flame

In Bagdad's stables from the marble floor—
Who, swathed in purple housings, pranced in state

The gay bazaars, by great Al-Raschid back'd.
Not the wild charger of Mongolian breed
That went o'er half the world with Tamerlane
Nor yet those flying coursers, long ago
From Ormuz brought by swarthy Indian groomers

To Persia's kings—the foals of sacred mares,
Sired by the fiery stallions of the sea!

"Who ever told, in all the Desert Land,
The many deeds of Kubleh? Who can tell
Whence came she, whence her like shall come again?

C Arabs, like a tale of Scherezade

Hoard in the camp, when javelin shafts are tried

On the hot eve of battle, is her story.

"Far in the Southern sands, the hunters say,

Did Sofuk find her, by a lonely palm.
The well had dried; her fierce, impatient eye
Glared red and sunken, and her slight young limbs

Were lean with thirst. He check'd his camel's pace,

And while it knelt, untied the water-skin,
And when the wild mare drank, she follow'd him.

Thence none but Sofuk might the saddle gird
Upon her back, or clasp the brazen gear
About her shining head, that brook'd no curb
From even him, for she, alike, was royal.

"Her form was lighter, in its shifting grace,
Than some impassion'd Almée's, when the dance

Unbuds her scarf, and golden anklets gleam
Through floating drapery, on the buoyant air.
Her light, free head was ever held aloft;

Between her slender and transparent ears
The silken forelock toss'd; her nostril's arch,
Thin-drawn, in proud and pliant beauty spread,

Snuffing the desert winds. Her glossy neck
Curved to the shoulder like an eagle's wing,

And all her matchless lines of flank and limb
Seem'd fashion'd from the flying shapes of air
By hands of lightning. When the war-shouts rang

From tent to tent, her keen and restless eye
Shone like a blood-red ruby, and her neigh

Rang wild and sharp above the clash of spears.

"The tribes of Tigris and the Desert knew her.

Sofuk before the Shammar bands she bore
To meet the dread Jebours, who waited not

To bid her welcome; and the savage Koord,
Chased from his bold irruption on the plain,

Has seen her hoofprints in his mountain snow.
Like as the dark-eyed Syrian gazelle,

O'er ledge and chasm and barren steep, amid
The Singhar hills, she ran the wild ass down.

Through many a battle's thickest brunt she storm'd,

Reeling with sweat and dust, and fetlock-deep

In curdling gore. When hot and lurid haze
Stifed the crimson sun, she swept before

The whirling sand-spout, till her gusty mane
Flared in its vortex, while the camels lay

Groaning and helpless on the fiery waste.

"The tribes of Taurus and the Caspian knew her.

The Georgian chiefs have heard her trumpet-neigh

Before the walls of Tiflis. Pines that grow
On ancient Caucasus have harbour'd her,

Sleeping by Sofuk, in their spicy gloom.

The surf of Trebizond has bathed her flanks,
When from the shore she saw the white-sail'd
bark
That brought him home from Stamboul.
Never yet,
O Arabs, never yet was like to Kubleh !

"And Sofuk loved her. She was more to
him
Than all his snowy-bosom'd odalisques.
For many years, beside his tent she stood,
The glory of the tribe.

"At last she died.
Died, while the fire was yet in all her limbs—
Died for the life of Sofuk, whom she loved.
The base Jebours—on whom be Allah's
curse!—

Came on his path, when far from any camp,
And would have slain him, but that Kubleh
sprang

Against the javelin-points and bore them down,
And gam'd the open desert Wounded sore,
She urged her light limbs into maddening
speed

And made the wind a laggard. On and on
The red sand slid beneath her, and behind
Whirl'd in a swift and cloudy turbulence,
As when some star of Eblis, downward hurl'd
By Allah's bolt, sweeps with its burning hair
The waste of Darkness. On and on, the
bleak,

Bare ridges rose before her, came and pass'd ;
And every flying leap with fresher blood
Her nostril stain'd, till Sofuk's brow and
breast

Were fleck'd with crimson foam. He would
have turn'd

To save his treasure, though himself were
lost,

But Kubleh fiercely snapp'd the brazen rein
At last, when through her spent and quivering
frame

The sharp throes ran, our distant tents arose,
And with a neigh, whose shrill excess of joy
O'ercame its agony, she stopp'd and fell.

The Shammar men came round her as she lay,
And Sofuk raised her head and held it close
Against his breast Her dull and glazing eye
Met his, and with a shuddering gasp she died
Then like a child his bursting grief made way
In passionate tears, and with him all the tribe
Wept for the faithful mare.

"They dug her grave
Amid Al-Hather's marbles, where she lies
Buried with ancient kings ; and since that time
Was never seen, and will not be again,
O Arabs, though the world be doom'd to live
As many moons as count the desert sands,
The like of wondrous Kubleh. God is great !"

B Taylor.—Born 1825.

1927.—THE POET IN THE EAST.

The poet came to the land of the East,
When Spring was in the air ;
The earth was dress'd for a wedding feast,
So young she seem'd, and fair ;
And the poet knew the land of the East—
His soul was native there.

All things to him were the visible forms
Of early and precious dreams—
Familiar visions that mock'd his quest
Beside the western streams,
Or gleam'd in the gold of the cloud unroll'd
In the sunset's dying beams.

He look'd above in the cloudless calm,
And the Sun sat on his throne ;
The breath of gardens deep in balm,
Was all about him blown,
And a brother to him was the princely Palm,
For he cannot live alone.

His feet went forth on the myrtled sheds,
And the flowers their welcome shed ;
The meads of milk-white asphodel
They knew the Poet's tread,
And far and wide, in a scarlet tide,
The poppy's bonfire spread.

And, half in shade and half in sun,
The Rose sat in her bower,
With a passionate thrill in her crimson
heart
She had waited for the hour !
And, like a bride's, the Poet kiss'd
The lips of the glorious flower

Then the Nightingale who sat above
In the boughs of the citron-tree,
Sang : " We are no rivals, brother mine,
Except in minstrelsy ;
For the rose you kiss'd with the kiss of love.
Is faithful still to me."

And further sang the Nightingale.
" Your bower not distant lies.
I heard the sound of a Persian lute
From the jasmind window rise,
And like two stars from the lattice-bars,
I saw the Sultana's eyes."

The Poet said : " I will here abide,
In the Sun's unclouded door,
Here are the wells of all delight
On the lost Arcadian shore :
Here is the light on sea and land,
And the dream deceives no more "

D. Taylor.—Born 1825

1928.—KILIMANDJARO.

Hail to thee, monarch of African mountains,
Remote, inaccessible, silent, and lone—
Who, from the heart of the tropical fervours,
Liftest to heaven thine alien snows,

Feeding for ever the fountains that make thee
Father of Nile and Creator of Egypt!

The years of the world are engraved on thy
forehead,
Time's morning blush'd red on thy firstfallen
snows;
Yet lost in the wilderness, nameless, unnoted,
Of Man un beholden, thou wert not till now.
Knowledge alone is the being of Nature,
Giving a soul to her manifold features,
Lighting through paths of the primitive
darkness
The footsteps of Truth and the vision of Song.
Knowledge has born thee anew to Creation,
And long-baffled Time at thy baptism rejoices.
Take, then, a name, and be fill'd with
existence,
Yea, be exultant in sovereign glory,
While from the hand of the wandering poet
Drops the first garland of song at thy feet.

Floating alone, on the flood of thy making,
Through Africa's mystery, silence, and fire.
Lo! in my palm, like the Eastern enchanter,
I dip from the waters a magical mirror,
And thou art reveal'd to my purified vision.
I see thee, supreme in the midst of thy co-
mates,
Standing alone 'twixt the Earth and the
Heavens,
Hour of the Sunset and Herald of Morn.
Zone above zone, to thy shoulders of granite,
The climates of Earth are display'd, as an
index,
Giving the scope of the Book of Creation.
There, in the gorges that widen, descending
From cloud and from cold into summer eternal,
Gather the threads of the ice-gender'd
fountains—
Gather to riotous torrents of crystal,
And, giving each shelvy recess where they
dally
The blooms of the North and its evergreen
turfage,
Leap to the land of the lion and lotus!
There, in the wondering airs of the Tropics
Shivers the Aspen, still dreaming of cold.
There stretches the Oak, from the loftiest
ledges,
His arms to the far-away lands of his brothers,
And the Pine-tree looks down on his rival the
Palm.

Bathed in the tenderest purple of distance,
Tinted and shadow'd by pencils of air,
Thy battlements hang o'er the slopes and the
forests,
Seats of the gods in the limitless ether,
Looming sublimely aloft and afar.
Above them, like folds of imperial ermine,
Sparkle the snow-fields that furrow thy fore-
head—
Desolate realms, inaccessible, silent,
Chasms and caverns where Day is a stranger,

Garners where storeth his treasures the
Thunder,
The Lightning his falchion, his arrows the
Hail!

Sovereign Mountain, thy brothers give wel-
come

They, the baptized and the crown'd of ages,
Watch-towers of Continents, altars of Earth,
Welcome thee now to their mighty assembly.
Mont Blanc, in the roar of his mad avalanches,
Hails thy accession, superb Orizaba,
Belted with beech and ensandall'd with palm;
Chimborazo, the lord of the regions of noon-
day,—

Mingle their sounds in magnificent chorus
With greeting august from the Pillars of
Heaven,

Who, in the urns of the Indian Ganges,
Filter the snows of their sacred dominions,
Unmark'd with a footprint, unseen but of
God.

Lo! unto each is the seal of his lordship,
Nor question'd the right that his majesty
giveth;

Each in his awful supremacy forces
Worship and reverence, wonder and joy.
Absolute all, yet in dignity varied,
None has a claim to the honours of story,
Or the superior splendours of song,
Greater than thou, in thy mystery mantled—
Thou, the sole monarch of African mountains,
Father of Nile and Creator of Egypt!

B Taylor.—Born 1825.

1929.—AN ORIENTAL IDYL.

A silver javelin which the hills
Have hurl'd upon the plain below,
The fleetest of the Pharpar's rills,
Beneath me shoots in flashing flow.

I hear the never-ending laugh
Of jostling waves that come and go,
And suck the bubbling pipe, and quaff
The sherbet cool'd in mountain snow

The flecks of sunshine gleam like stars
Beneath the canopy of shade;
And in the distant, dim bazaars
I scarcely hear the hum of trade.

No evil fear, no dream forlorn,
Darkens my heaven of perfect blue;
My blood is temper'd to the morn—
My very heart is steep'd in dew.

What Evil is, I cannot tell;
But half I guess what Joy may be;
And, as a pearl within its shell,
The happy spirit sleeps in me.

I feel no more the pulse's strife,—
The tides of Passion's ruddy sea,
But live the sweet, unconscious life
That breathes from yonder jasmine-tree.

Upon the glittering pageantries
Of gay Damascus streets I look
As idly as a babe that sees
The painted pictures of a book.

Forgotten now are name and race;
The Past is blotted from my brain;
For memory sleeps, and will not trace
The weary pages o'er again.

I only know the morning shines,
And sweet the dewy morning air;
But does it play with tendrill'd vines?
Or does it lightly lift my hair?

Deep-sunken in the charm'd repose,
This ignorance is bliss extreme.
And whether I be Man, or Bose,
O, pluck me not from out my dream!

B. Taylor.—Born 1825.

1930.—HASSAN TO HIS MARE.

Come, my beauty! come, my desert darling!
On my shoulder lay thy glossy head!
Fear not, though the barley-sack be empty,
Here's the half of Hassan's scanty bread.

Thou shalt have thy share of dates, my beauty!
And thou know'st my water-skin is free:
Drink and welcome, for the wells are distant,
And my strength and safety lie in thee.

Bend thy forehead now, to take my kisses!
Lift in love thy dark and splendid eye
Thou art glad when Hassan mounts the
saddle—
Thou art proud he owns thee. so am I.

Let the Sultan bring his boasted horses,
Prancing with their diamond-studded reins;
They, my darling, shall not match thy fleetness
When they course with thee the desert
plains!

Let the Sultan bring his famous horses,
Let him bring his golden swords to me—
Bring his slaves, his eunuchs, and his harem;
He would offer them in vain for thee.

We have seen Damascus, O my beauty!
And the splendour of the Pashas there;
What's their pomp and riches? Why, I would
not
Take them for a handful of thy hair!

Khaled sings the praises of his mistress,
And because I've none he pines me:
What care I if he should have a thousand,
Fairer than the morning? I have thee.

He will find his passion growing cooler
Should her glance on other suitors fall:
Thou wilt no'er, my mistress and my darling,
Fail to answer at thy master's call

By-and-by some snow-white Nedjid stallion
Shall to thee his spring-time ardour bring;
And a foal, the fairest of the Desert,
To thy milky dugs shall crouch and cling.

Then, when Khaled shows to me his children,
I shall laugh, and bid him look at thine;
Thou wilt neigh, and lovingly caress me,
With thy glossy neck laid close to mine.

B. Taylor.—Born 1825.

1931.—THE PHANTOM.

Again I sit within the mansion,
In the old, familiar seat;
And shade and sunshine chase each other
O'er the carpet at my feet

But the sweetbriar's arms have wrestled up-
wards
In the summers that are past,
And the willow trails its branches lower
Than when I saw them last.

They strive to shut the sunshine wholly
From out the haunted room,
To fill the house, that once was joyful,
With silence and with gloom.

And many kind, remember'd faces
Within the doorway come—
Voices, that wake the sweetest music
Of one that now is dumb.

They sing, in tones as glad as ever,
The songs she loved to hear,
They braid the rose in summer garlands,
Whose flowers to her were dear.

And still, her footsteps in the passage,
Her blushes at the door,
Her timid words of maiden welcome
Come back to me once more.

And all forgetful of my sorrow,
Unmindful of my pain,
I think she has but newly left me,
And soon will come again.

She stays without, perchance, a moment,
To dress her dark-brown hair;
I hear the rustle of her garments—
Her light step on the stair!

O, fluttering heart! control thy tumult,
Lest eyes profane should see
My cheeks betray the rush of rapture
Her coming brings to me!

She tarrys long: but lo, a whisper
Beyond the open door,
And, gliding through the quiet sunshine,
A shadow on the floor!

Ah ! 'twas the whispering pine that calls me,
The vine, whose shadow strays ;
And my patient heart must still await her,
Nor chide her long delays.

But my heart grows sick with weary waiting,
As many a time before :
Her foot is ever at the threshold,
Yet never passes o'er.

B. Taylor.—Born 1825.

1932.—LEONATUS.

The fair boy Leonatus,
The page of Imogen :
It was his duty evermore
To tend the Lady Imogen ;
By poop of day he might be seen
Tapping against her chamber door,
To wake the sleepy waiting-maid ;
She woke, and when she had array'd
The Princess, and the twain had pray'd,
(They pray'd with rosaries of yore,)
They call'd him, pacing to and fro ;
And cap in hand, and bowing low,
He enter'd, and began to feed
The singing birds with fruit and seed.

The brave boy Leonatus,
The page of Imogen .
He tripp'd along the kingly hall,
From room to room, with messages ;
He stopp'd the butler, clutch'd his keys,
(Albeit he was broad and tall,)
And dragg'd him down the vaults, where
wine
In bins lay beaded and divine,
To pick a flask of vintage fine,
Came up, and clomb the garden wall,
And pluck'd from out the sunny spots
Peaches, and luscious apricots,
And fill'd his golden salver there,
And hurried to his Lady fair.

The gallant Leonatus,
The page of Imogen :
He had a steed from Arab ground,
And when the lords and ladies gay
Went hawking in the downs of May,
And hunting in the country round,
And Imogen did join the band,
He rode him like a hunter grand,
A hooded hawk upon his hand,
And by his side a slender hound :
But when they saw the deer go by,
He slipp'd the leash, and let him fly,
And gave his fiery barb the rein,
And scour'd beside her o'er the plain.

The strange boy Leonatus,
The page of Imogen :
Sometimes he used to stand for hours
Within her room, behind her chair ;
The soft wind blew his golden hair
Across his eyes, and bees from flowers

Humm'd round him, but he did not stir .
He fix'd his earnest eyes on her,
A pure and reverent worshipper,
A dreamer building airy towers :
But when she spoke he gave a start,
That sent the warm blood from his heart
To flush his cheeks, and every word
The fountain of his feelings stir'd.

The sad boy Leonatus,
The page of Imogen :
He lost all relish and delight,
For all things that did please before ;
By day he wish'd the day was o'er,
By night he wish'd the same of night :
He could not mingle in the crowd,
He loved to be alone, and shroud
His tender thoughts, and sigh aloud,
And cherish in his heart its blight.
At last his health began to fail,
His fresh and glowing cheeks to pale ;
And in his eyes the tears unshed
Did hang like dew on violets dead.

The timid Leonatus,
The page of Imogen :
"What ails the boy ?" said Imogen :
He stammer'd, sigh'd, and answer'd
"Naught."

She shook her head, and then she thought
What all his malady could mean ;
It might be love, her maid was fair,
And Leon had a loving air,
She watch'd them with a jealous care,
And play'd the spy, but naught was seen :
And then she was aware at first,
That she, not knowing it, had nursed
His memory till it grew a part—
A heart within her very heart !

The dear boy Leonatus,
The page of Imogen :
She loved, but own'd it not as yet ;
When he was absent she was lone,
She felt a void before unknown,
And Leon fill'd it when they met ;
She call'd him twenty times a day,
She knew not why, she could not say ;
She fretted when he went away,
And lived in sorrow and regret ;
Sometimes she frown'd with stately mien,
And chid him like a little queen ;
And then she soothed him meek and mild,
And grew as trustful as a child.

The neat scribe Leonatus,
The page of Imogen :
She wonder'd that he did not speak,
And own his love, if love indeed
It was that made his spirit bleed ;
And she bethought her of a freak
To test the lad ; she bade him write
A letter that a maiden might,
A billet to her heart's delight ;
He took the pen with fingers weak.
Unknowing what he did, and wrote,
And folded up and sealed the note :

She wrote the superscription sage,
"For Leonatus, Lady's Page!"

The happy Leonatus,
The page of Imogen :
The page of Imogen no more,
But now her love, her lord, her life,
For she became his wedded wife,
As both had hoped and dream'd before.
He used to sit beside her feet,
And read romances rare and sweet,
And, when she touch'd her lute, repeat
Impassion'd madrigals of yore,
Uplooking in her face the while,
Until she stoop'd with loving smile,
And press'd her melting mouth to his,
That answer'd in a dreamy bliss—
The joyful Leonatus,
The lord of Imogen!

R. H. Stoddard.—Born 1825.

1933—THE SHADOW OF THE HAND.

You were very charming, Madam,
In your silks and satins fine;
And you made your lovers drunken,
But it was not with your wine!
There were court gallants in dozens,
There were princes of the land,
And they would have perish'd for you
As they knelt and kiss'd your hand—
For they saw no stain upon it,
It was such a snowy hand!

But for me—I knew you better,
And, while you were flaunting there,
I remember'd some one lying,
With the blood on his white hair!
He was pleading for you, Madam,
Where the shriven spirits stand,
But the Book of Life was darken'd,
By the Shadow of a Hand!
It was tracing your perdition,
For the blood upon your hand!

R. H. Stoddard.—Born 1825.

1934—INVOCATION TO SLEEP

Draw the curtains round your bed,
And I'll shade the wakeful light;
'Twill be hard for you to sleep,
If you have me still in sight:—
But you must though, and without me,
For I have a song to write:
Then sleep, love, sleep!
The flowers have gone to rest,
And the birds are in the nest:
'Tis time for you to join them beneath the
wings of Sleep!

Wave thy poppies round her, Sleep!
Touch her eyelids, flood her brain;
Banish Memory, Thought, and Strife,
Bar the portals of her life,
Till the morning comes again!
Let no enemy intrude
On her helpless solitude:
Fear and Pain, and all their train—
Keep the evil hounds at bay,
And all evil dreams away!
Thou, thyself, keep thou the key,
Or intrust it unto me,
Sleep! Sleep! Sleep!
A lover's eyes are bright
In the darkest night;
And jealous even of dreams, almost of thee,
dear Sleep!

I must sit, and think, and think,
Till the stars begin to wink:
(For the web of song is wrought
Only in the looms of Thought!)
She must lie, and sleep, and sleep,
(Be her slumbers calm and deep!)
Till the dews of morning weep;
Therefore bind your sweetest sprite
To her service and delight,
All the night,
Sleep! Sleep! Sleep!
And I'll whisper in her ear,
(Even in dreams it will be dear!)
What she loveth so to hear,
Tiding sweeter than the flowers,
All about this love of ours,
And its rare increase.
Singing in the starry peace,
Ditties delicate, and free,
Dedicate to her, and thee,
Sleep! Sleep! Sleep!
For I owe ye both a boon,
And I mean to grant it soon,
In my golden numbers that breathe of Love
and Sleep!

R. H. Stoddard.—Born 1825.

1935.—AT REST.

With folded hands the lady lies
In flowing robes of white,
A globed lamp beside her couch,
A round of tender light.

With such a light above her head,
A little year ago,
She walk'd adown the shadowy vale,
Where the blood-red roses grow!

A shape or shadow join'd her there,
To pluck the royal flower,
But from her breast the lily stole,
Which was her only dower.

That gone, all went · her false love first,
And then her peace of heart;
The hard world frown'd, her friends grew cold,
She hid in tears apart:

And now she lies upon her couch,
Amid the dying light ·
Nor wakes to hear the little voice
That moans throughout the night!

R. H. Stoddard.—Born 1825.

1936.—THE WAY OF THE WORLD.

A youth would marry a maiden,
For fair and fond was she;
But she was rich, and he was poor,
And so it might not be.
A lady never could wear—
Her mother held it firm—
A gown that came of an Indian plant,
Instead of an Indian worm!
And so the cruel word was spoken;
And so it was two hearts were broken.

A youth would marry a maiden,
For fair and fond was she;
But he was high, and she was low,
And so it might not be.
A man who had worn a spur,
In ancient battle won,
Had sent it down with great renown,
To goad his future son!—
And so the cruel word was spoken;
And so it was two hearts were broken.

A youth would marry a maiden,
For fair and fond was she;
But their sires disputed about the Mass,
And so it might not be.
A couple of wicked Kings
Three hundred years ago,
Had play'd at a royal game of chess,
And the church had been a pawn!—
And so the cruel word was spoken;
And so it was two hearts were broken.

J. G. Sawe.

1937.—YE TAILYOR-MAN.

A CONTEMPLATIVE BALLAD.

Right jollie is ye tailyor-man,
As annie man may be;
And all ye daye upon ye benche
He worketh merrilie.

And oft ye while in pleassante wise
He colleth up his lymbes,
He singeth songs ye like whereof
Are not in Watts his hymns.

And yet he toileth all ye while
His merne catches rolle;
As true unto ye needle as
Ye needle to ye pole.

What cares ye valiant tailyor-man
For all ye cowarde feares?
Against ye scissors of ye Fates
He pointes his mightie sheares.

He heedeth not ye ancients jests
That witlesse sinners use;
What feareth ye bolde tailyor-man
Ye hussinge of a goose?

He pulleth at ye busie threade,
To feede his lovinge wife
And eke his childe, for unto them
It is ye threade of life.

He cutteth well ye riche man's coate,
And with unseemlie pride
He sees ye little waistcoate in
Ye cabbage bye his side.

Meanwhile ye tailyor-man his wife,
To labour nothings loth,
Sits bye with readie hands to baste
Ye urchin and ye cloth.

Full happie is ye tailyor-man,
Yet is he often tried,
Lest he, from fullnesse of ye dimes,
Wax wanton in his pride.

Full happie is ye tailyor-man,
And yet he hath a foe,
A cunninge enemye that none
So well as tailyors knowe.

It is ye slipperie customer
Who goes his wicked wayes,
And weares ye tailyor-man his coate,
But never, never payes!

J. G. Sawe

1938.—BROKEN FAITH.

Buds on the apple-boughs,
And robins in every tree;
Brown on the children's sun-kiss'd brows
A softer blue on the tender sea,
Ah me!

Bees in the maples murmuring,
Brooks on the hillsides;—and yet, O Spring,
Thou hast broken thy faith with me!

Broken thy faith with me,
Who have pined for thee so long,—
Waiting and waiting patiently
Through all the Winter's cruel wrong,
Ah me!

Climbing the rugged, desolate hills
To watch the sky for the faintest thrills
Of the azure yet to be.

Violets sweeten the woods
 And purple the river-sides,
 While deep in the shady solitudes
 The last sweet bud of the arbutus hides,
 Ah me!
 And the treacherous honey-bee stays his wing,
 To wrong its sweetness;—but yet, O Spring,
 Thou hast broken thy faith with me!

Never a bud is seen
 Within my garden walls,—
 Never a touch of sprouting green;
 And the fitful sunlight faintly falls,
 Ah me!
 On broken trellis and leafless vine,
 Where last year's tendrils bleach and pine,
 With blacken'd stems between.

June will be here anon,
 Flushing the smiling skies,
 Putting her bravest garments on,
 Flaunting her roses in homesick eyes,
 Ah me!
 Which will not smile at the thoughts they
 bring,
 Or weep when they wither,—for thou, O
 Spring,
 Hast broken thy faith with me!

Elizabeth Akers.

1939.—TIME

You see the tree that sweeps my window-
 pane?
 All the long winter-time it moans and
 grieves;
 In the bleak night I hear its boughs com-
 plain,
 Praying for gracious sunshine and warm rain,
 And its withheld inheritance of leaves.

But what avails it? Though the sad tree
 wears
 Its heart out with its grief, what shall it
 gain?

Do you believe the tardy summer cares
 For all its wild rebukes and passionate
 prayers,
 Or that the sun shines warmer for its pain?

Verily not. No pleader can prevail
 Who prays against the laws of Time or
 Fate:

No matter how we murmur and bewail,
 The robins will not build in winter hail,
 Nor lilacs blow in February. Wait!

Have faith, my friend. And when these stormy
 glooms

Have chasten'd us for June, come here
 again,
 And you shall see my tree made glad with
 blooms,

Its branches all a-toss with purple plumes
 Sweeping across this selfsame window-pane!

Elizabeth Akers.

1940.—ENDURANCE.

How much the heart may bear, and yet not
 break!

How much the flesh may suffer, and not die!
 I question much if any pain or ache

Of soul or body brings our end more nigh:
 Death chooses his own time; till that is
 sworn,

All evils may be borne.

We shrink and shudder at the surgeon's knife,
 Each nerve recoiling from the cruel steel
 Whose edge seems searching for the quivering
 life,

Yet to our sense the bitter pangs reveal,
 That still, although the trembling flesh be
 torn,

This also can be borne.

We see a sorrow rising in our way,
 And try to flee from the approaching ill;
 We seek some small escape; we weep and
 pray;

But when the blow falls, then our hearts
 are still;

Not that the pain is of its sharpness shorn,
 But that it can be borne.

We wind our life about another life;
 We hold it closer, dearer than our own:
 Anon it faints and fails in deathly strife,
 Leaving us stunn'd, and stricken, and alone;
 But ah! we do not die with those we mourn,—
 This also can be borne.

Behold, we live through all things,—famine,
 thirst,

Bereavement, pain, all grief and misery,
 All woe and sorrow, life inflicts its worst
 On soul and body,—but we cannot die.
 Though we be sick, and tired, and faint, and
 worn,—

Lo, all things can be borne!

Elizabeth Akers.

1941.—SINGING IN THE RAIN.

Where the elm-tree branches by the rain are
 stirr'd,

Careless of the shower, swings a little bird:
 Clouds may frown and darken, drops may
 fall in vain;—

Little heeds the warbler singing in the rain!

Silence soft, unbroken, reigneth everywhere,—
 Save the rain's low heart-throbs pulsing on
 the air,

Save the song, which, pausing, wins no
 answering strain;—

Little cares the robin singing in the rain!

Not yet are the orchards rich with rosy snow,
 Nor with dandelions are the fields aglow;

Yet almost my fancy in his song's sweet flow
 Hears the June leaves whisper, and the
 roses blow!

Dimmer fall the shadows, mistier grows the
air,—

Still the thick clouds gather, darkening here
and there.

From their heavy fringes pour their drops
amain;

Still the bird is singing, singing in the
rain.

O thou hopeful snger, whom my faith per-
ceives

To a dove transfigured bringing olive-leaves,—

Olive-leaves of promise, types of joy to be;
How, in doubt and trial, learns my heart of
thee!

Cheerful summer prophet! listening to thy
song,

How my fainting spirit groweth glad and
strong

Let the black clouds gather, let the sun-
shine wane,

If I may but join thee singing in the rain!

Elizabeth Akers.

1942.—A DREAM.

Back again, darling? O day of delight!
How I have long'd for you, morning and
night!

Watch'd for you, pined for you, all the day
through,

Craving no boon and no blessing but you,—
Pray'd for you, pled for you, sought you in
vain,

Striving for ever to find you again,—
Counting all anguish as naught, if I might
Clasp you again as I clasp you to-night!

O, I have sorrow'd and suffer'd so much
Since I last answer'd your lips' loving touch,—
Through the night-watchos, in daylight's
broad beams,

Anguish'd by visions and tortured by
dreams,—

Dreams so rapt with bewildering pain,
Still it is throbbing in heart and in brain: *
O, for I dream'd,—keep me close to your side,
Darling, O darling!—I dream'd you had died!

Dream'd that I stood by your pillow, and
heard

From your pale lips love's last half-utter'd
word;

And by the light of the May-morning skies
Watch'd your face whiten, and saw your dear
eyes

Gazing far into the Wonderful Land;
Felt your fond fingers grow cold in my
hand;—

"Darling," you whisper'd, "My darling!"
you said

Faintly, so faintly,—and then you were dead!

O the dark hours when I knelt by your grave,
Calling upon you to love and to save,—

Pleading in vain for a sign or word
Only to tell me you listen'd and heard,—

Only to say you remember'd and knew
How all my soul was in anguish for you;
Bitter, despairing, the tears that I shed,
Darling, O darling, because you were dead!

O the black days of your absence, my own!
O to be left in the wide world alone!

Long, with our little one clasp'd to my breast,
Wander'd I, seeking for refuge and rest;
Yet all the world was so careless and cold,
Vainly I sought for a sheltering fold;—
There was no roof and no home for my head,
Darling, O darling, because you were dead!

Yet, in the midst of the darkness and pain,
Darling, I knew I should find you again!
Knew, as the roses know, under the snow,
How the next summer will set them aglow;
So did I always, the dreary days through,
Keep my heart single and sacred to you,
As on the beautiful day we were wed,
Darling, O darling, although you were dead!

O the great joy of awaking, to know
I did but dream all that torturing woe!
O the delight, that my searching can trace
Nothing of coldness or change in your face!
Still is your forehead unfurrow'd and fair;
None of the gold is lost out of your hair,
None of the light from your dear eyes has
fled—

Darling, O how could I dream you were dead?

Now you are here, you will always remain,
Never, O never to leave me again!
How it has vanish'd, the anguish of years!
Vanish'd I say, these are not sorrowful tears,—
Happiness only my cheek has imperl'd,—
There is no grieving for me in the world;
Dark clouds may threaten, but I have no fear,
Darling, O darling, because you are here!

Elizabeth Akers.

1943.—KISSES.

The kiss of friendship, kind and calm,
May fall upon the brow like balm;

A deeper tenderness may speak
In precious pledges on the cheek;
Thrice dear may be, when young lips meet,
Love's dewy pressure, close and sweet;—

But more than all the rest I prize
The faithful lips that kiss my eyes.

Smile, lady, smile, when courtly lips

Touch reverently your finger-tips;

Blush, happy maiden, when you feel

The lips which press love's glowing seal;

But as the slow years darklier roll,

Grown wiser, the experienced soul

Will own as dearer far than they

The lips which kiss the tears away!

Elizabeth Akers.

1944.—ROCK ME TO SLEEP.

Backward, turn backward, O Time, in your flight,

Make me a child again just for to-night !
Mother, come back from the echoless shore,
Take me again to your heart as of yore ;
Kiss from my forehead the furrows of care,
Smooth the few silver threads out of my hair ;

Over my slumbers your loving watch keep ;—
Rock me to sleep, mother,—rock me to sleep !

Backward, flow backward, O tide of the years !
I am so weary of toil and of tears,—
Toil without recompense, tears all in vain,—
Take them, and give me my childhood again !
I have grown weary of dust and decay,—
Weary of flinging my soul-wealth away ;
Weary of sowing for others to reap :—
Rock me to sleep, mother,—rock me to sleep !

Tired of the hollow, the base, the untrue,
Mother, O mother, my heart calls for you !
Many a summer the grass has grown green,
Blossom'd and faded, our faces between :
Yet, with strong yearning and passionate pain,
Long I to-night for your presence again.
Come from the silence so long and so deep :—
Rock me to sleep, mother,—rock me to sleep !

Over my heart, in the days that are flown,
No love like mother-love ever has shone ;
No other worship abides and endures,—
Faithful, unselfish, and patient like yours :
None like a mother can charm away pain
From the sick soul and the world-weary brain
Slumber's soft calms o'er my heavy lids creep,—
Rock me to sleep, mother,—rock me to sleep !

Come, let your brown hair, just lighted with gold,
Fall on your shoulders again as of old ;
Let it drop over my forehead to-night,
Shading my faint eyes away from the light ;
For with its sunny-edged shadows once more
Haply will throng the sweet visions of yore ;
Lovingly, softly, its bright billows sweep :—
Rock me to sleep, mother,—rock me to sleep !

Mother, dear mother, the years have been long
Since I last listen'd your lullaby song .
Sing, then, and unto my soul it shall seem
Womanhood's years have been only a dream.

Clasp'd to your heart in a loving embrace,
With your light lashes just sweeping my face,
Never hereafter to wake or to weep,—
Rock me to sleep, mother,—rock me to sleep !

Elizabeth Akers.

1945.—LOST.

'The word has come ;—go forth
An outcast and a blot upon the earth ;
Lo, the fierce angel, with his sword of flame,
And brow of bitter blame,
Stands at the portal, and commands thee,—
hark !

"Go forth into the dark,
The blind and pitiless dark,
Perdita !"

Go forth into the storm,
'Wrap the rough sackcloth round thy delicate
form,
Since torn for ever thence
Are the fair garments of thine innocence,
Which not by prayer, nor penance, nor much
pain,
Can be made white again,
Perdita !

Nay, it is vain to plead,—
There is no hand to help, no ear to heed,—
Not even his, whose art
Did win and cast aside thy credulous heart,—
Who from thy forehead gather'd ruthlessly
The luminous lines of white Purity,
And planted there instead
Shame's heavy blossoms, broad and scarlet-
red,
Perdita !

Whom thou wouldst die to please ;
Whom thou hast follow'd on thy bleeding
knees
Through wrong and woe and strife,
To kiss his footsteps in the dust of life,—
Pleading with tears the while
For the great blessing of a word or smile,
As starvelings plead for bread,
To those, who, taunting, fling a stone in-
stead,—
Perdita !

Lift not thy pleading eyes
To the calm scorn of the un pitying skies,—
Hide thy dishonour'd brow,—
Sweet Mercy's smile is not for such as thou,
Perdita !

Elizabeth Akers.

